

Bacchanale

from Samson and Delilah Op. 47

Tenor Saxophone & Piano

Arr.: Bertrand Moren

Camille Saint-Saëns

EMR 100359

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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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TENOR
SAXOPHONE

Bacchanale

from *Samson and Delilah* Op. 47

Camille Saint-Saëns

Arr.: Bertrand Moren

Recitativo

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is illegal!



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

Tenor Saxophone *f* (Freely)

Piano *f*

G.P. A **Allegro moderato** (♩ = 120)

dim *mp* *p* *mp*

7

15

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

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22

Measures 22-27 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line begins with a *mf* dynamic marking. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and moving lines. A slur covers measures 24-27 in the piano part.

28

Measures 28-34 of the musical score. Both the vocal and piano parts are marked with *cresc poco a poco*. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with various chords and melodic fragments. A slur covers measures 31-34 in the piano part.

35

Measures 35-41 of the musical score. Measure 35 features a triplet in the vocal line and a *f* dynamic marking in both parts. A section marker 'B' is placed above measure 36. The piano accompaniment has a complex texture with many chords in the treble and a steady eighth-note bass line. Dynamics *f* and *p* are indicated. A slur covers measures 36-41 in the piano part.

42

Measures 42-47 of the musical score. The vocal line is mostly silent, indicated by whole rests. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines. A slur covers measures 44-47 in the piano part.

48

Measures 48-53 of the musical score. The vocal line begins with a *p* dynamic marking and a *cresc* instruction. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A slur covers measures 50-53 in the piano part.

56 **C**

Measures 56-64. The music is in common time (C). The melody in the right hand features eighth-note patterns with accents. The left hand provides a harmonic accompaniment with chords and some eighth-note movement in the bass line. The dynamic is marked *f* (forte).

65

Measures 65-72. The musical texture continues with the same melodic and harmonic patterns as the previous system.

73

Measures 73-80. The musical texture continues with the same melodic and harmonic patterns as the previous system.

81

Measures 81-88. The musical texture continues with the same melodic and harmonic patterns as the previous system.

D

89

Measures 89-96. The music changes to a 2/4 time signature (D). The melody in the right hand is more active, featuring sixteenth-note runs and accents. The left hand continues with a steady accompaniment. The dynamic is marked *ff* (fortissimo).

97

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

104

Musical score for measures 104-110. The system consists of three staves: a single treble staff at the top and a grand staff below. The key signature has two flats. The top staff has a melodic line with rests, marked with a *mf* (mezzo-forte) dynamic. The grand staff features a complex accompaniment with chords and moving lines in both hands, also marked with a *mf* dynamic.

111 **E**

Musical score for measures 111-118. The system consists of three staves: a single treble staff at the top and a grand staff below. The key signature has two flats. The top staff contains a melodic line with eighth-note patterns, marked with a *mp malincolico* (mezzo-piano, melancholic) dynamic. The grand staff features a complex accompaniment with chords and moving lines in both hands, marked with a *mp* dynamic.

119

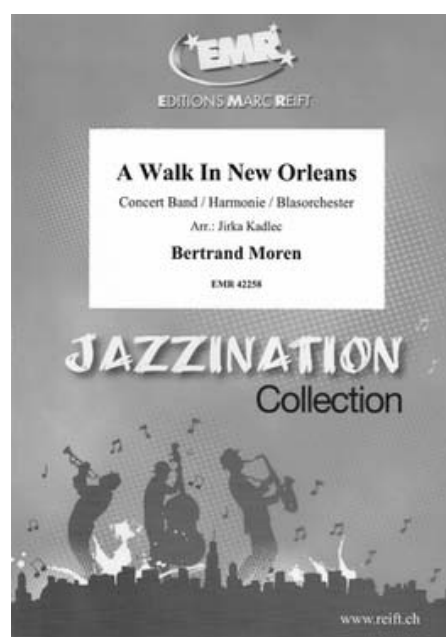
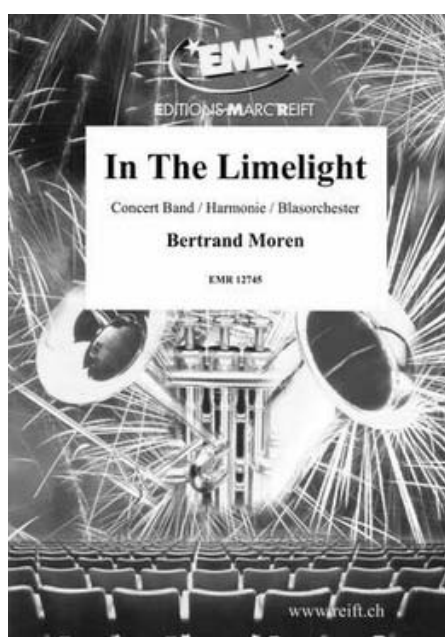
Musical score for measures 119-126. The system consists of three staves: a single treble staff at the top and a grand staff below. The key signature has two flats. The top staff contains a melodic line with eighth-note patterns and rests. The grand staff features a complex accompaniment with chords and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

127

F

Musical score for measures 127-133. The system consists of three staves: a single treble staff at the top and a grand staff below. The key signature has two flats. The top staff contains a melodic line with eighth-note patterns and rests. The grand staff features a complex accompaniment with chords and moving lines in both hands.

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