

Bacchanale

from Samson and Delilah Op. 47

Baritone Saxophone & Piano

Arr.: Bertrand Moren

Camille Saint-Saëns

EMR 100360

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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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BARITONE
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



34



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Bacchanale

from *Samson and Delilah* Op. 47

Camille Saint-Saëns

Arr.: Bertrand Moren

Recitativo

Baritone Saxophone

f (Freely)

Piano

f

G.P. **A** Allegro moderato (♩ = 120)

dim

mp

p

mp

7

15

cresc.

mf

cresc.

mf

22

mf

28

cresc poco a poco

35

f

B

p

42

48

p cresc

56 **C**

Measures 56-64, section C. The score is in 2/4 time with a key signature of one sharp (F#). The piano part features a series of chords in the right hand and a bass line in the left hand. The violin part has a melodic line with various ornaments and slurs. Dynamics include forte (f) and accents (^).

65

Measures 65-72, section C. The piano part continues with chords and a bass line. The violin part continues with a melodic line and ornaments. Dynamics include forte (f) and accents (^).

73

Measures 73-80, section C. The piano part continues with chords and a bass line. The violin part continues with a melodic line and ornaments. Dynamics include forte (f) and accents (^).

81

Measures 81-88, section C. The piano part continues with chords and a bass line. The violin part continues with a melodic line and ornaments. Dynamics include forte (f) and accents (^).

D

89

Measures 89-96, section D. The piano part continues with chords and a bass line. The violin part continues with a melodic line and ornaments. Dynamics include forte (ff) and accents (^).

97

Musical score for measures 97-103. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The treble staff contains a melodic line with eighth-note patterns and rests, ending with a *dim* (diminuendo) marking. 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 treble staff has a melodic line with a *mf* (mezzo-forte) dynamic marking. The grand staff continues the accompaniment with a *mf* marking, featuring sustained chords in the right hand and a rhythmic pattern in the left hand.

111 **E**

Musical score for measures 111-118, starting with a section marker **E**. The treble staff is marked *mp malincolico* and contains a melodic line with slurs. The grand staff features a sustained harmonic accompaniment in the right hand and a rhythmic pattern in the left hand, marked *mp*.

119

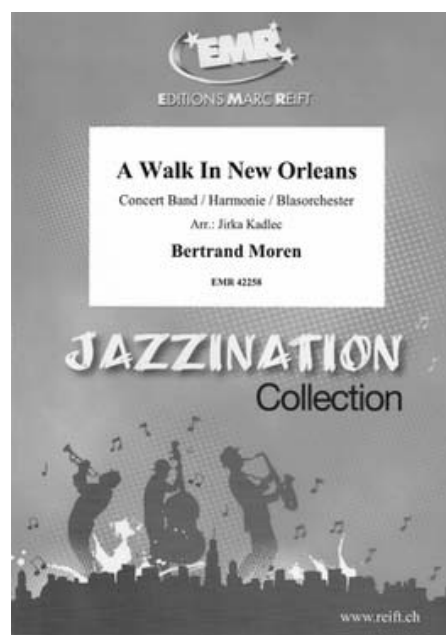
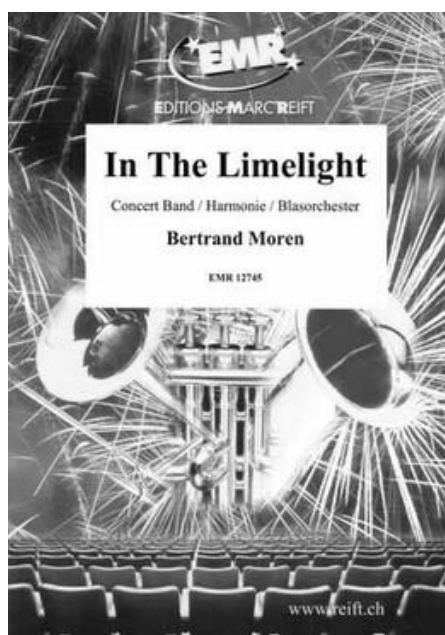
Musical score for measures 119-126. The treble staff continues the melodic line with slurs. The grand staff maintains the accompaniment with sustained chords in the right hand and a rhythmic pattern in the left hand.

127

F

Musical score for measures 127-133, starting with a section marker **F**. The treble staff shows a melodic line with slurs. The grand staff continues the accompaniment with sustained chords in the right hand and a rhythmic pattern in the left hand.

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