PALAZZETTO
BRU ZANE
CENTRE
DE MUSIQUE
ROMANTIQUE
FRANÇAISE

Camille SAINT-SAËNS
(1835-1921)

DÉSIR DE L'ORIENT
(avec postlude)

Mélodie pour voix et piano

CONDUCTEUR
(arrangement pour voix et quintette avec piano)

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LE PALAZZETTO BRU ZANE – CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

Le Palazzetto Bru Zane – Centre de musique romantique française a pour vocation de favoriser la redécouverte du patrimoine musical français du grand XIX^{e} siècle (1780-1920) en lui assurant le rayonnement qu'il mérite. Installé à Venise, dans un palais de 1695 restauré spécifiquement pour l'abriter, ce centre est une réalisation de la Fondation Bru. Il allie ambition artistique et exigence scientifique, reflétant l'esprit humaniste qui guide les actions de la fondation. Les principales activités du Palazzetto Bru Zane, menées en collaboration étroite avec de nombreux partenaires, sont la recherche, l'édition de partitions et de livres, la production et la diffusion de concerts à l'international, le soutien à des projets pédagogiques et la publication d'enregistrements discographiques.

THE PALAZZETTO BRU ZANE – CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

The vocation of the Palazzetto Bru Zane – Centre de musique romantique française is to favour the rediscovery of the French musical heritage of the years 1780-1920 and obtain international recognition for that repertoire. Housed in Venice in a palazzo dating from 1695, specially restored for the purpose, the Palazzetto Bru Zane – Centre de musique romantique française is one of the achievements of the Fondation Bru. Combining artistic ambition with high scientific standards, the Centre reflects the humanist spirit that guides the actions of that foundation. The Palazzetto Bru Zane's main activities, carried out in close collaboration with numerous partners, are research, the publication of books and scores, the production and international distribution of concerts, support for teaching projects and the production of CD recordings.

Camille SAINT-SAËNS (1835-1921)

Orphelin de père tout comme Charles Gounod, Saint-Saëns fut élevé par sa mère et sa grand-tante. C'est cette dernière qui l'initia au piano, avant de le confier à Stamaty puis à Maleden. Extraordinairement précoce, il fit sa première apparition en concert dès 1846. Deux ans plus tard, on le retrouve au Conservatoire dans les classes de Benoist (orgue) puis d'Halévy (composition). S'il échoua à deux reprises au concours de Rome, l'ensemble de sa carrière fut néanmoins ponctué d'une foule de récompenses, ainsi que de nominations à divers postes institutionnels, dont une élection à l'Académie en 1881. Virtuose, titulaire des orgues de la Madeleine (1857-1877), il impressionna ses contemporains. Compositeur fécond et cultivé, il œuvra à la réhabilitation des maîtres du passé, participant à des éditions de Gluck et de Rameau. Éclectique, il défendit aussi bien Wagner que Schumann. Pédagogue, il compta parmi ses élèves Gigout, Fauré ou Messager. Critique, il signa de nombreux articles témoignant d'un esprit fort et lucide, quoique très attaché aux principes de l'académisme. C'est ce même esprit, indépendant et volontaire, qui le poussa à fonder, en 1871, la Société nationale de musique, puis à en démissionner en 1886. Admiré pour ses œuvres orchestrales empreintes d'une rigueur toute classique dans un style non dénué d'audaces (cinq concertos pour piano, cinq symphonies dont une avec orgue, quatre poèmes symphoniques, dont la célèbre *Danse macabre*), il connut une renommée internationale, notamment grâce à ses opéras *Samson et Dalila* (1877) et *Henry VIII* (1883).

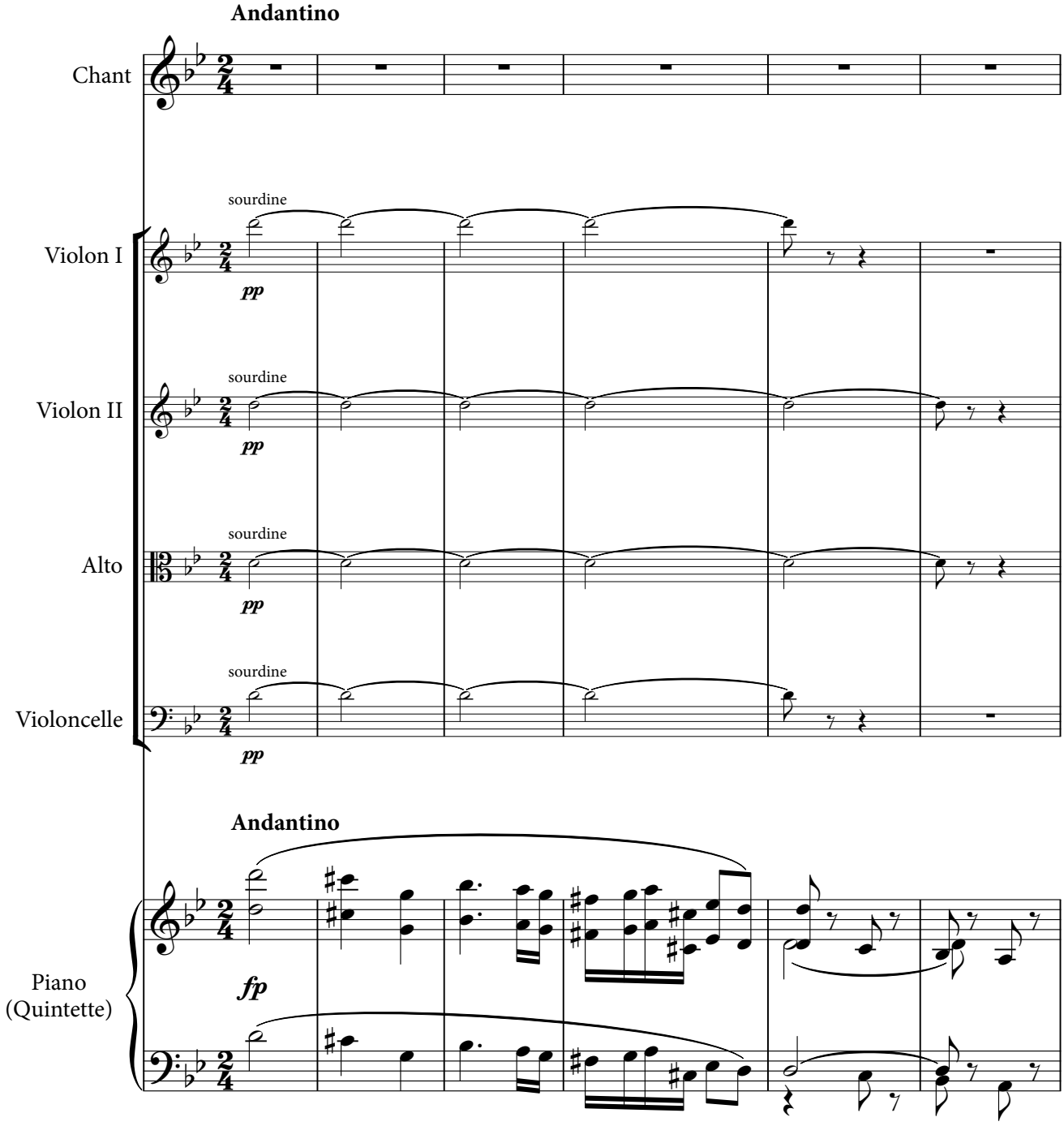
Having lost his father early like Charles Gounod, Saint-Saëns was raised by his mother, and his great-aunt, who gave him his first piano lessons before sending him to Stamaty, then Maleden. Extraordinarily precocious, he gave his first concert performance as early as 1846. Two years later, he was at the Paris Conservatoire, taking classes by Benoist (organ) then Halévy (composition). Although he twice failed to win the Prix de Rome, he received numerous awards throughout his career, as well as various institutional appointments, such as his election to the Académie in 1878. As a virtuoso, who held the post of organist at the church of La Madeleine (1857-1877), he impressed his contemporaries. As a prolific, cultured composer, he worked hard to revive the music of some of the great masters of the past, helping to prepare editions of Gluck and Rameau. An eclectic man, he championed both Wagner and Schumann while, as a teacher, his pupils included Gigout, Fauré and Messager. As a critic, he wrote many articles indicative of a liberal, perceptive mind, despite a fondness for the principles of academicism. It was this independence and strong-mindedness that led him to found the Société Nationale de Musique in 1871, and then resign from it in 1886. Admired for his orchestral works, which combined an entirely classical rigour with a style not lacking in innovation (five piano concertos, five symphonies including one, the third, with organ, four symphonic poems, including the famous Danse macabre*), he was a composer of international repute, particularly owing to his operas* Samson et Dalila *(1877) and* Henry VIII *(1883).*

DÉSIR DE L'ORIENT

Texte de Camille Saint-Saëns

Musique de Camille Saint-Saëns

Arrangement : Alexandre Dratwicki



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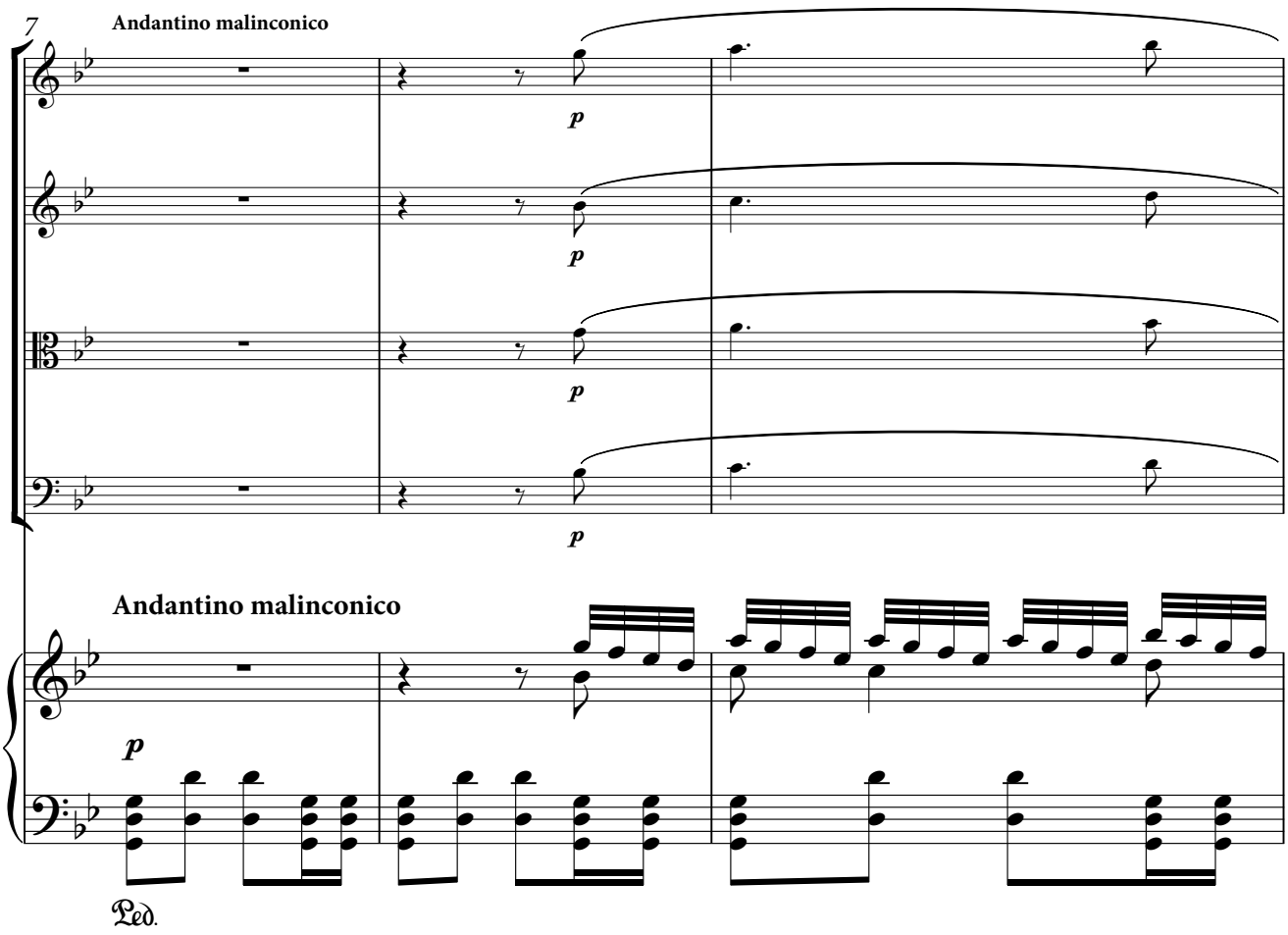

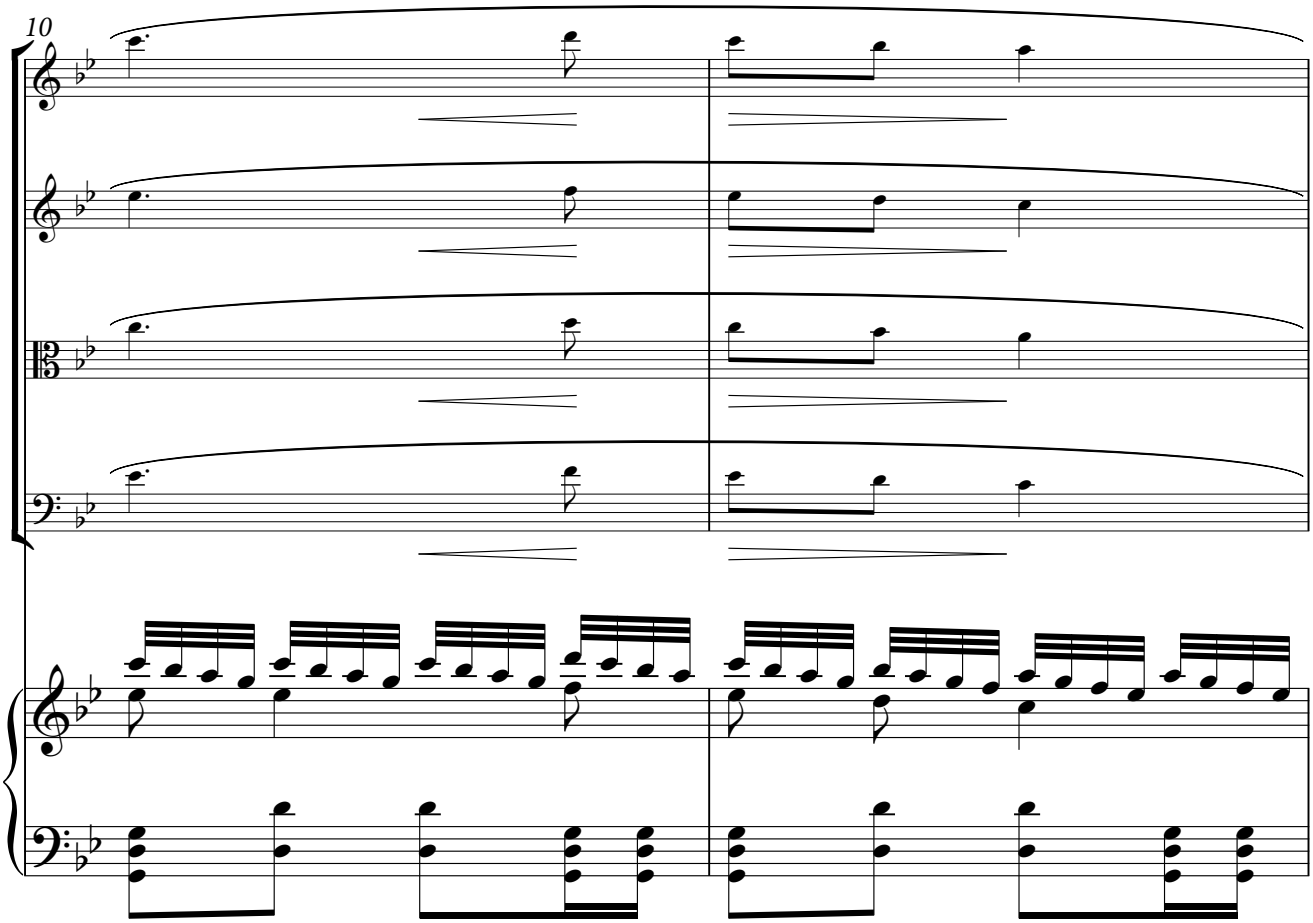

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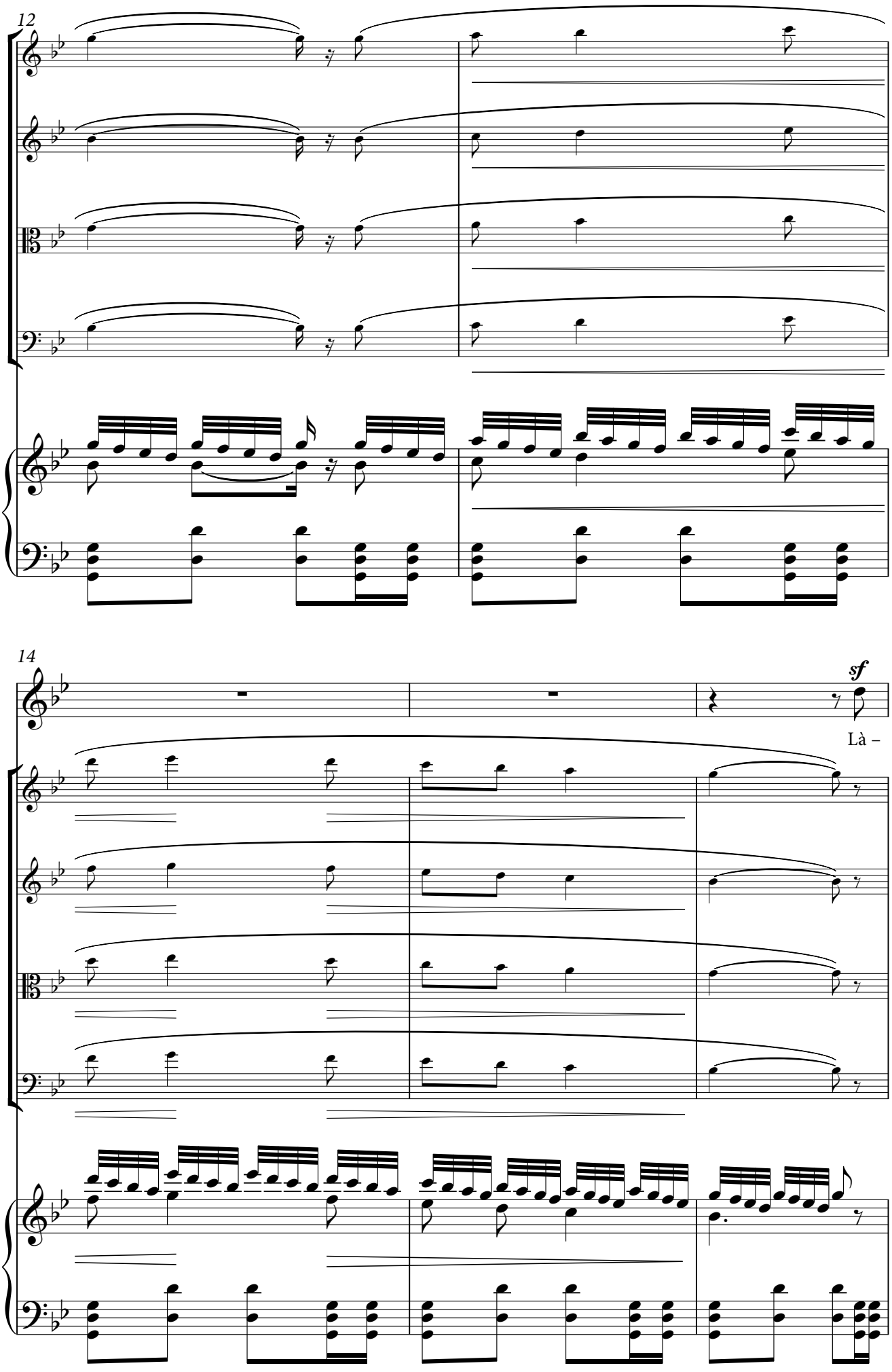

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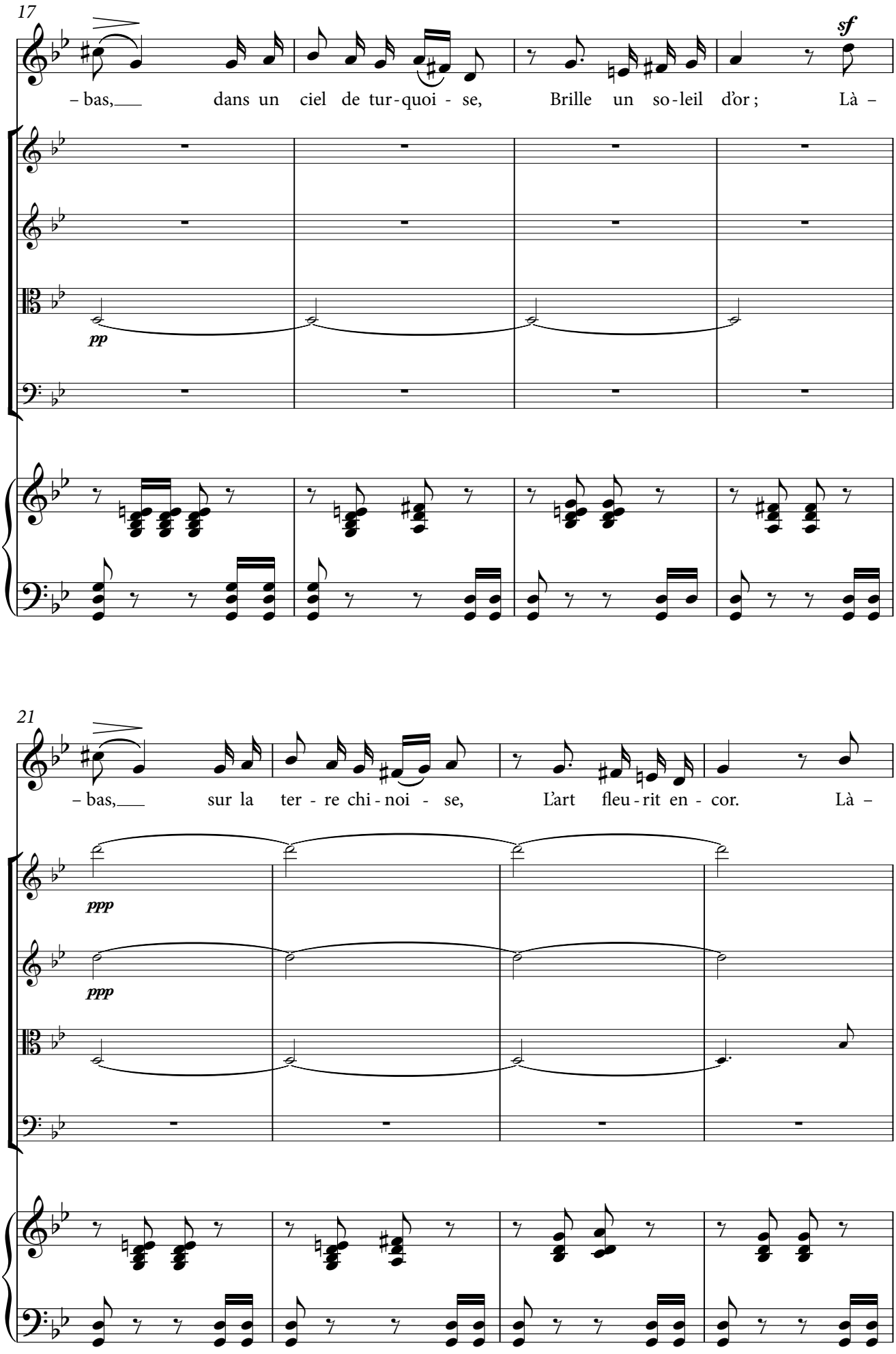

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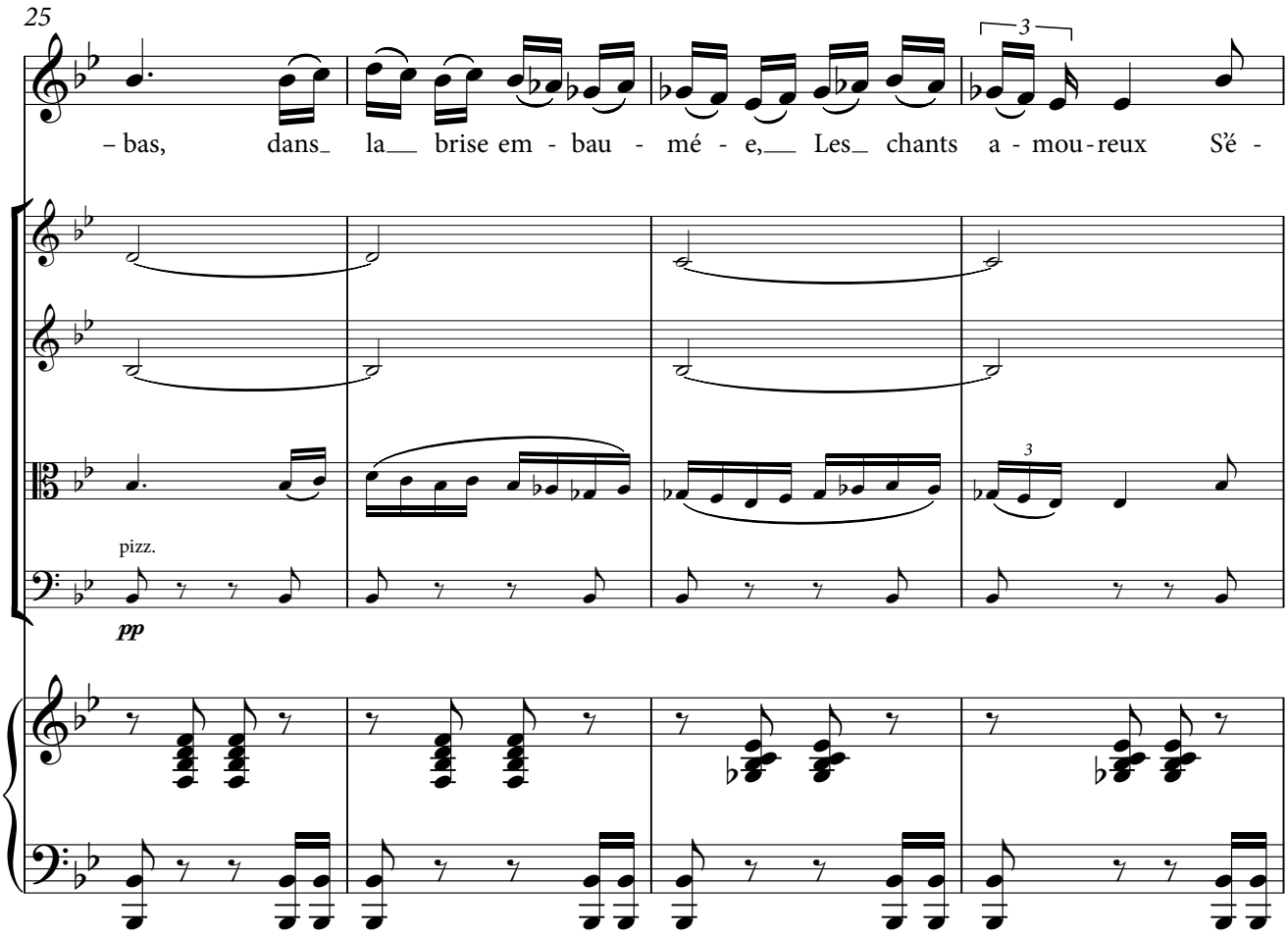

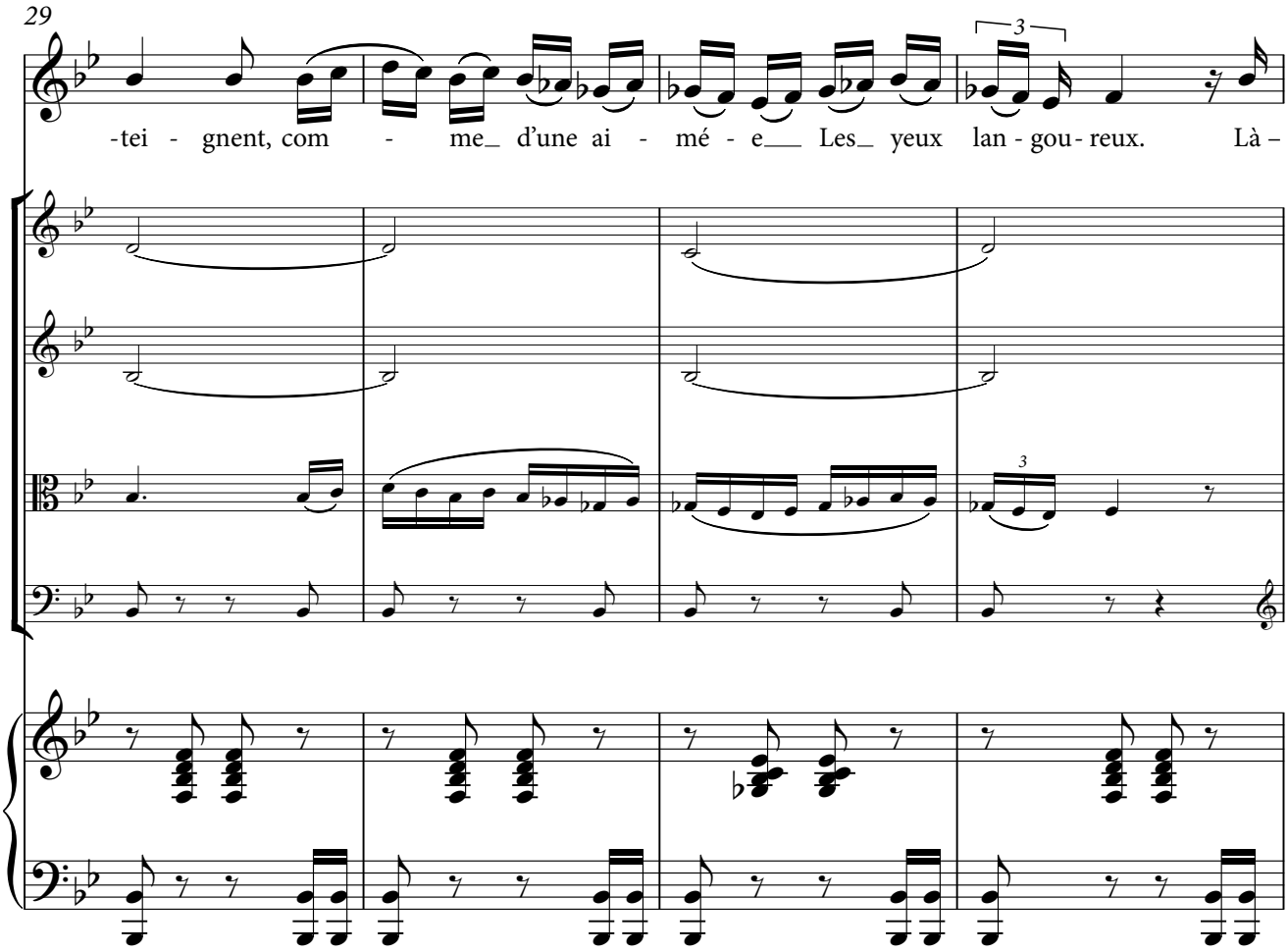

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33

sf

– bas !

pp

arco

ppp

36

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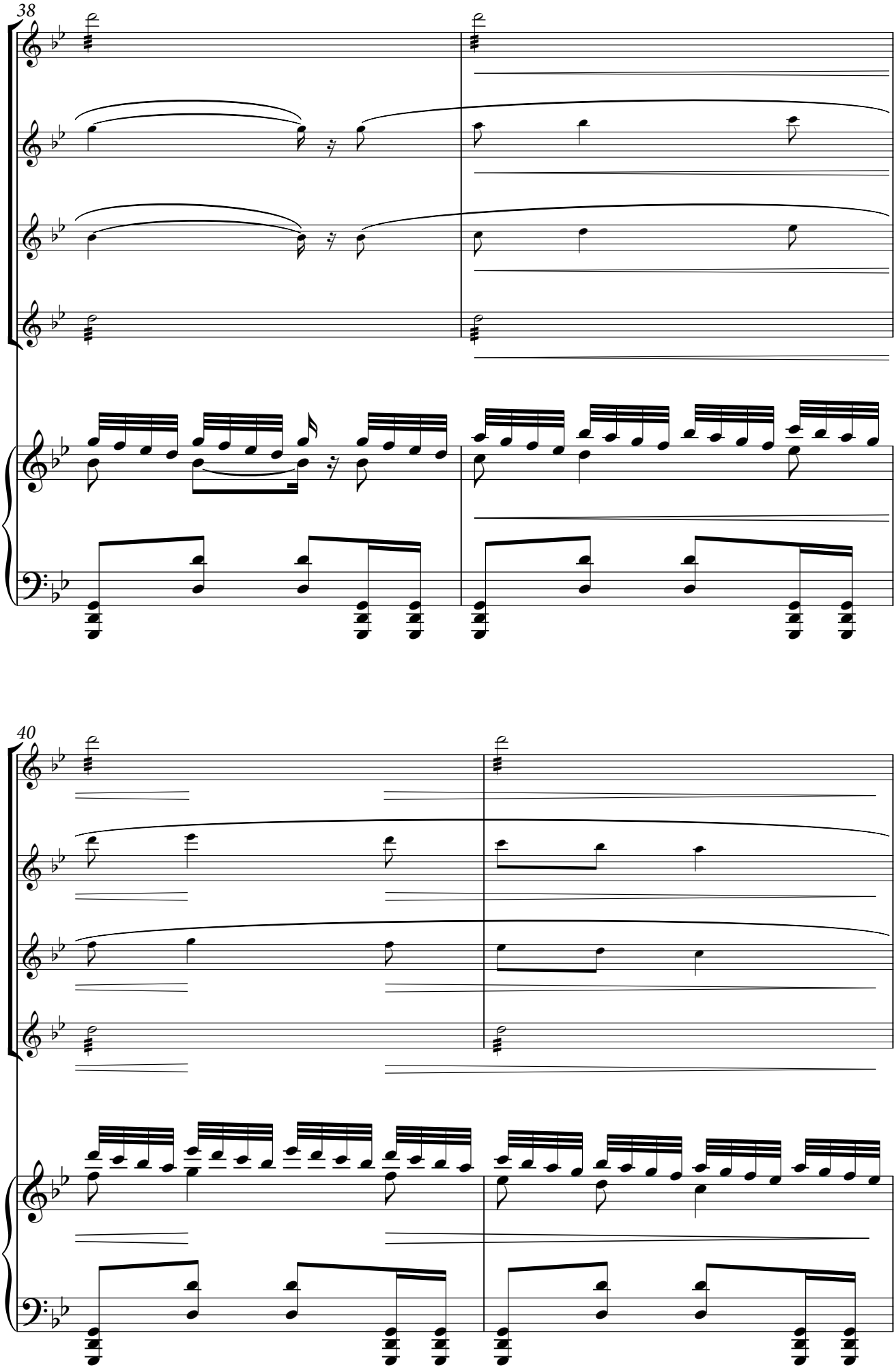

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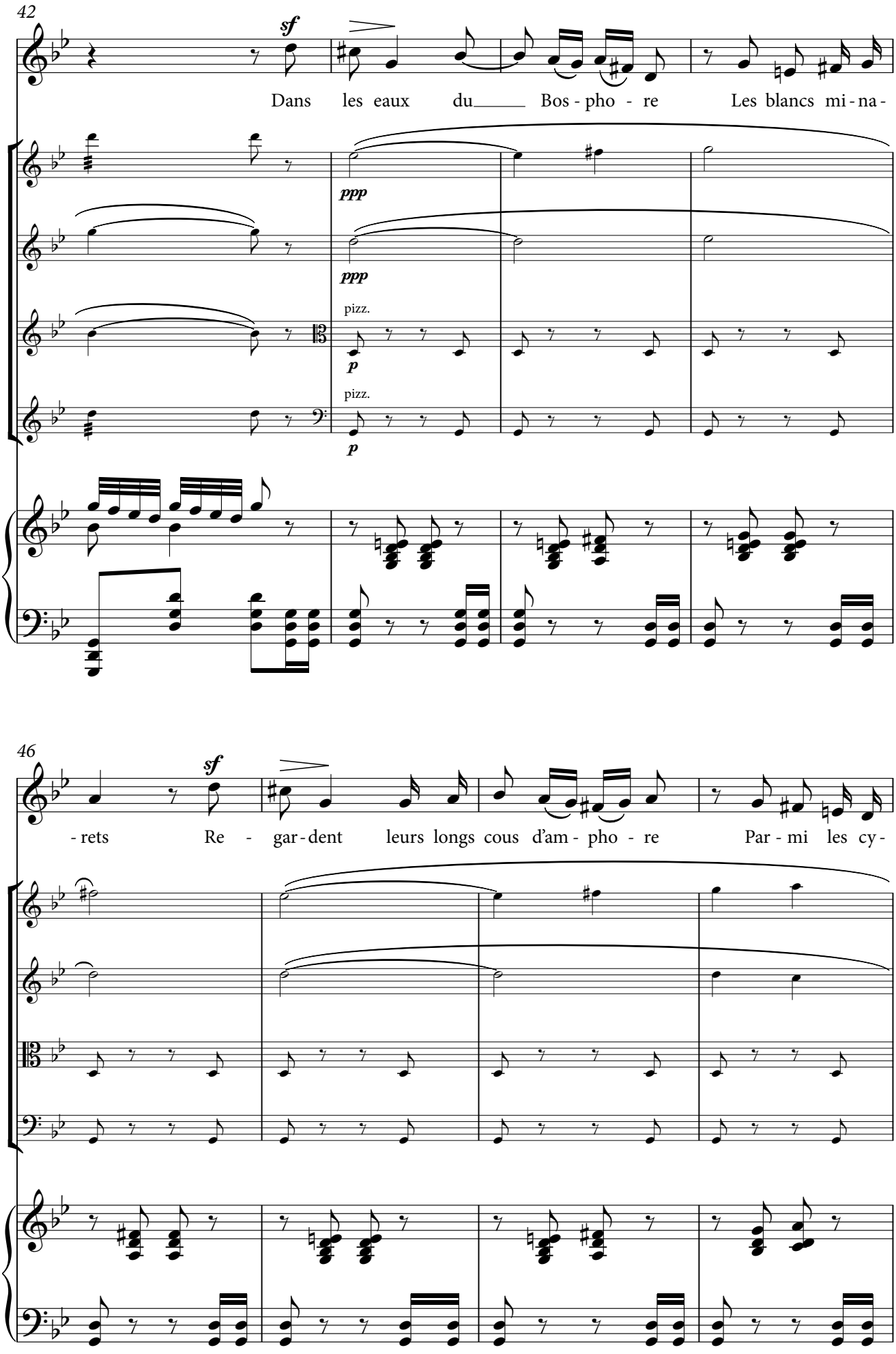

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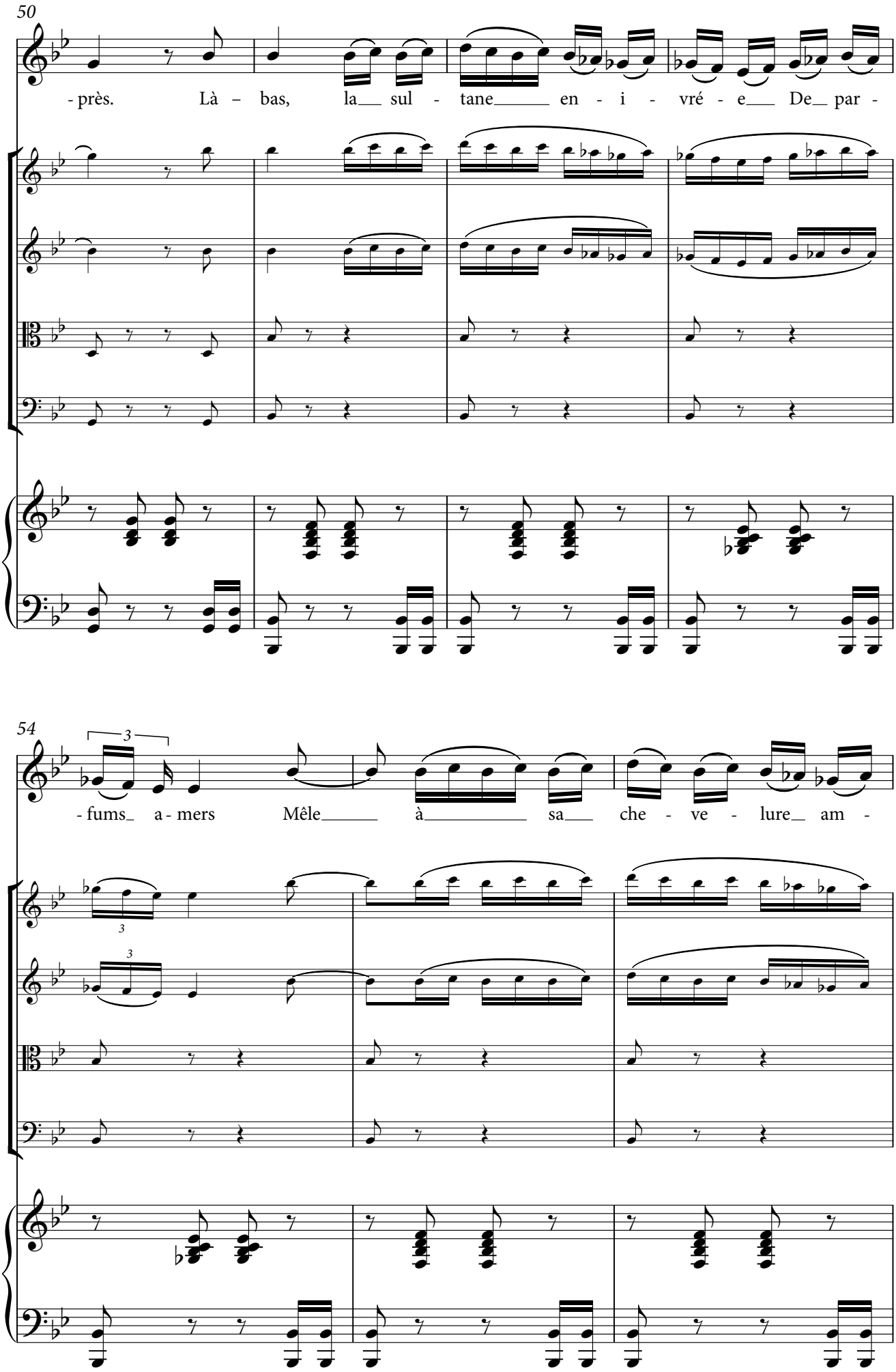

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57

sf

- bré - e___ La__ per - le__ des mers. Là – bas !_____

61

Mais, i - ci, ciel mo - ro - se

sf p

arco

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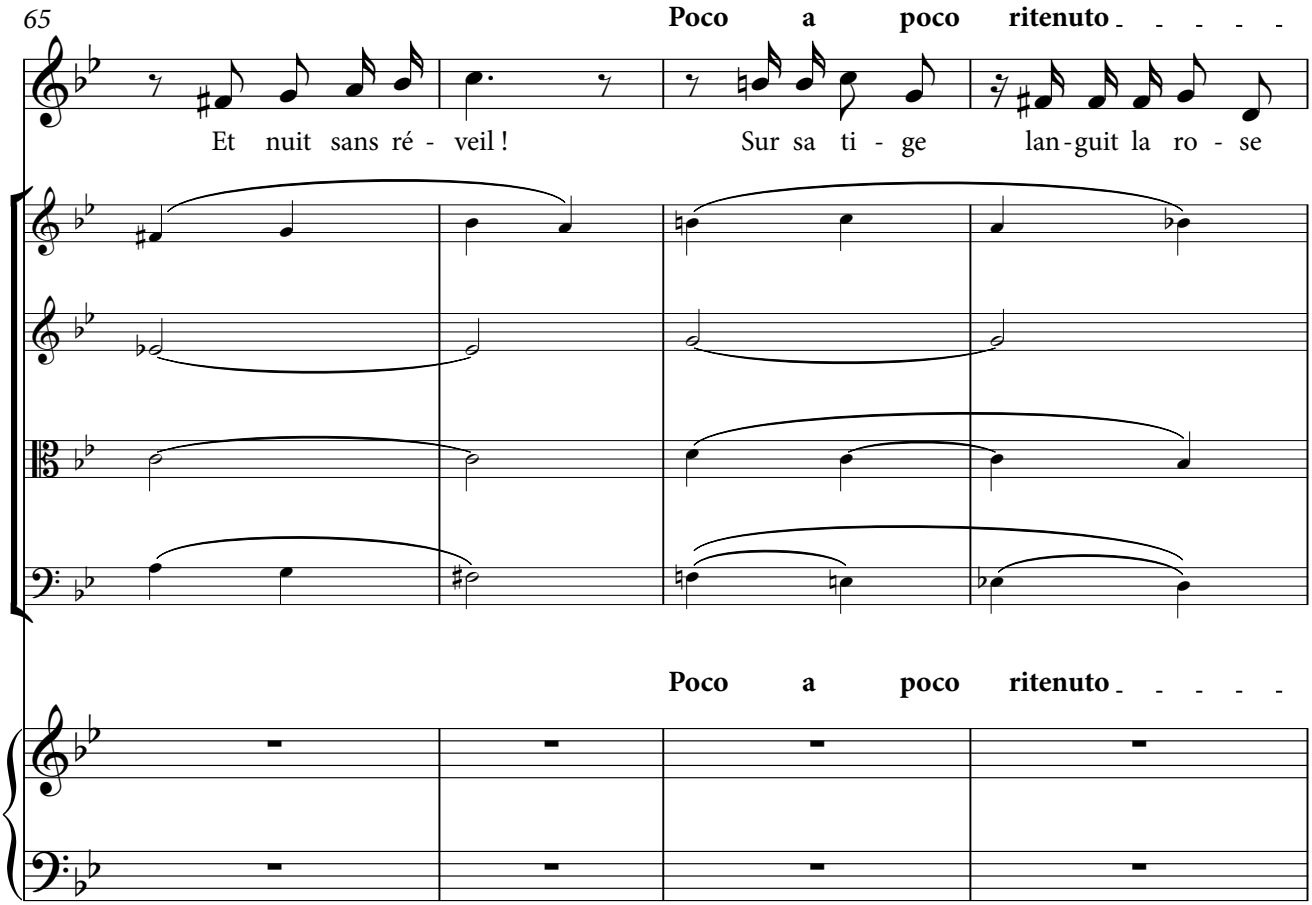

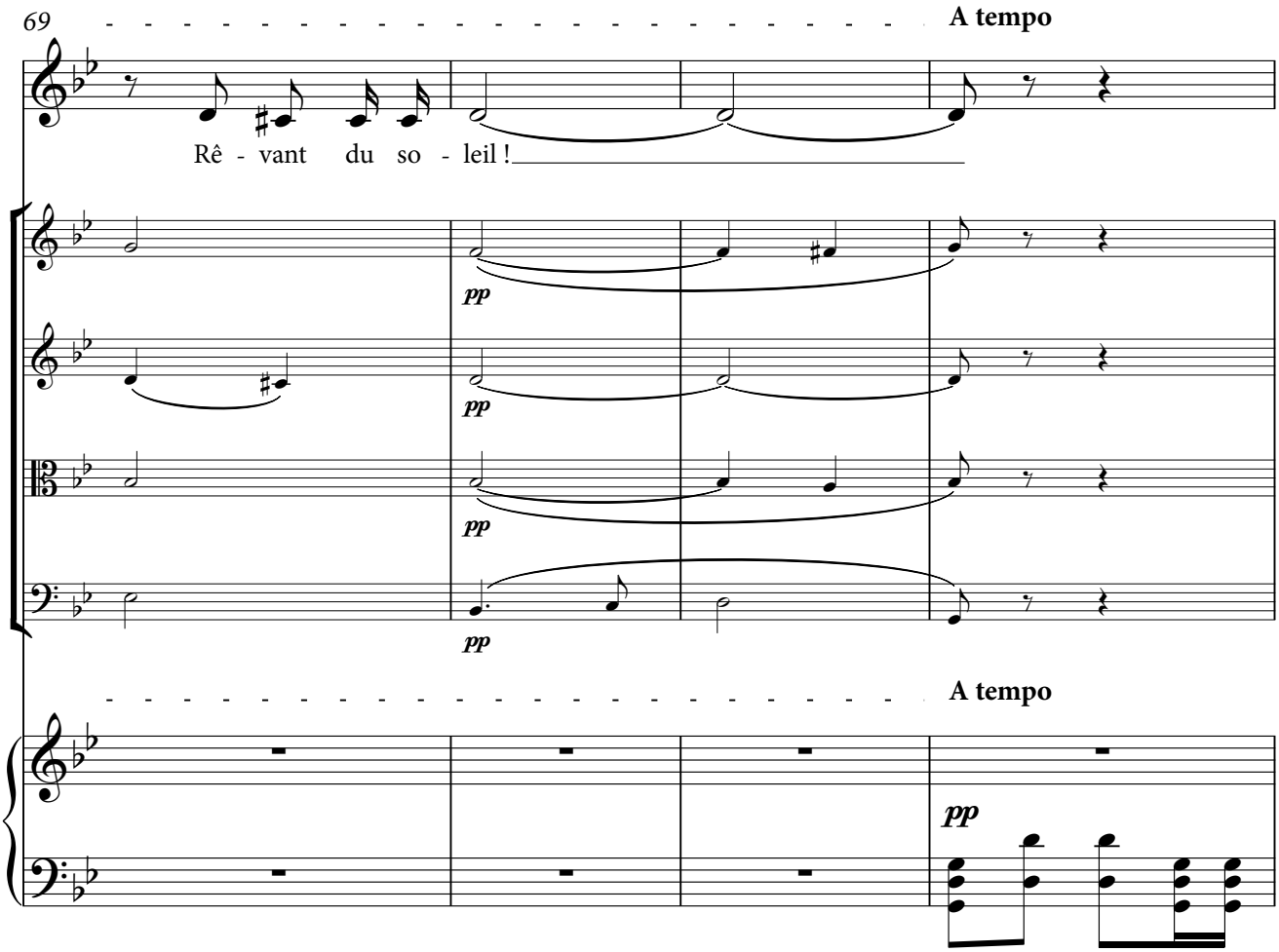

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73

Ah ! Que ne puis–je à ti - re

p

76

d'ai - le, O - ri - ent sa - cré, At -

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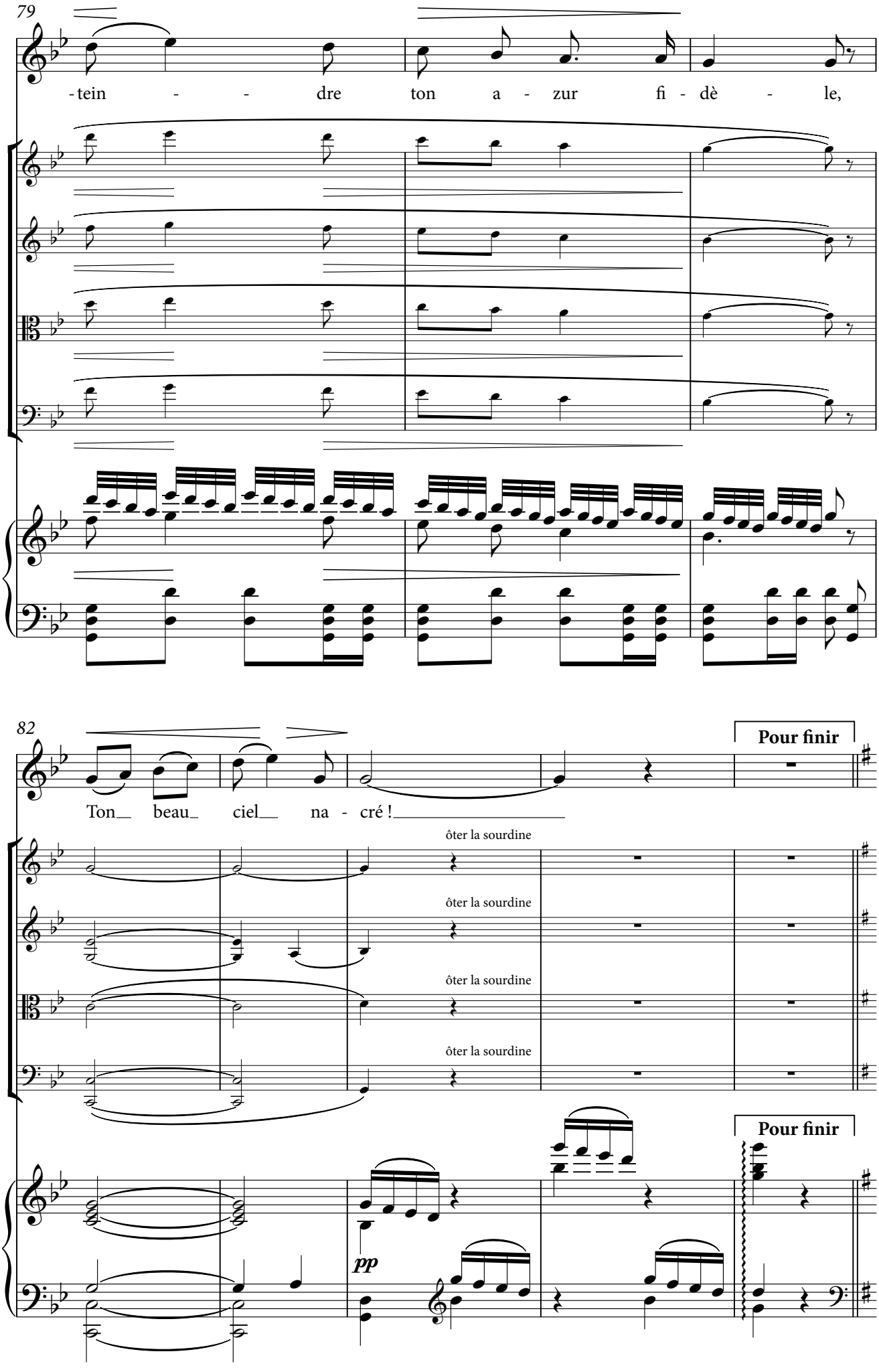

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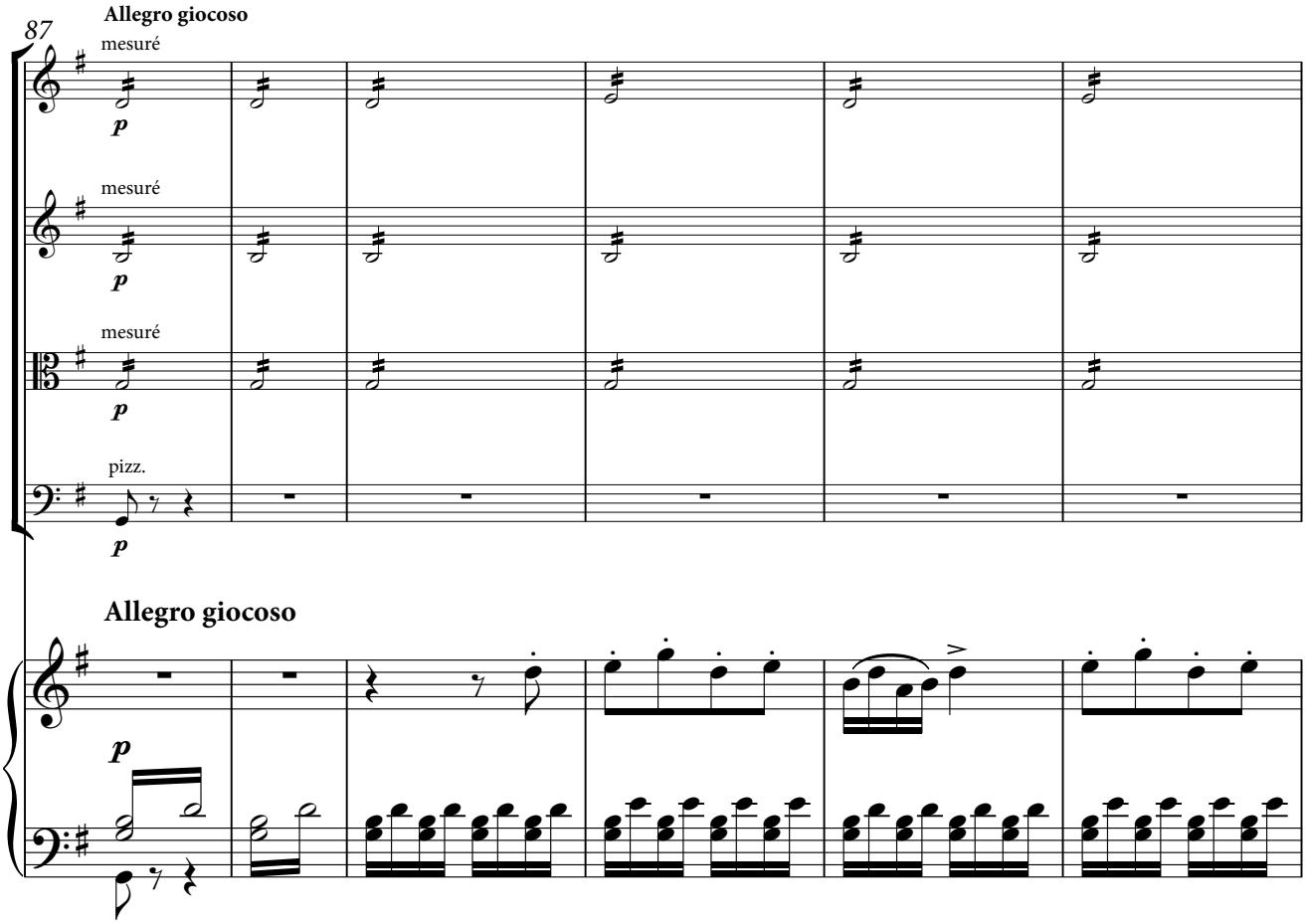

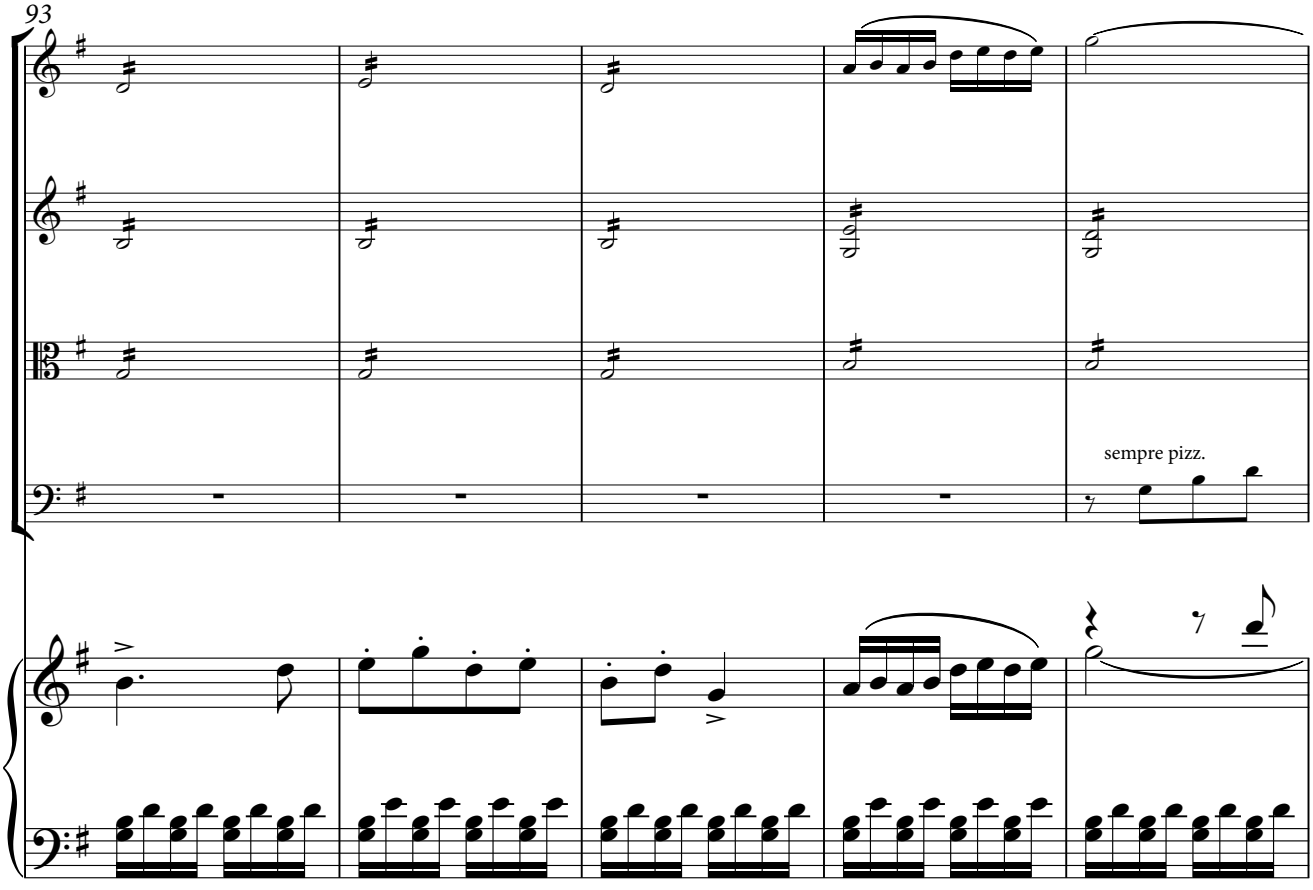

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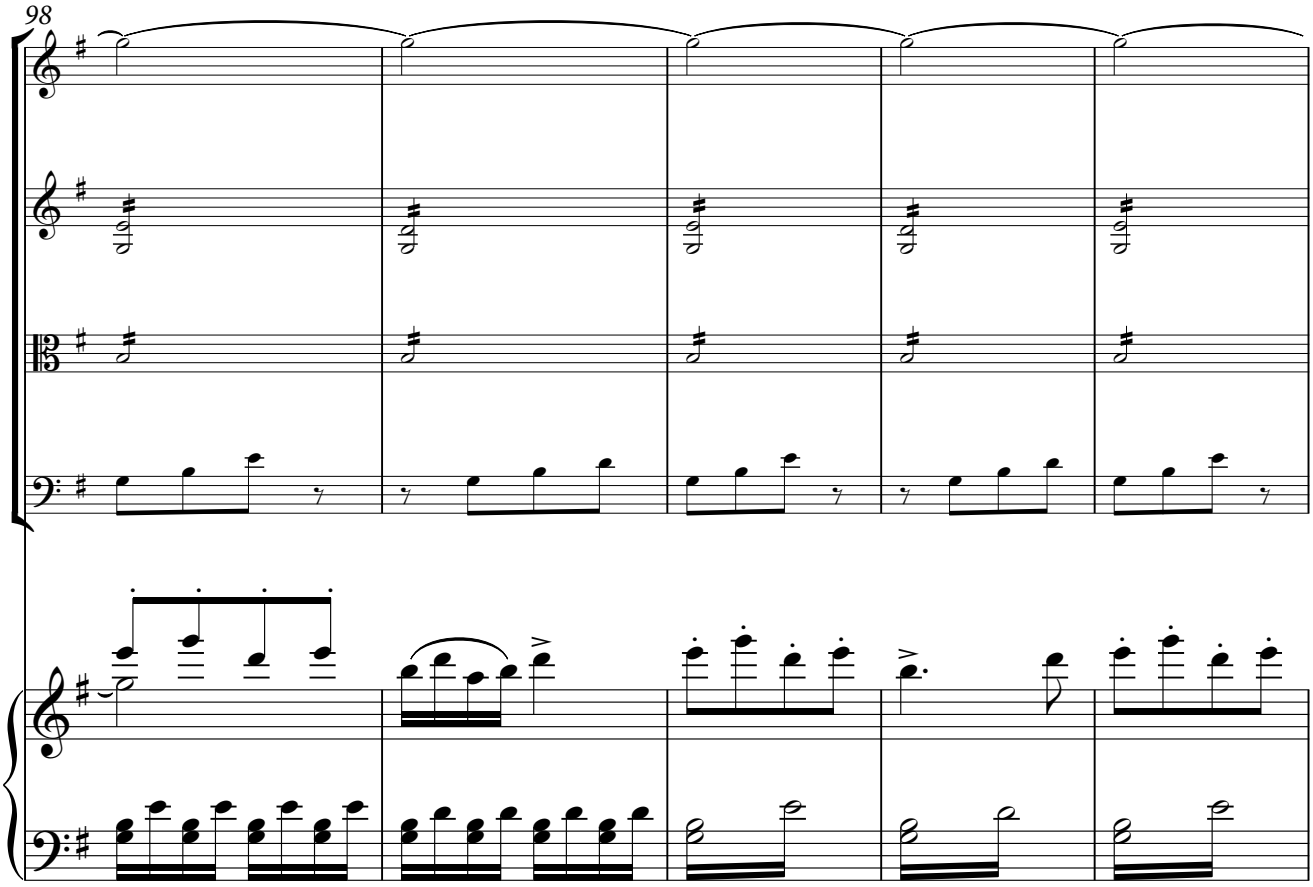

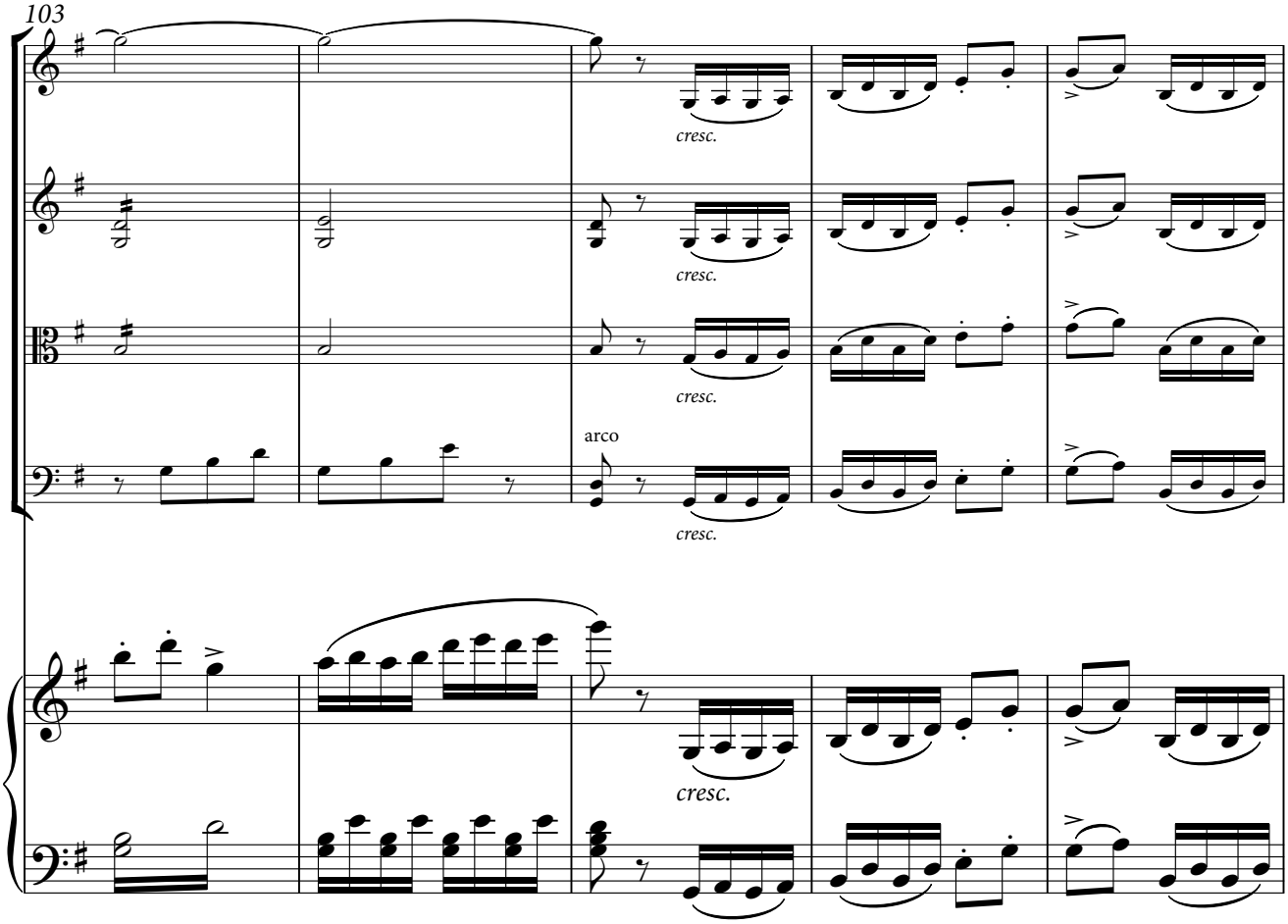

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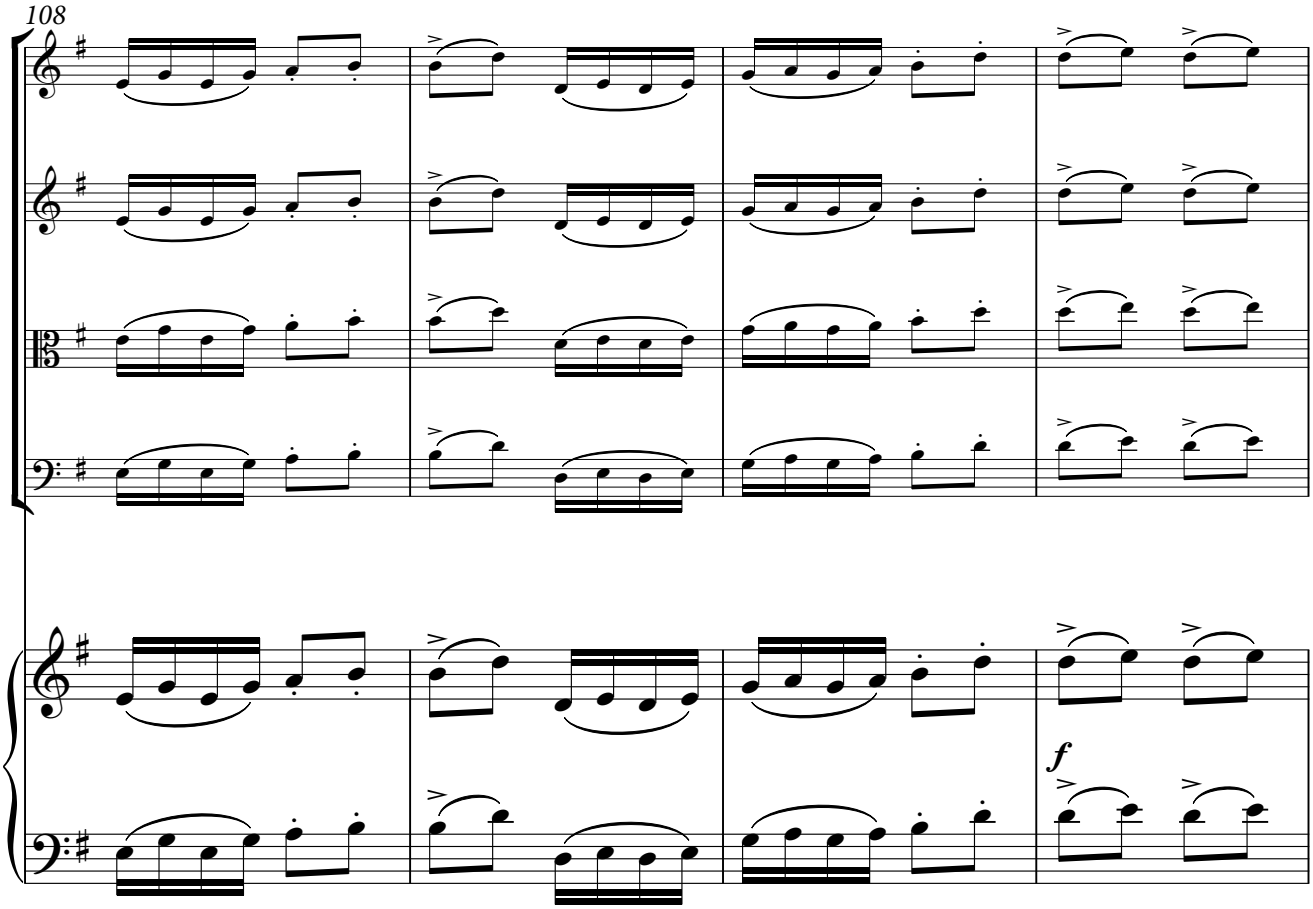

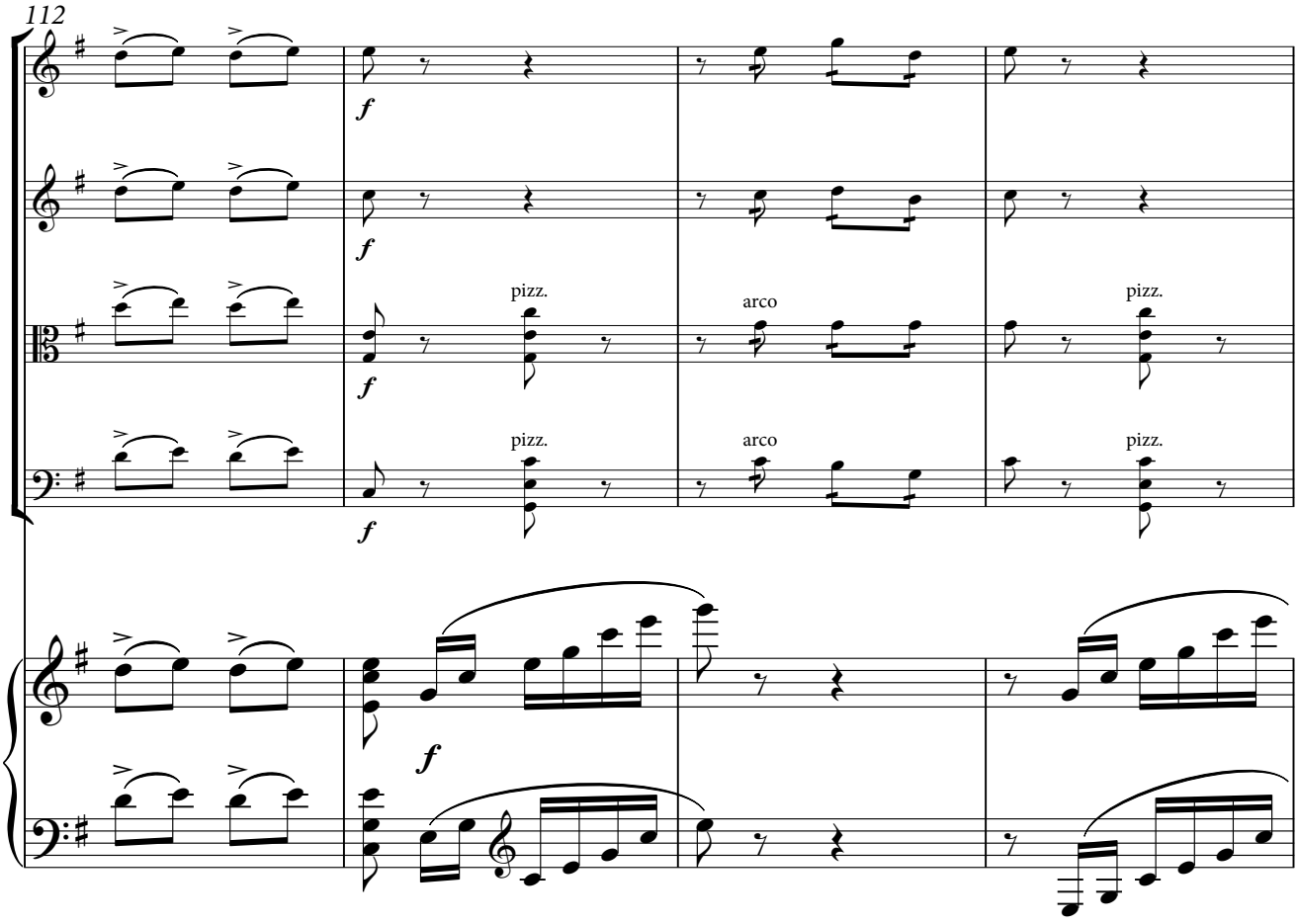

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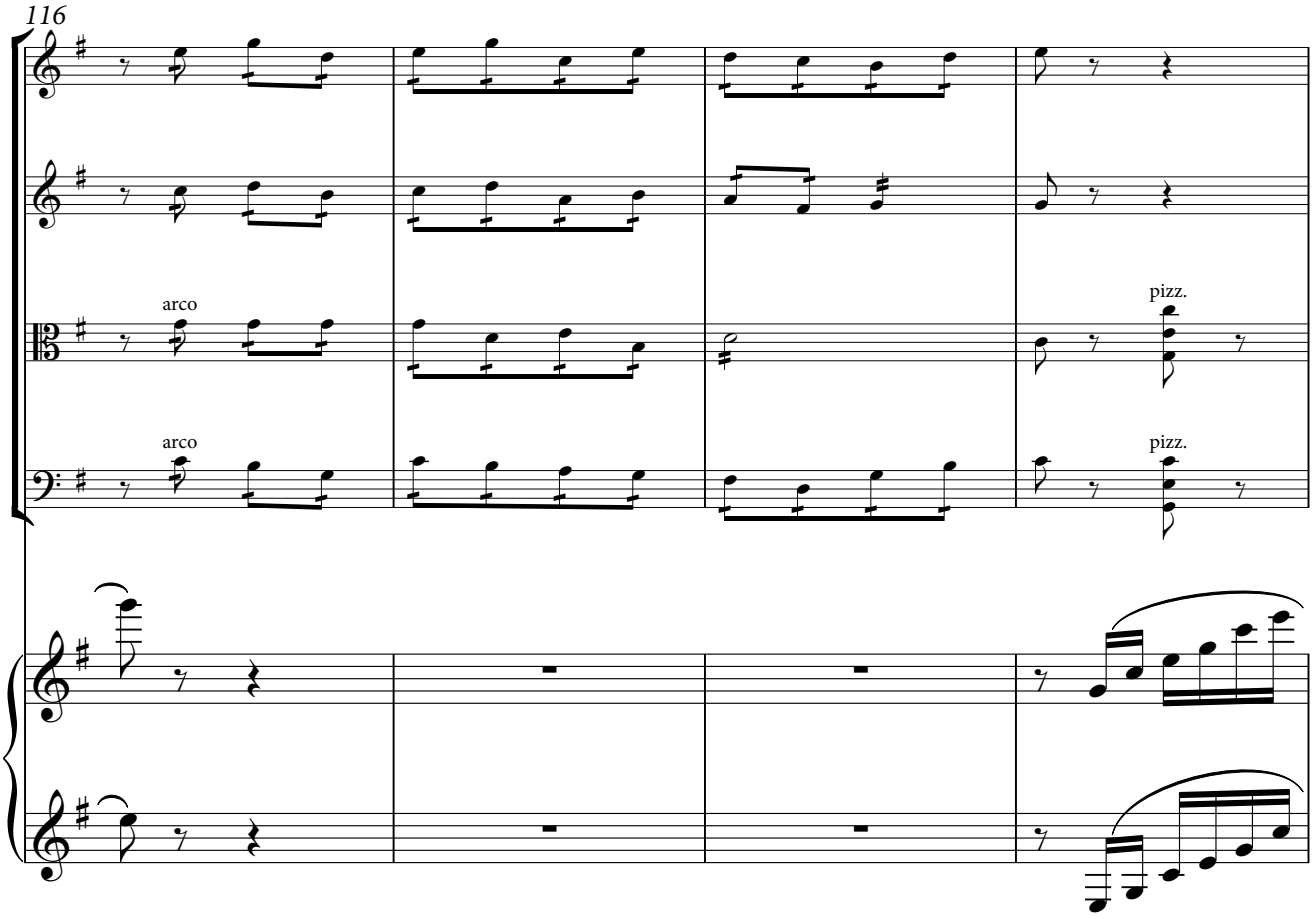

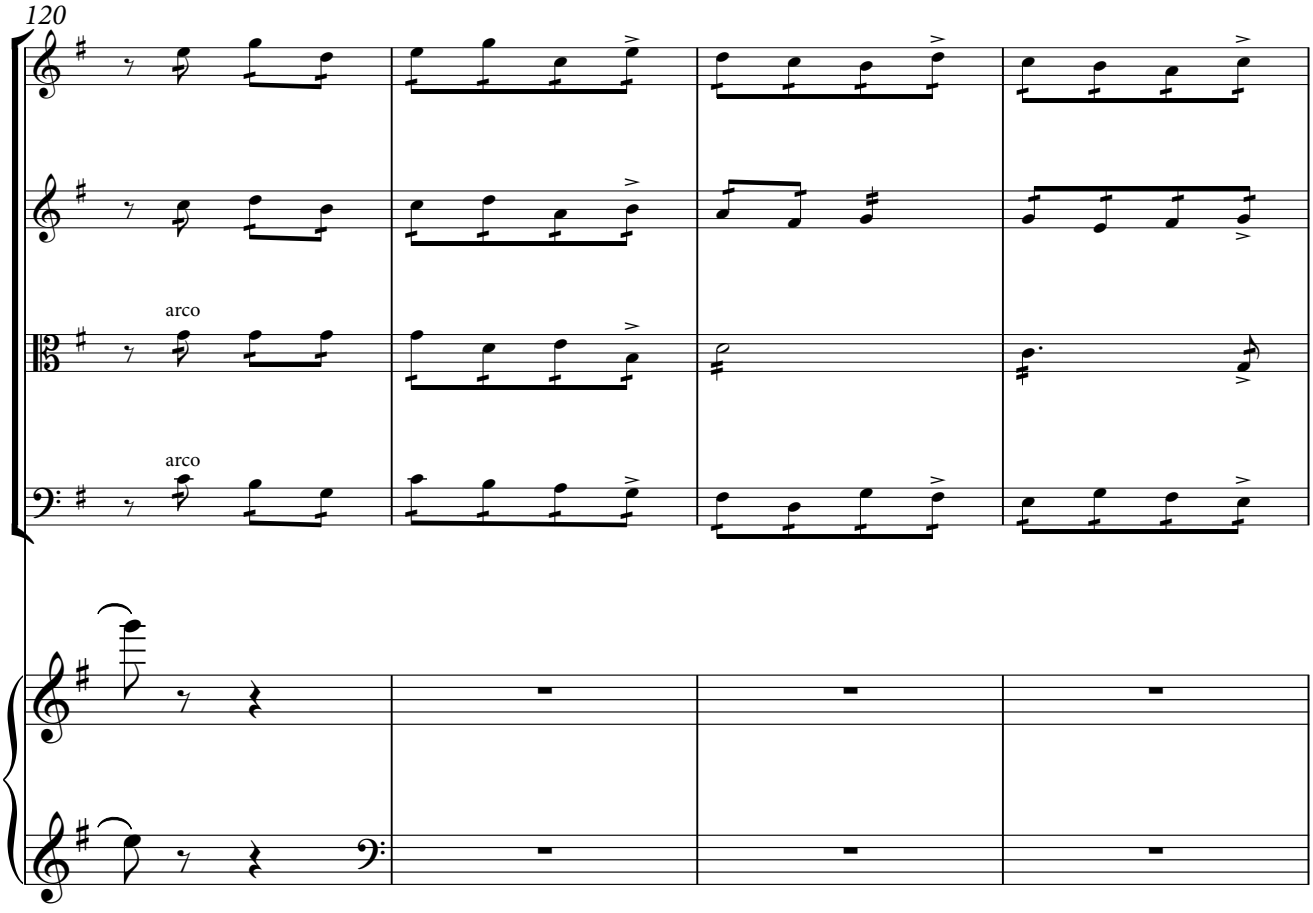

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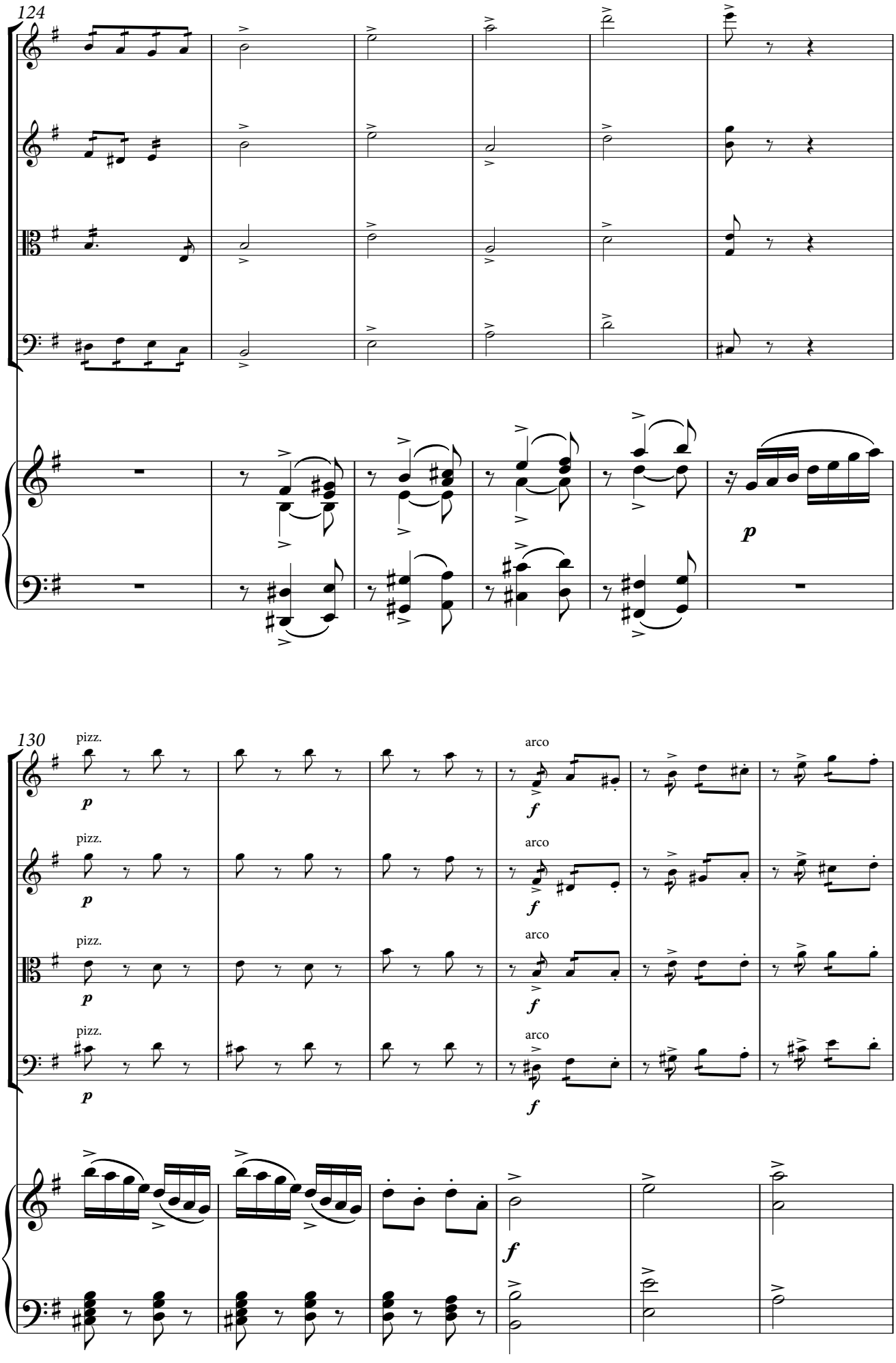

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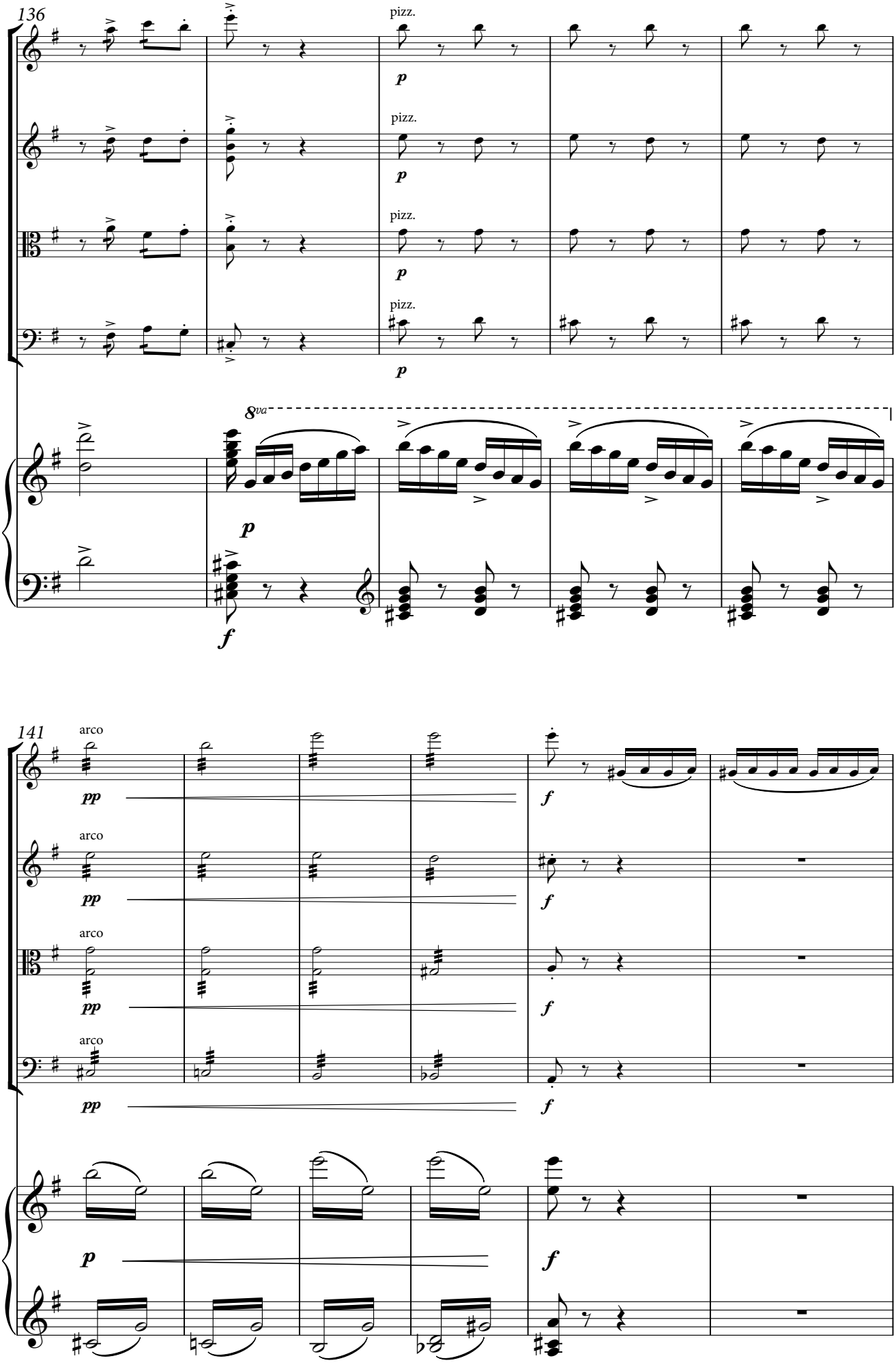

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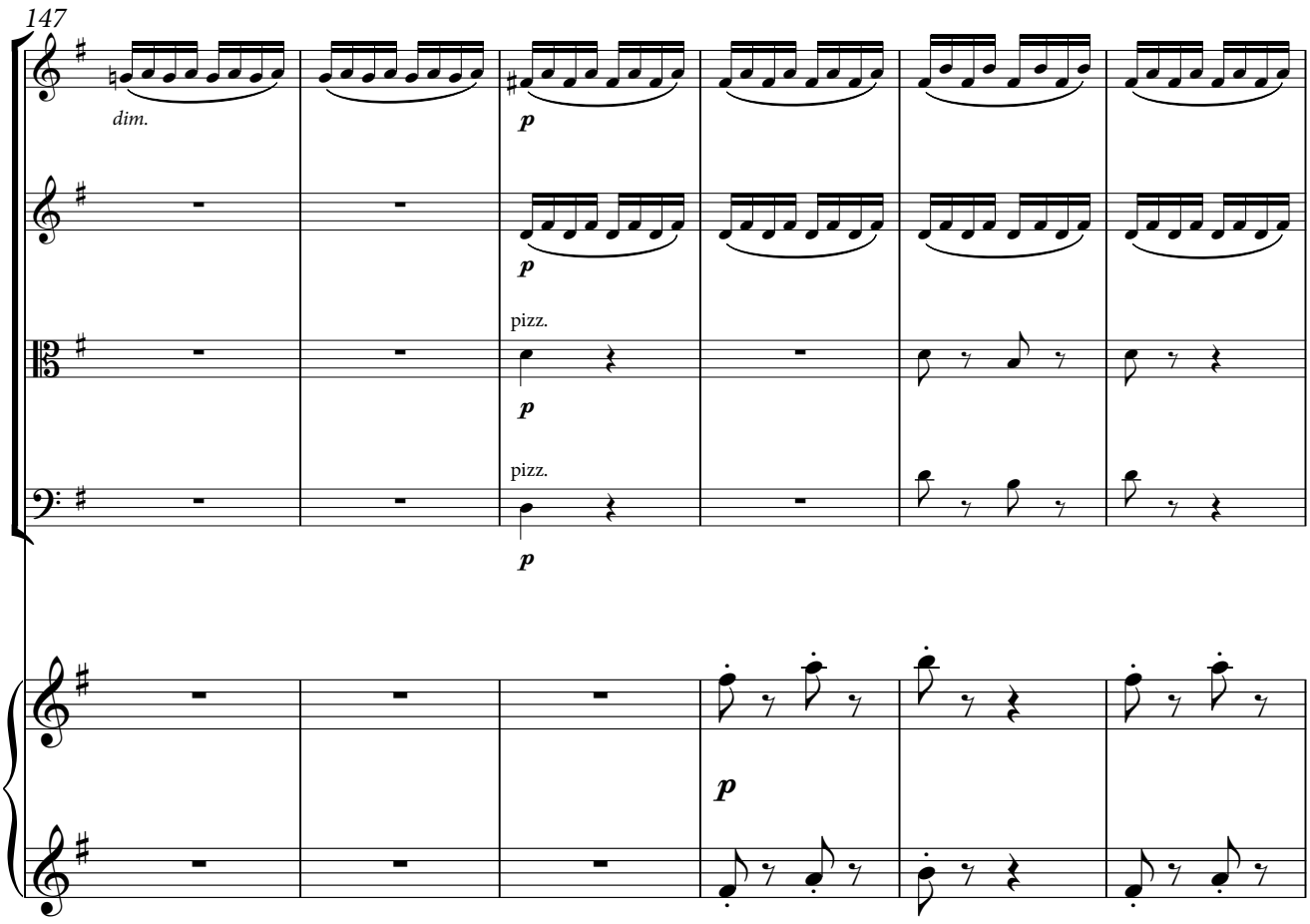

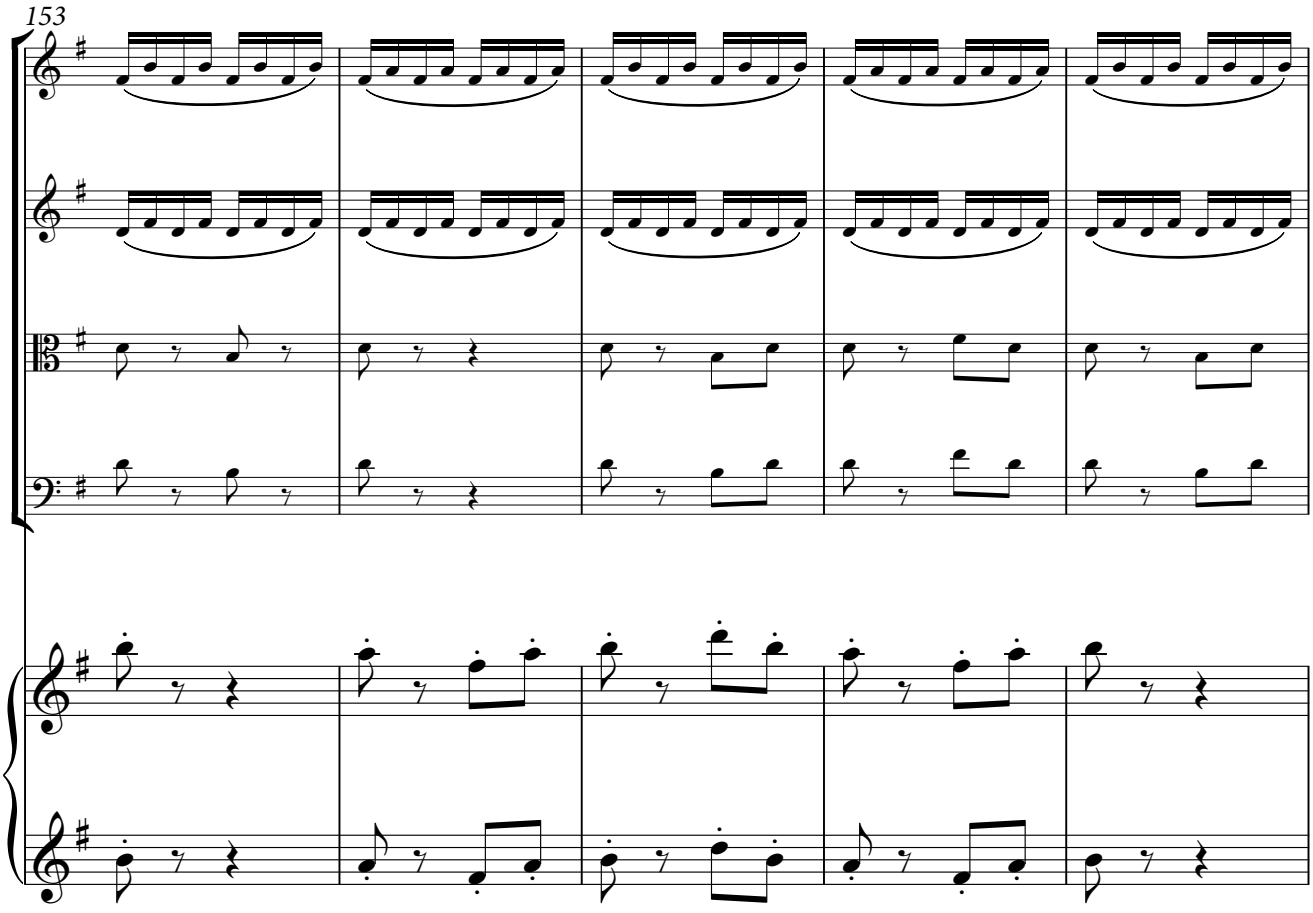

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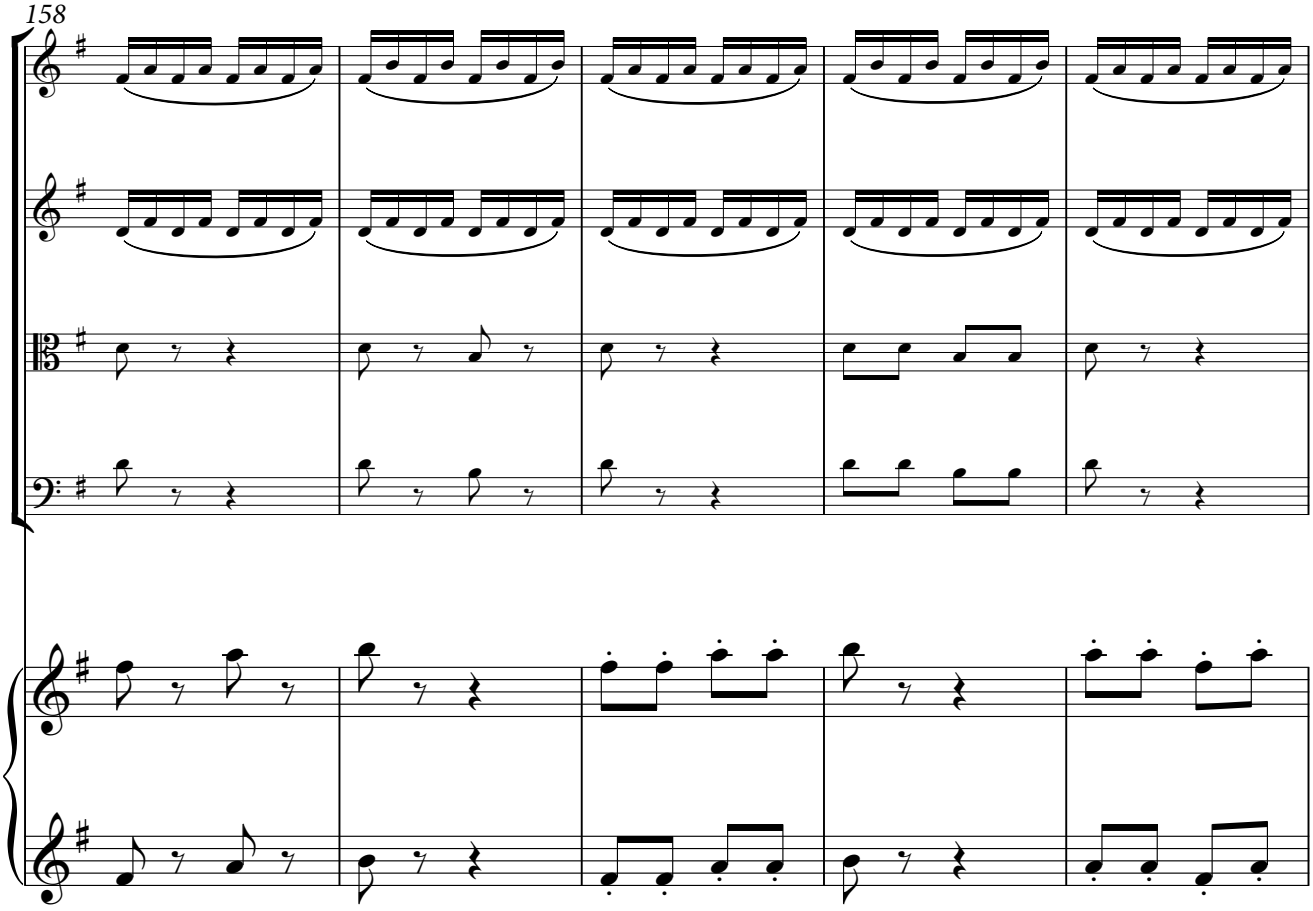

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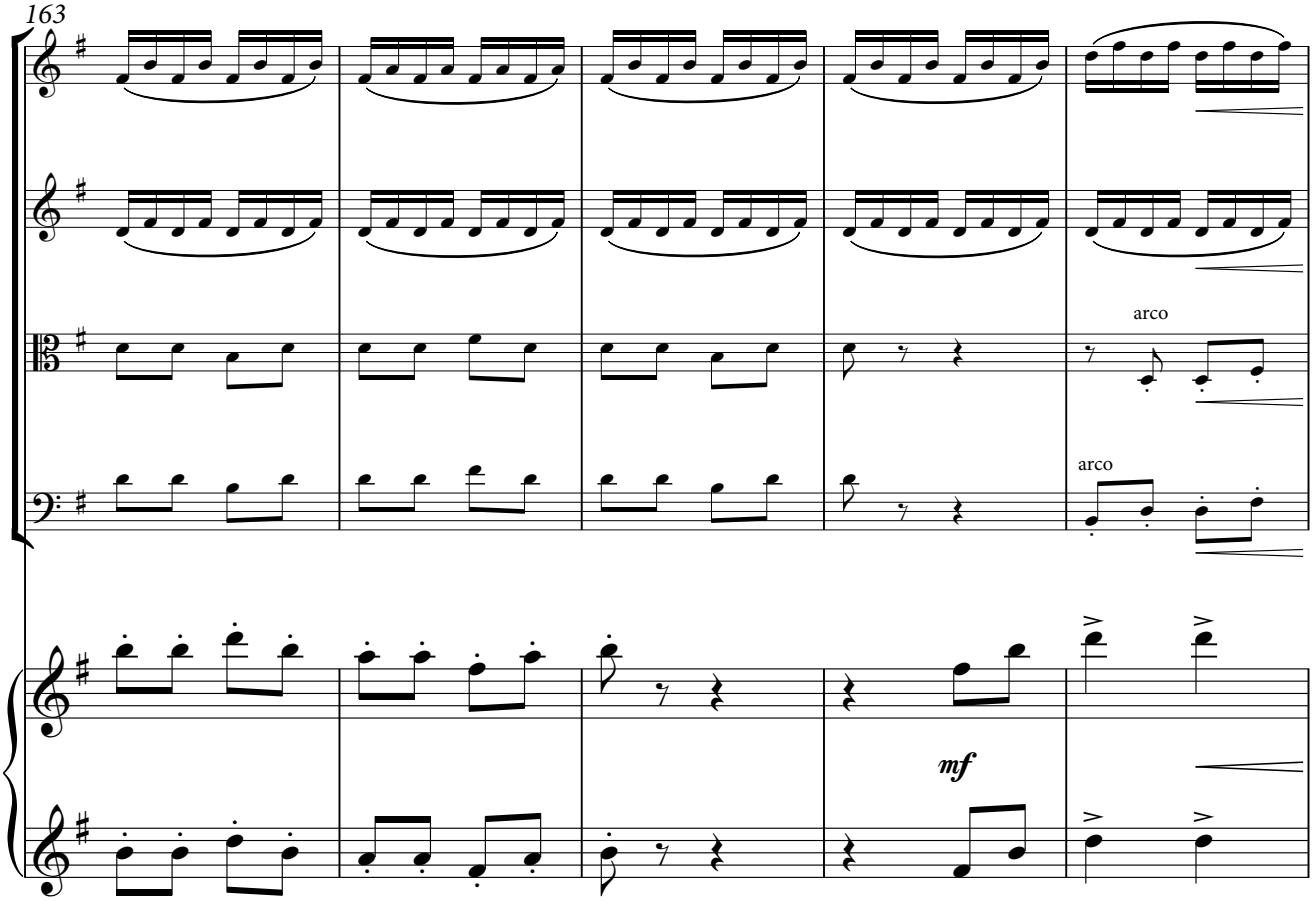

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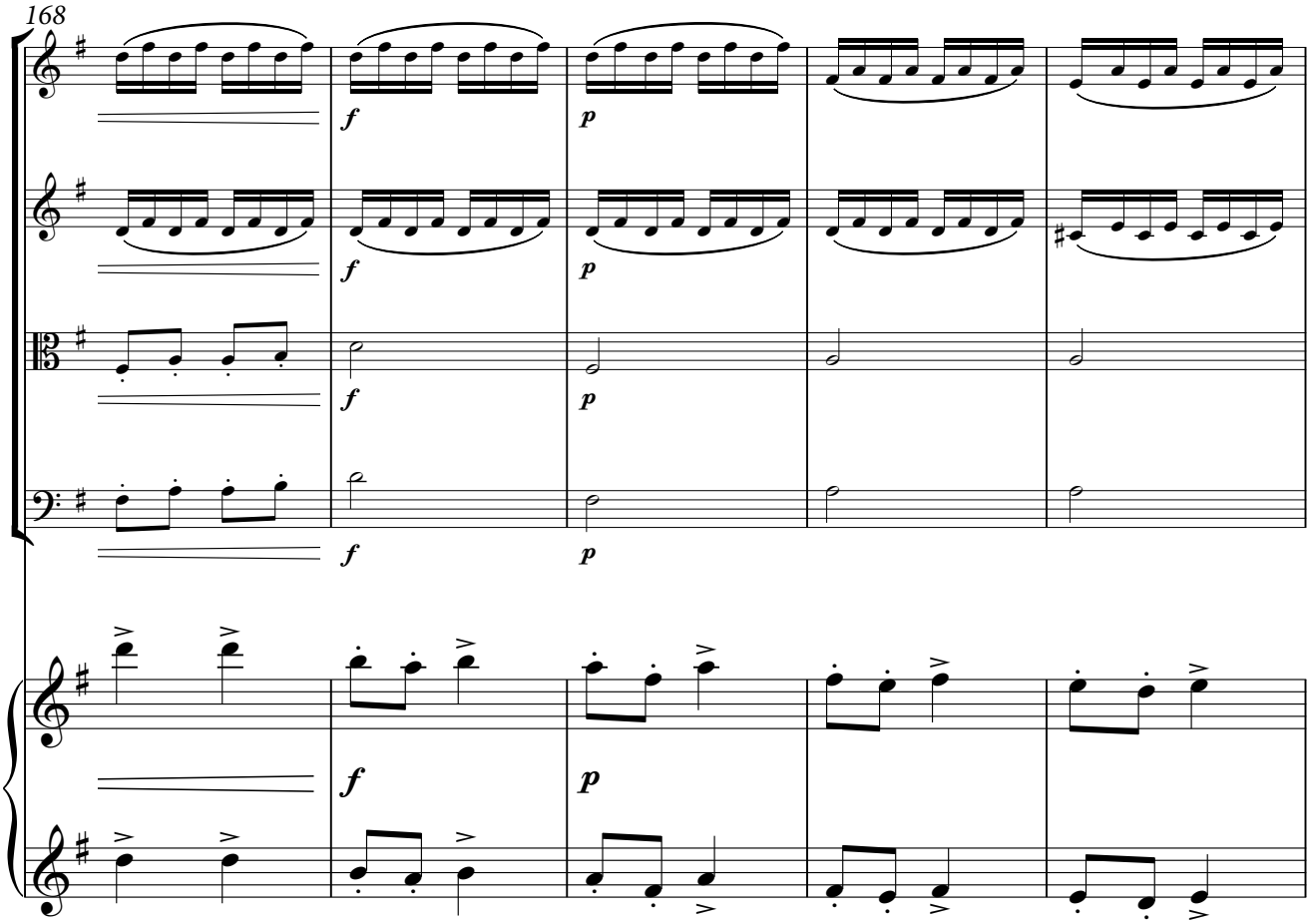

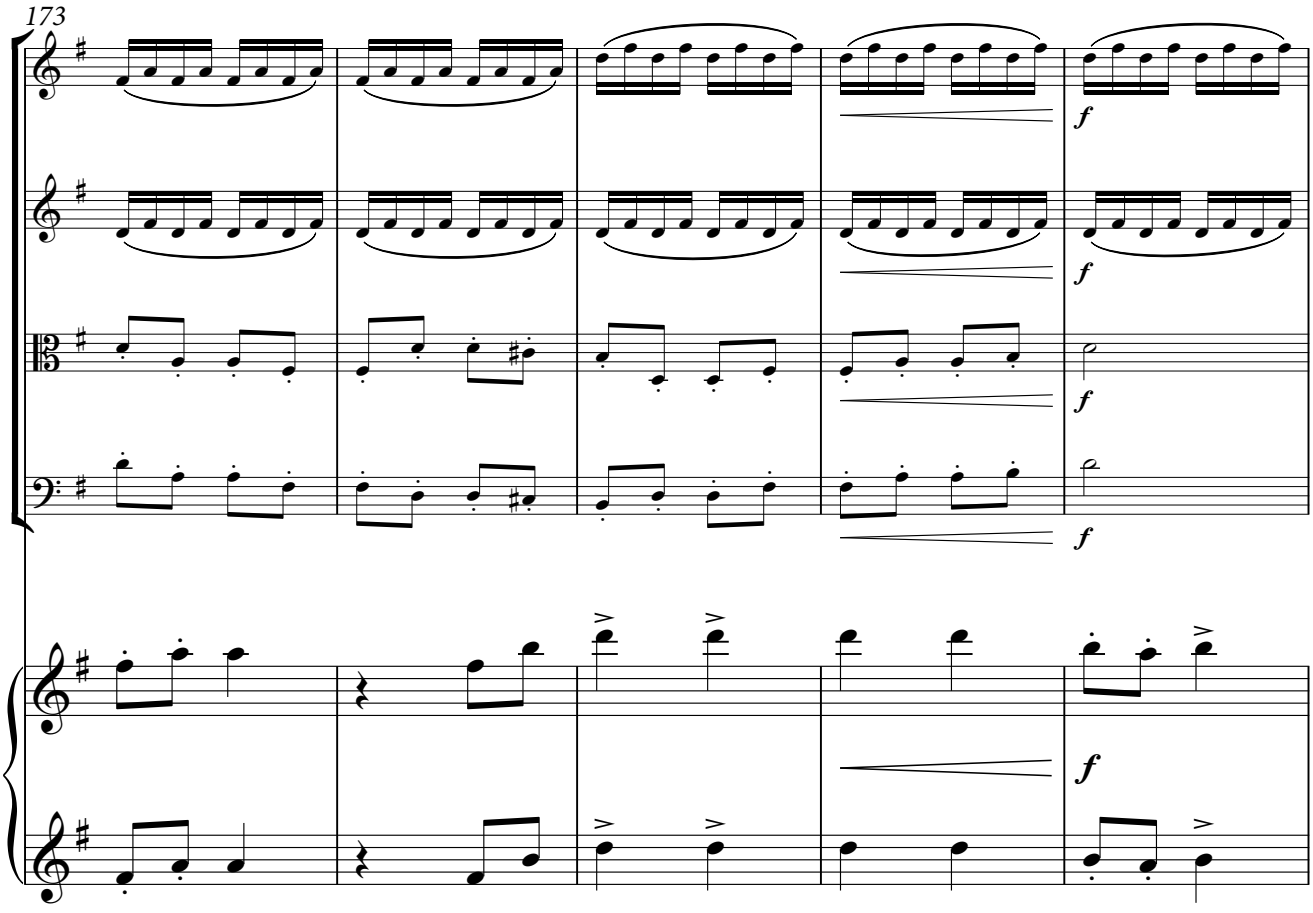

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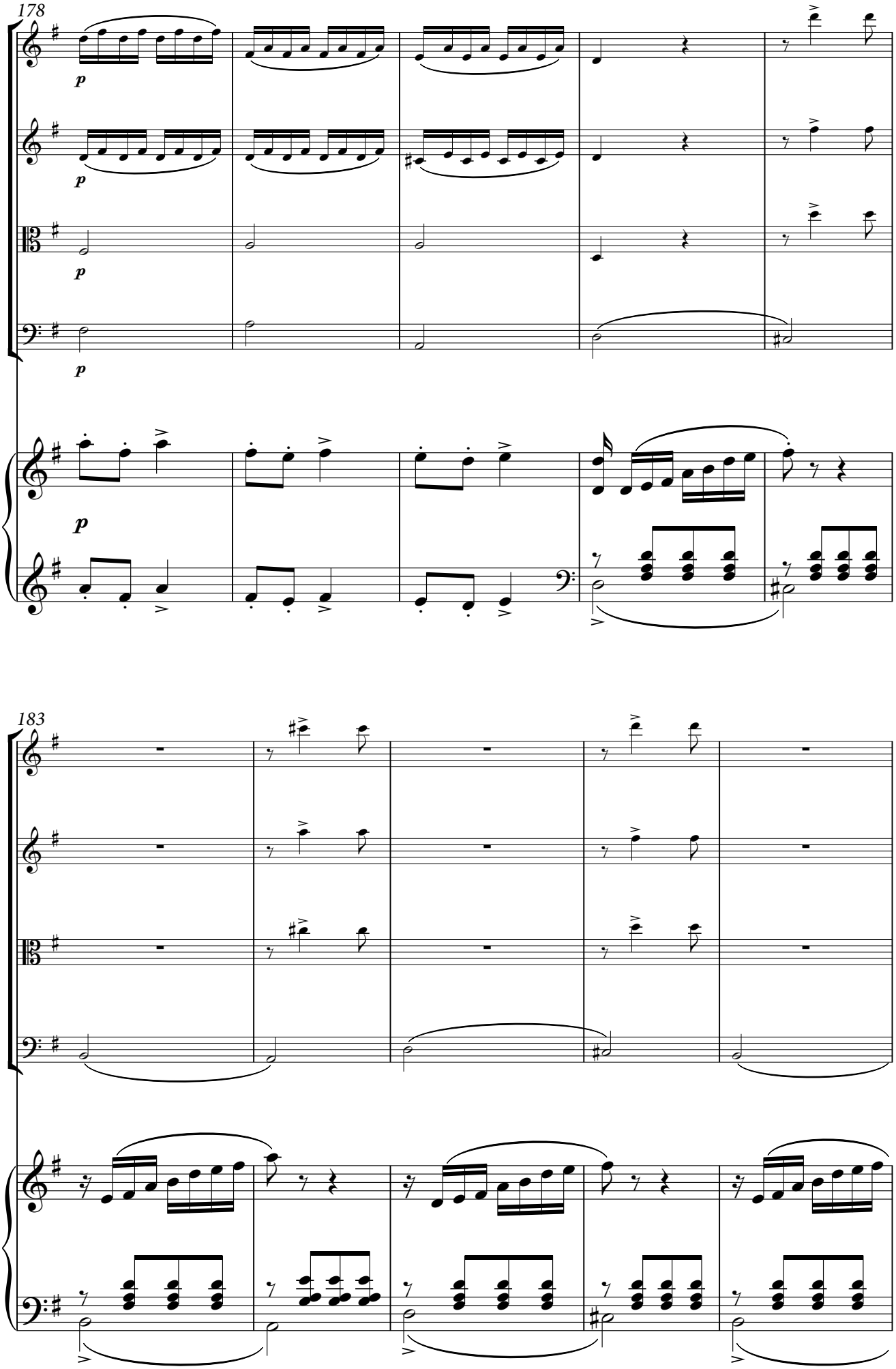

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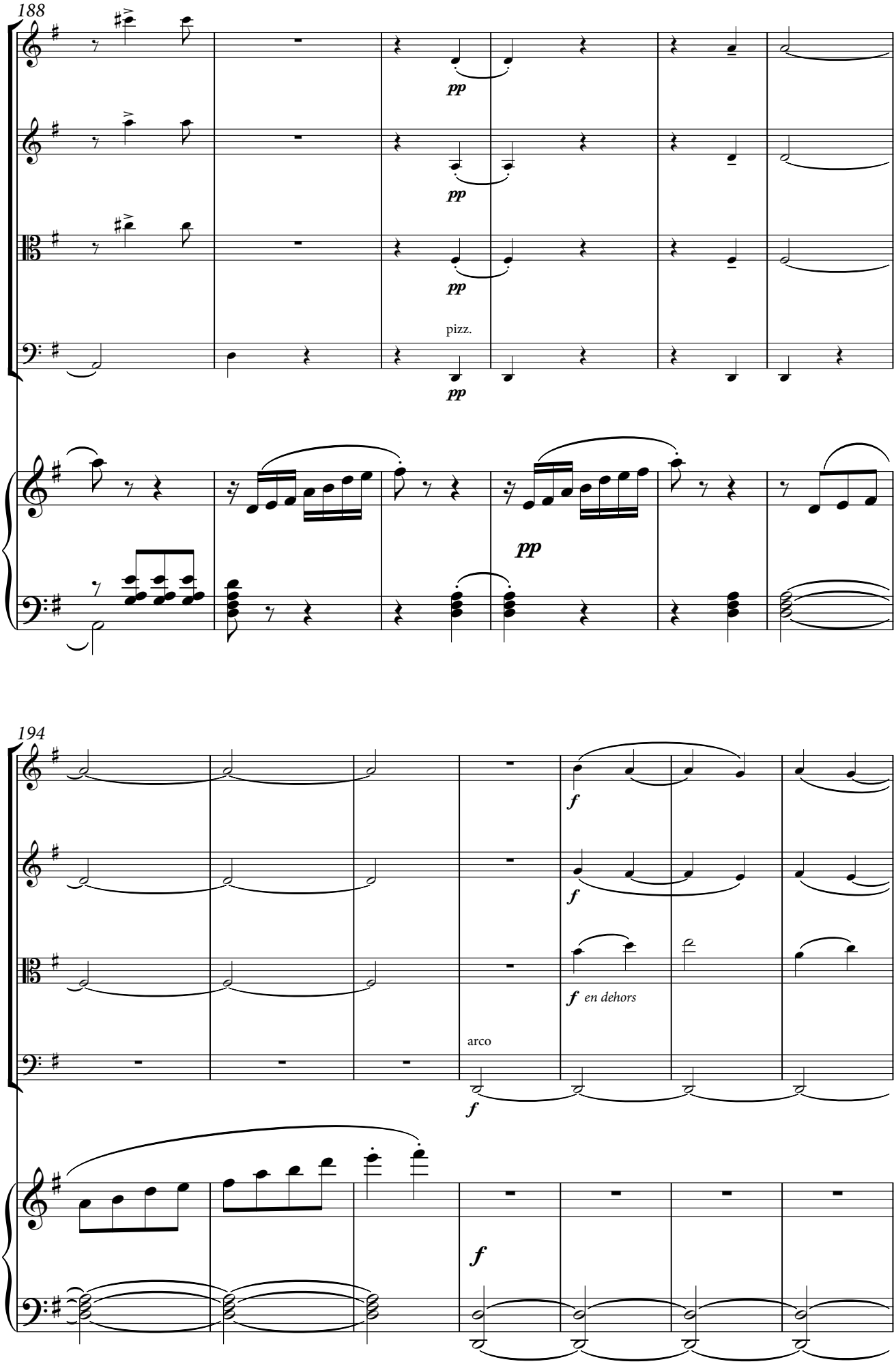

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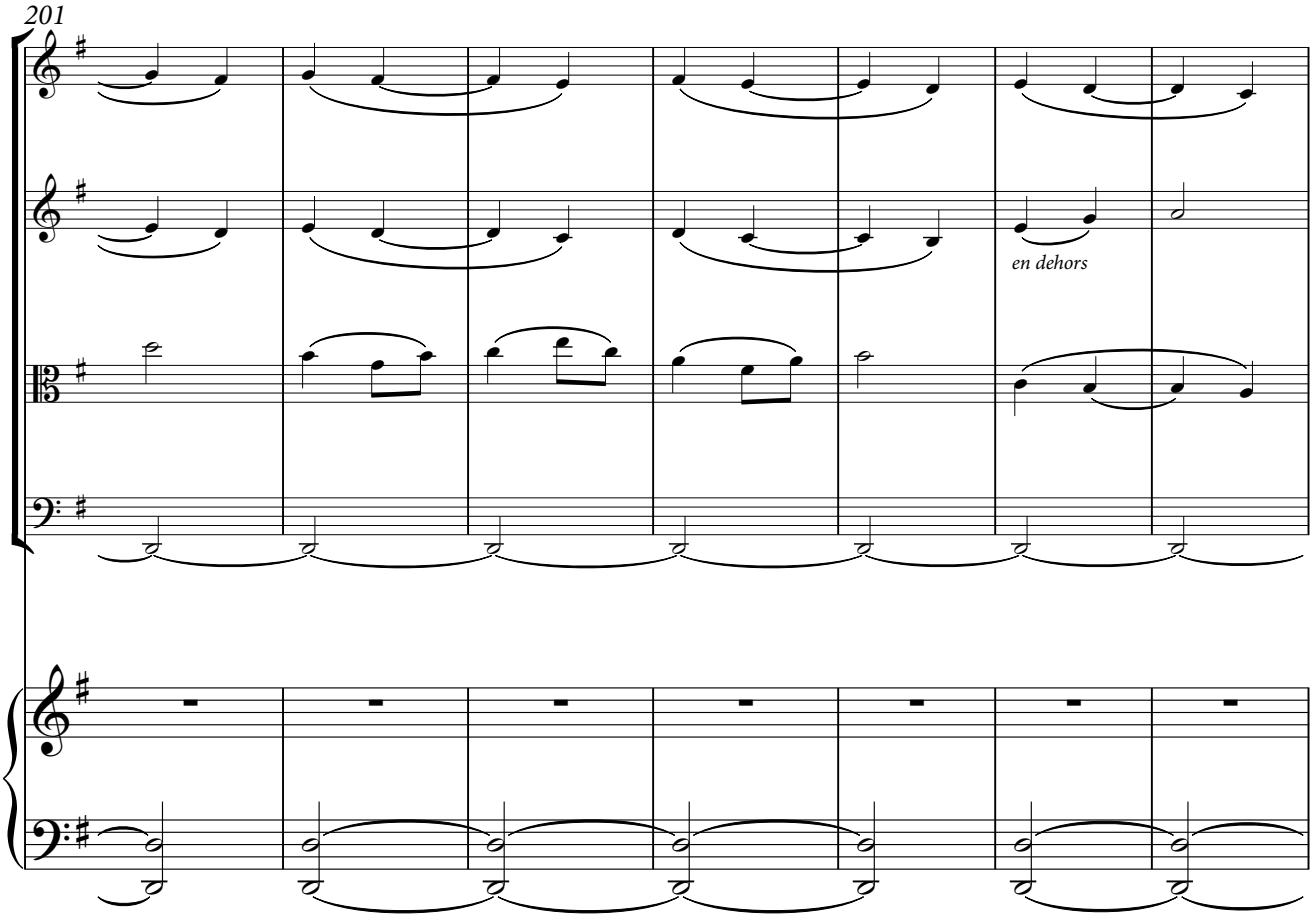

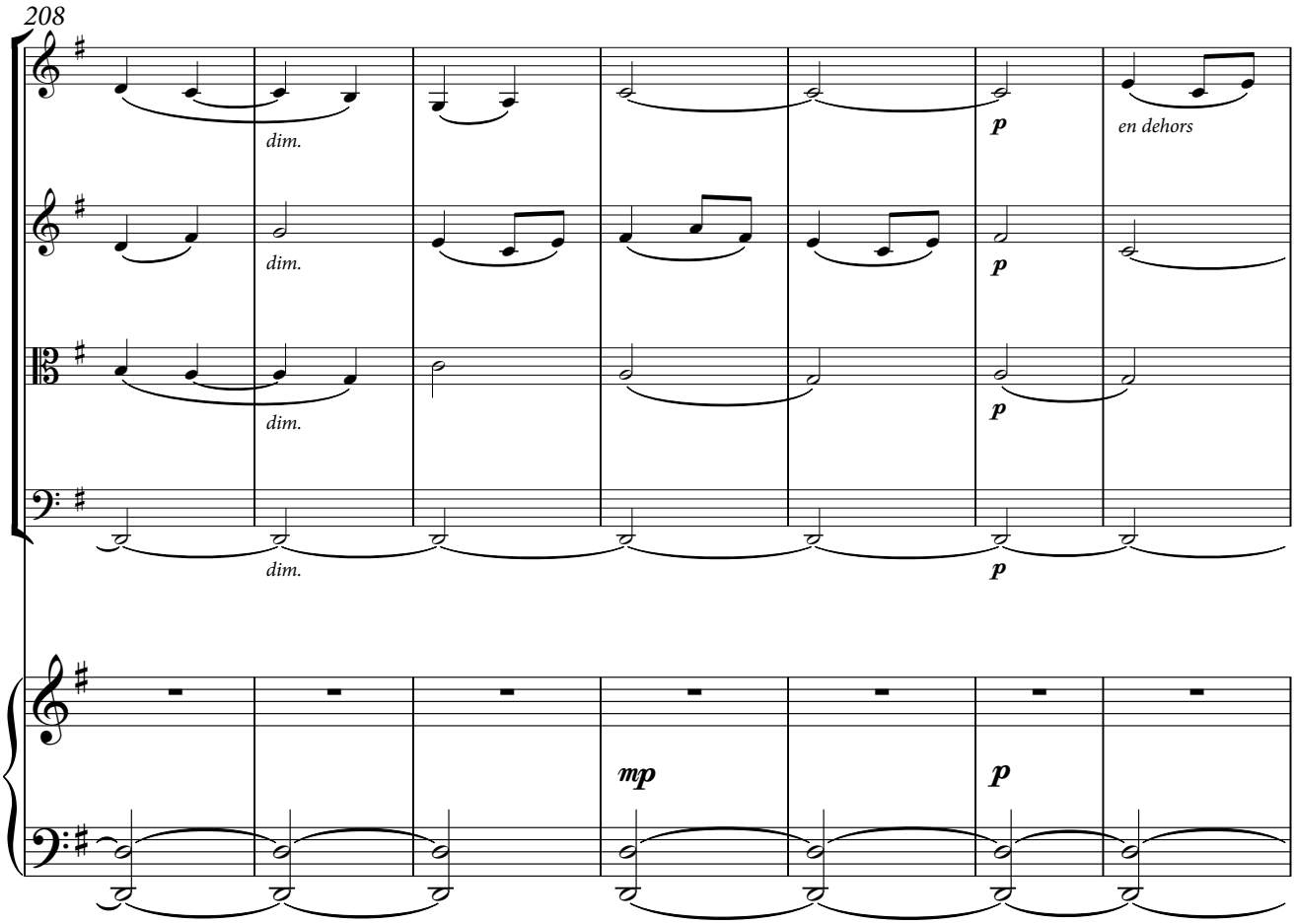

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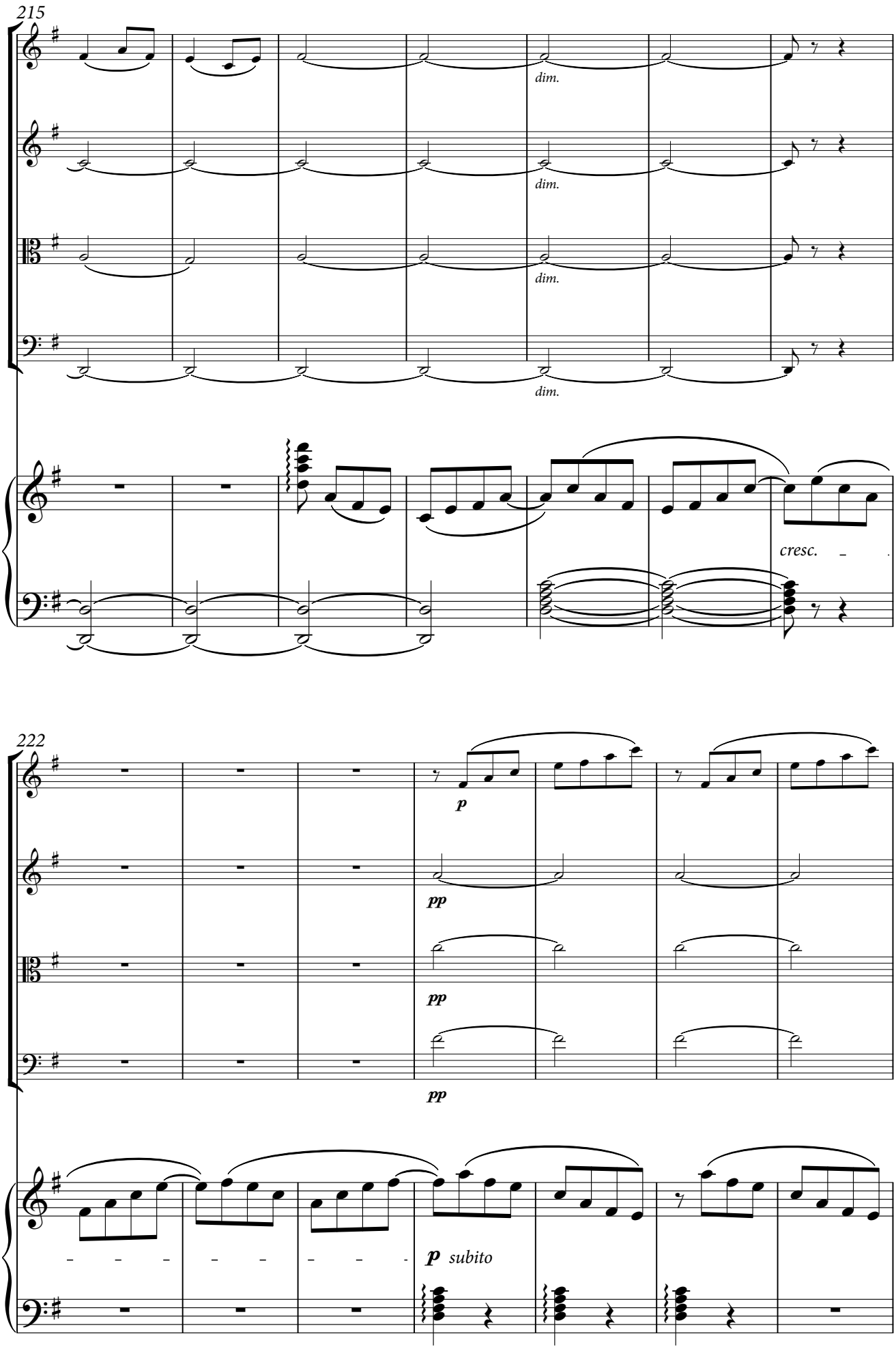

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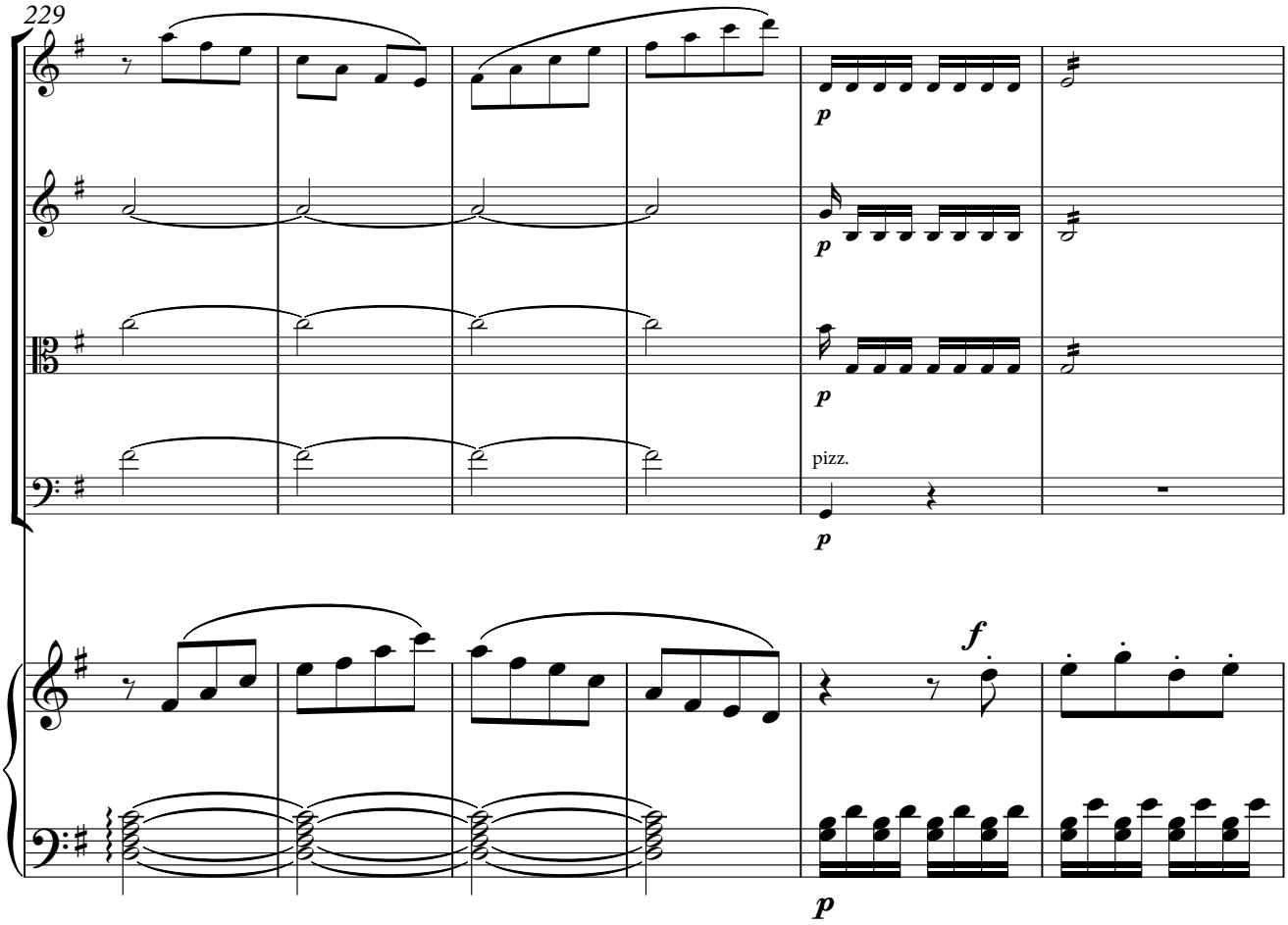

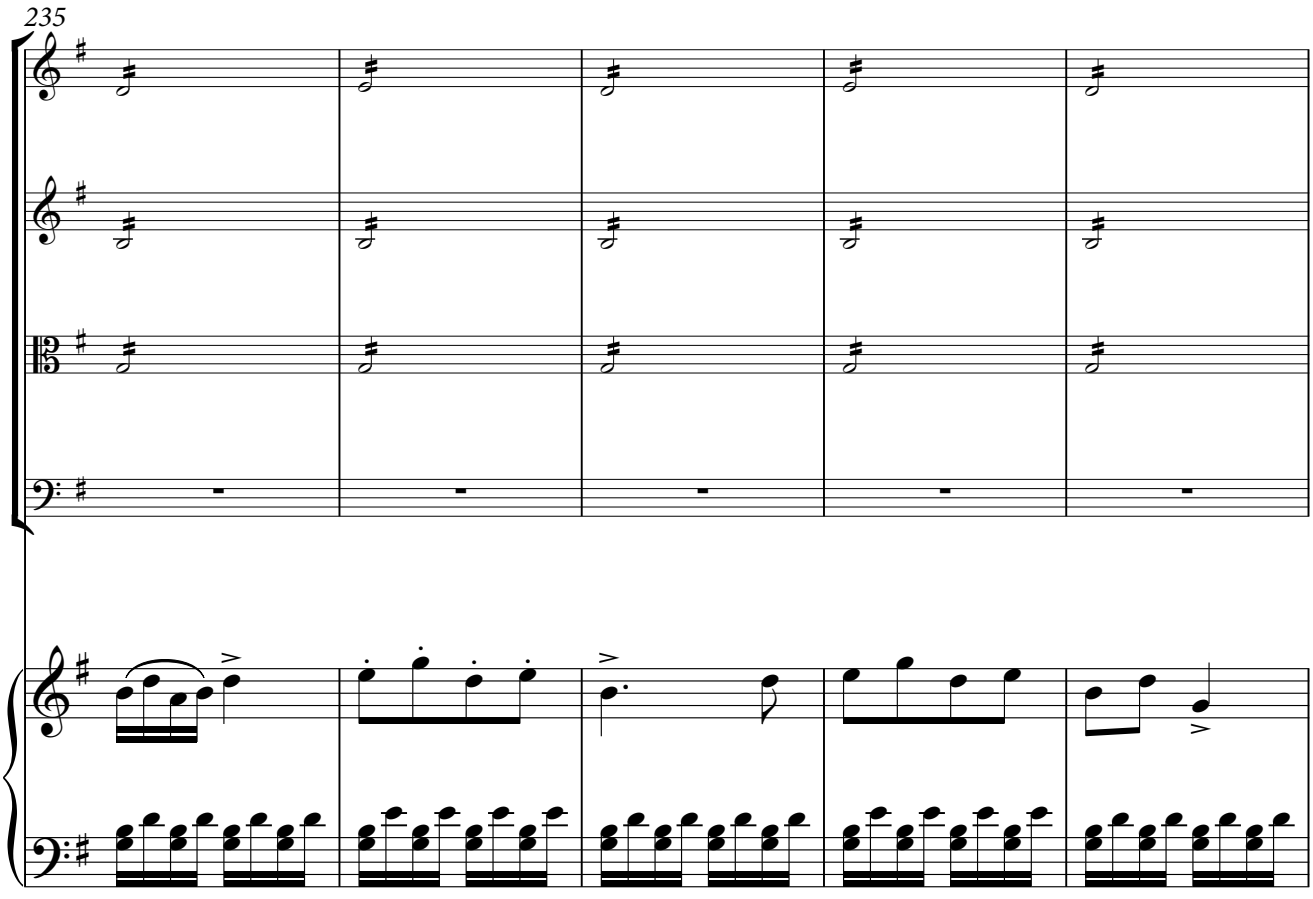

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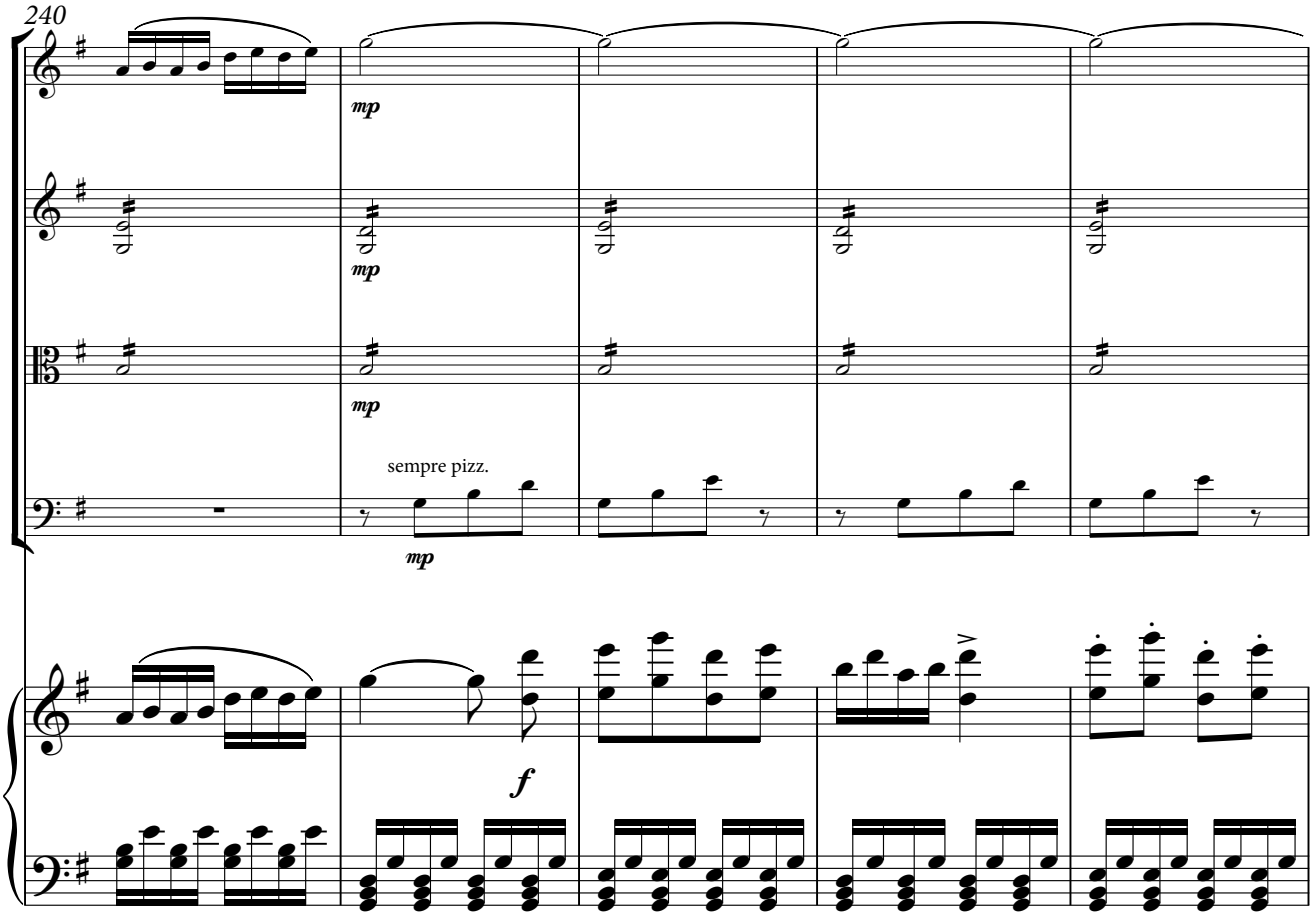

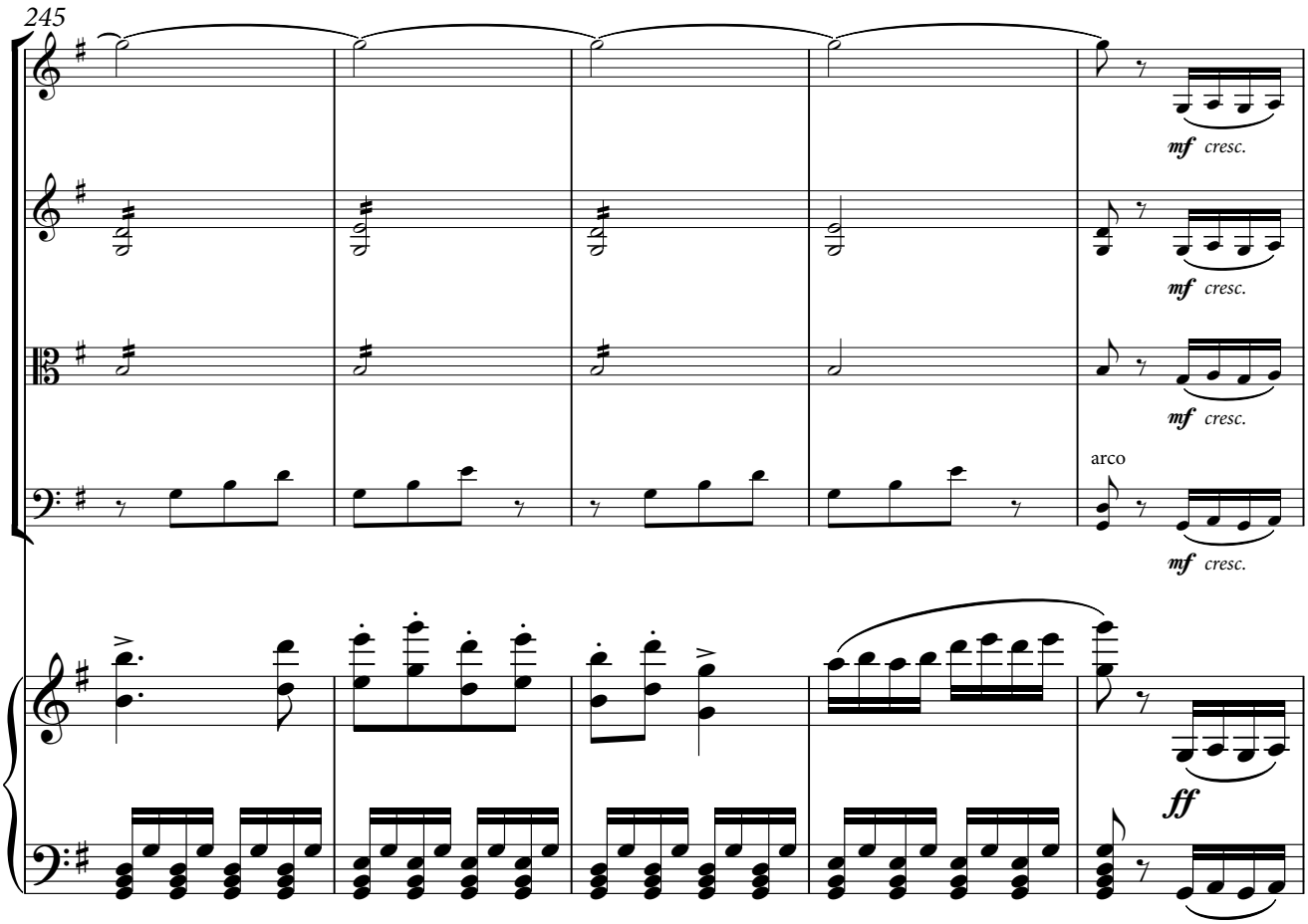

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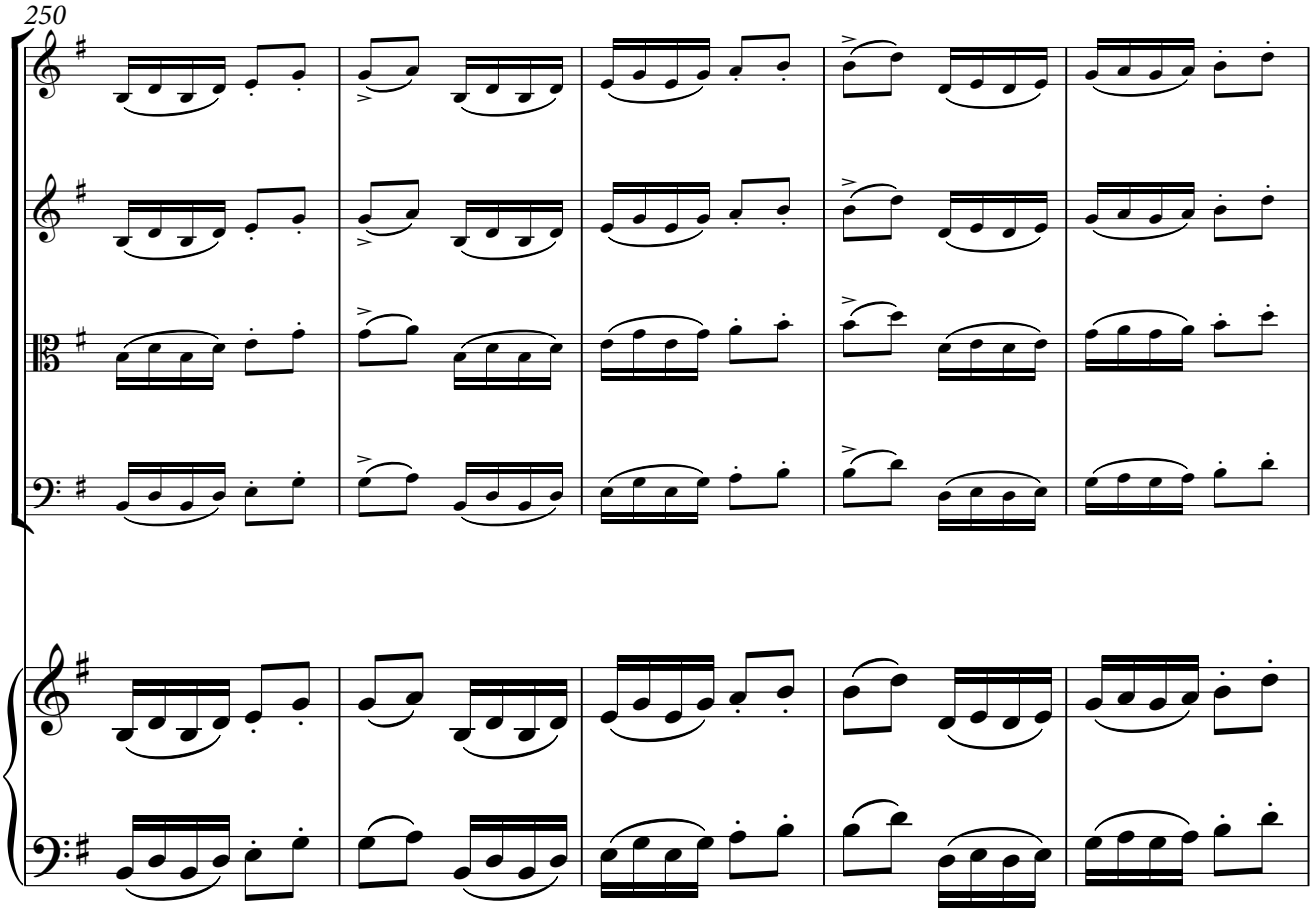

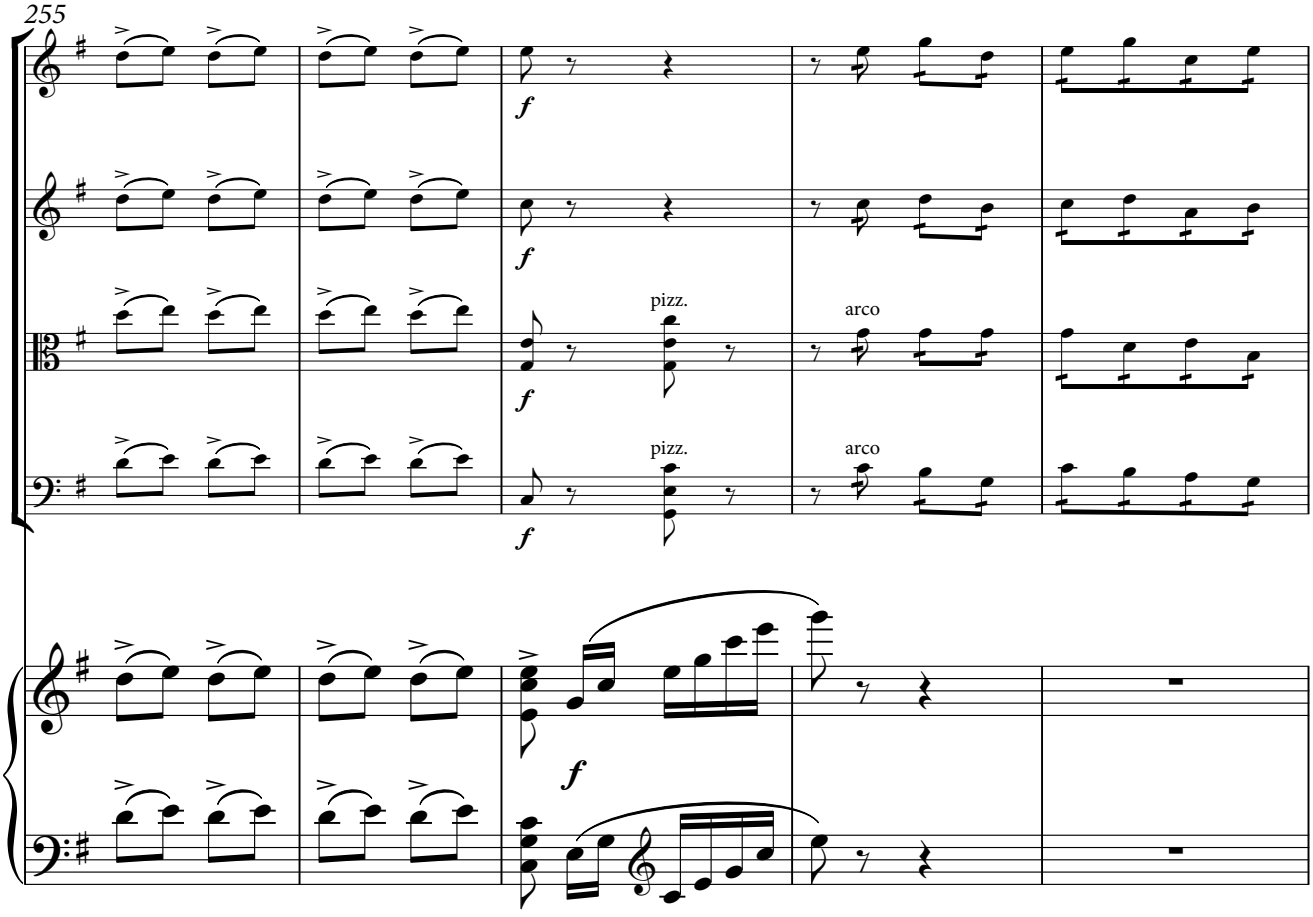

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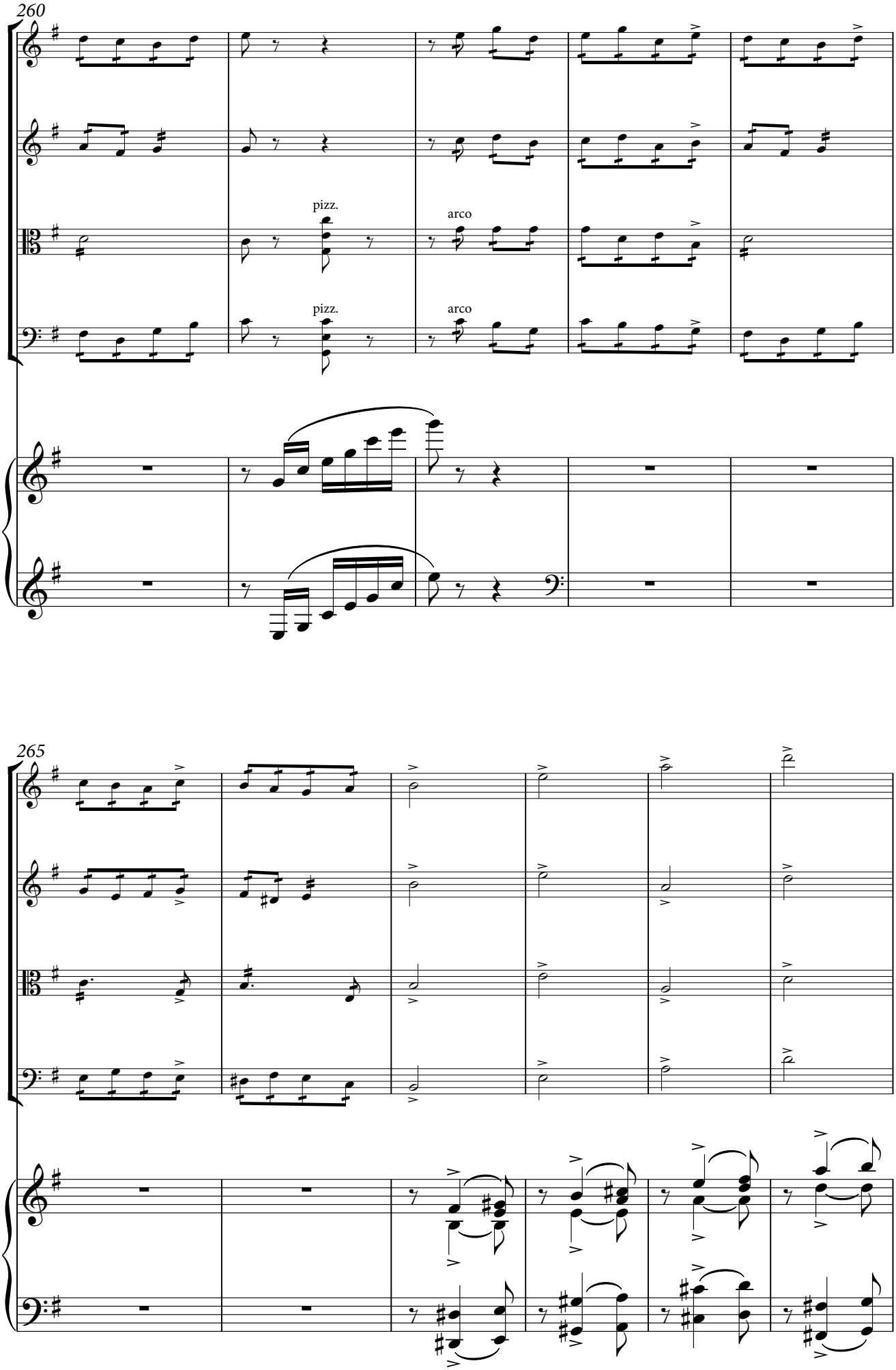

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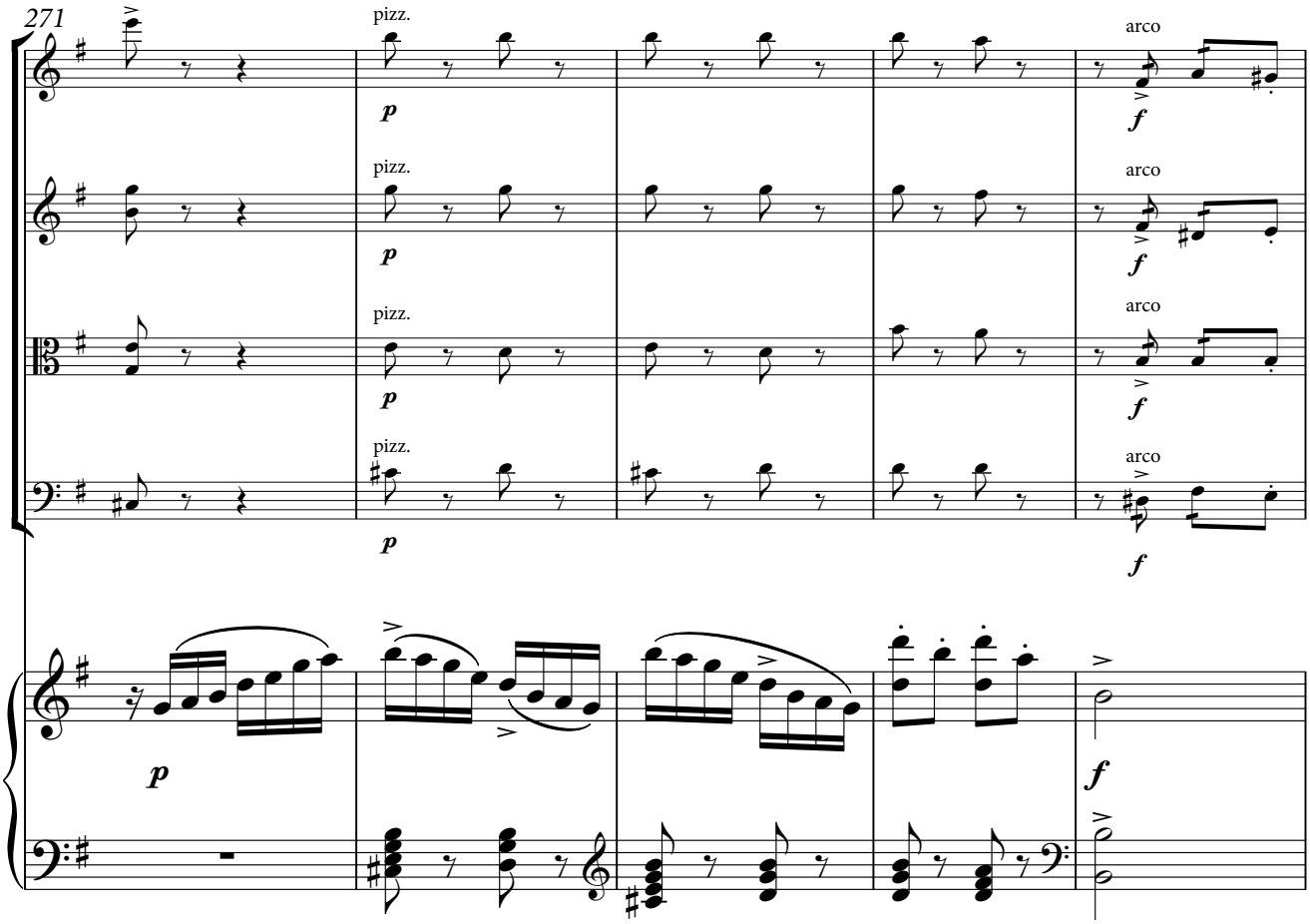

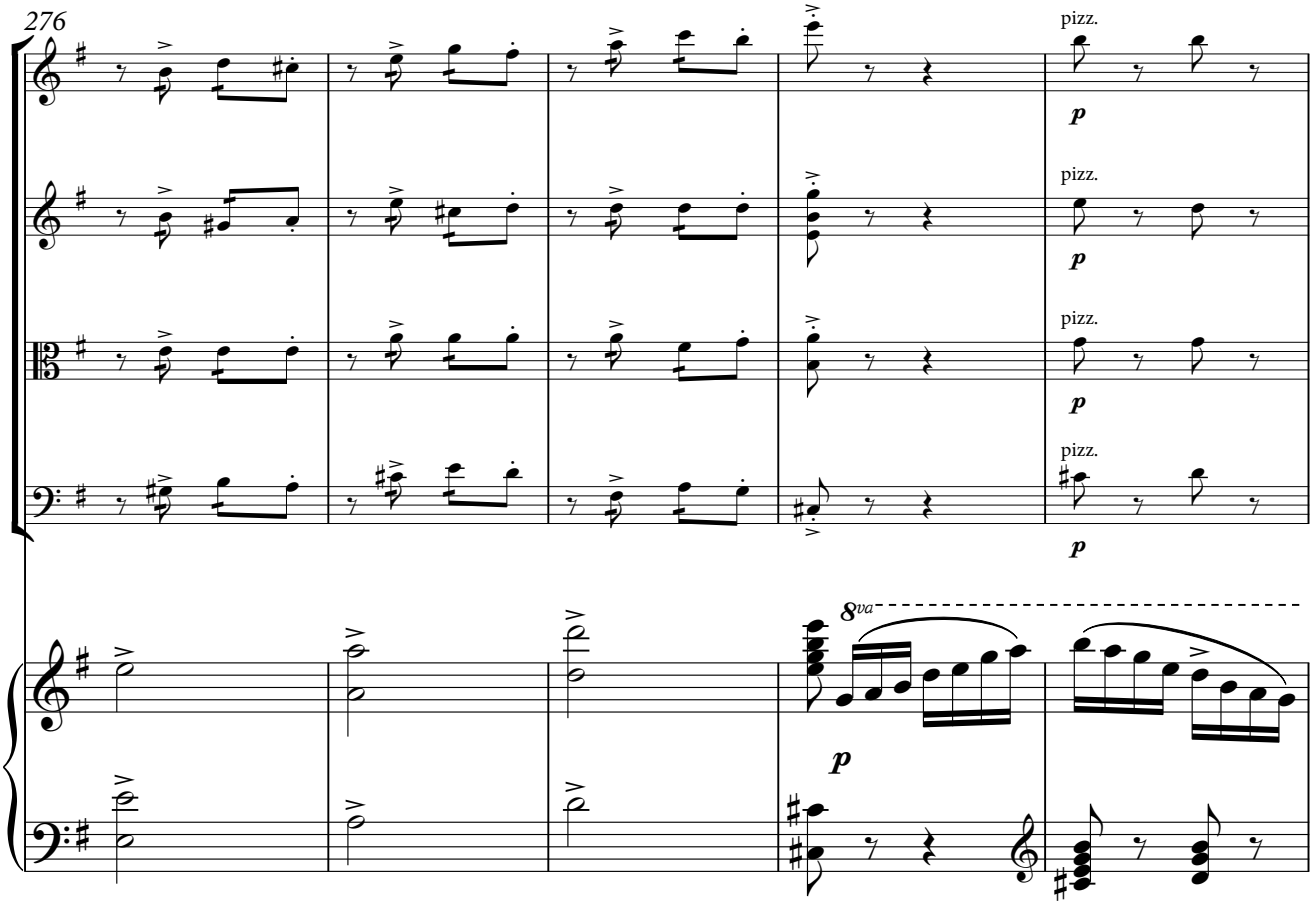

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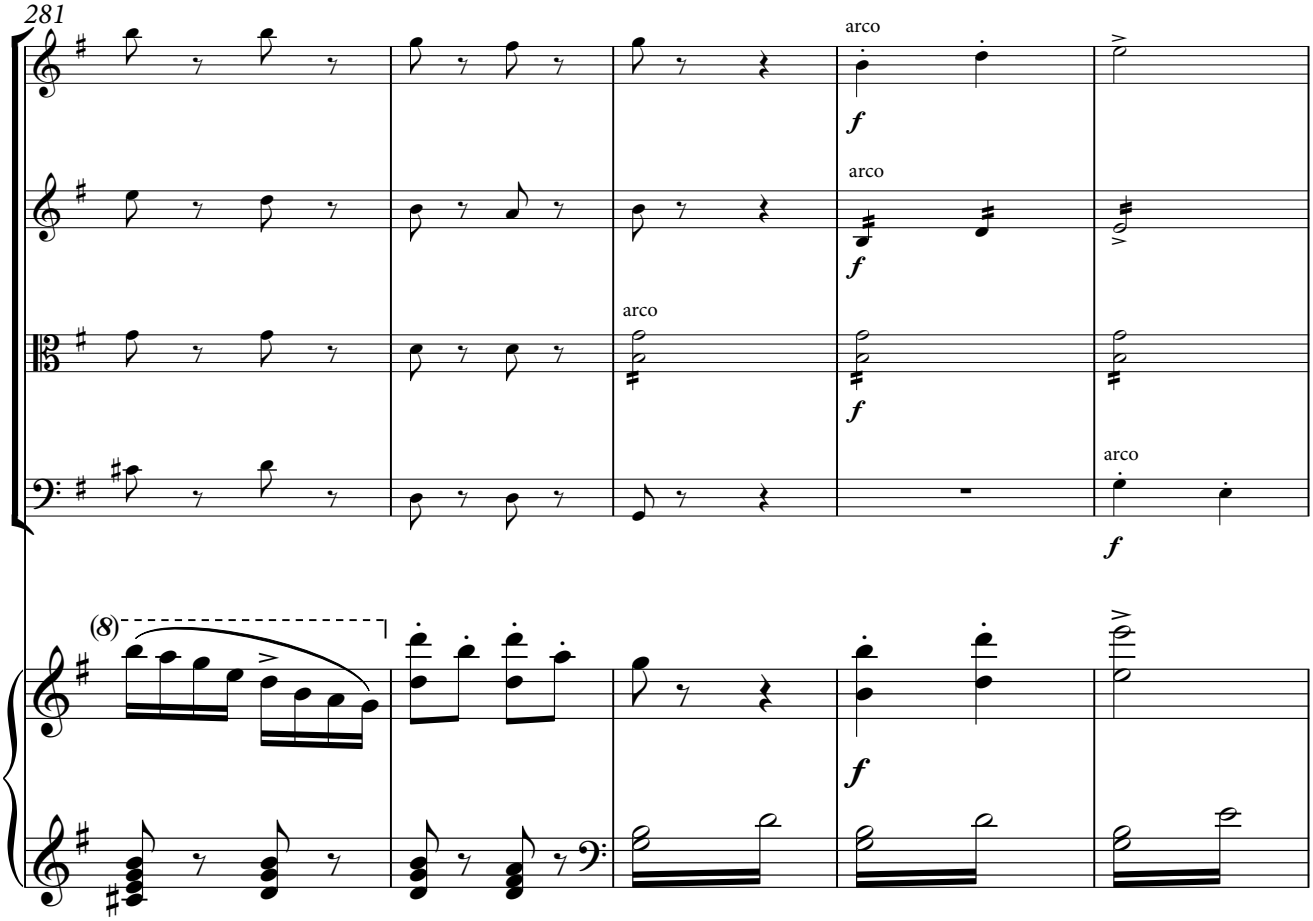

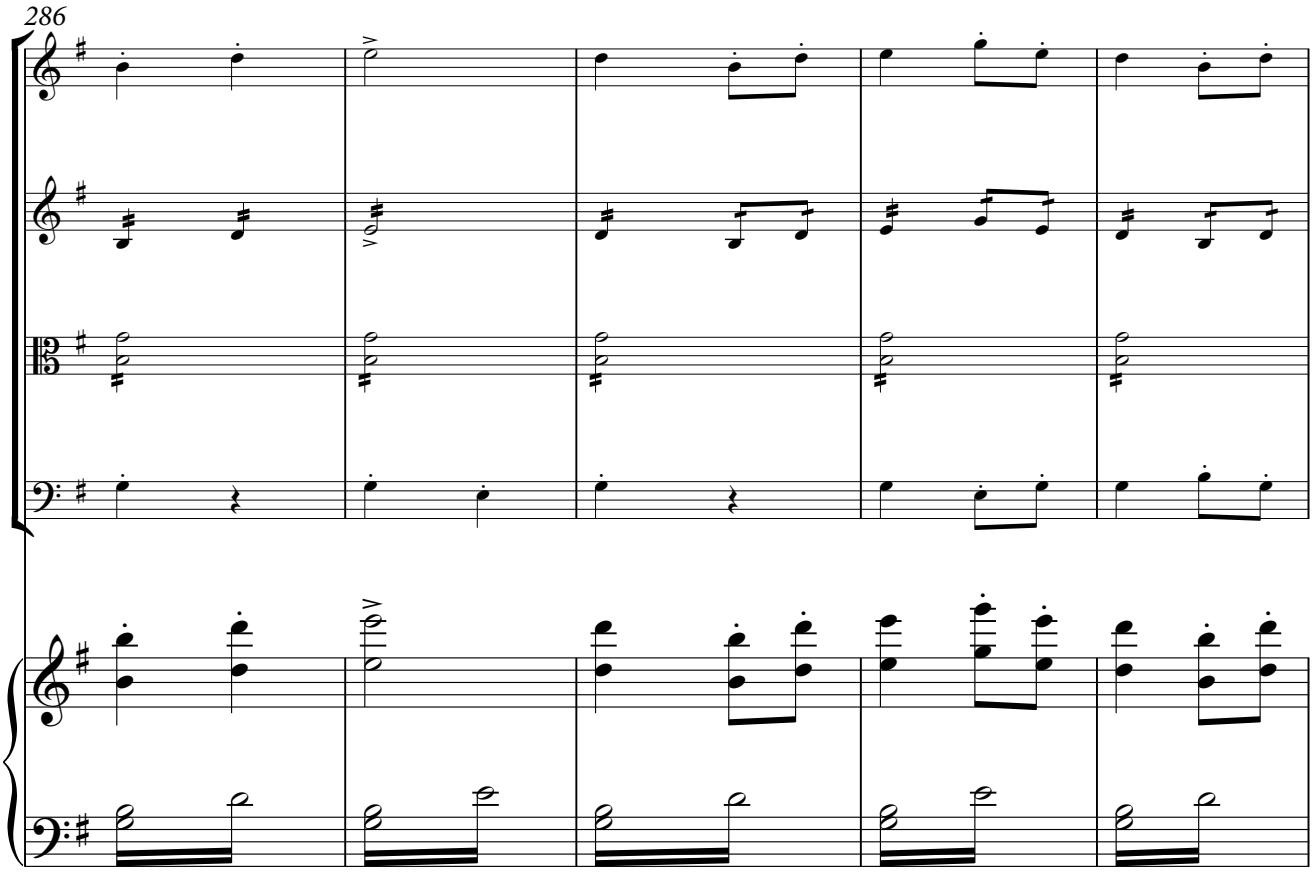

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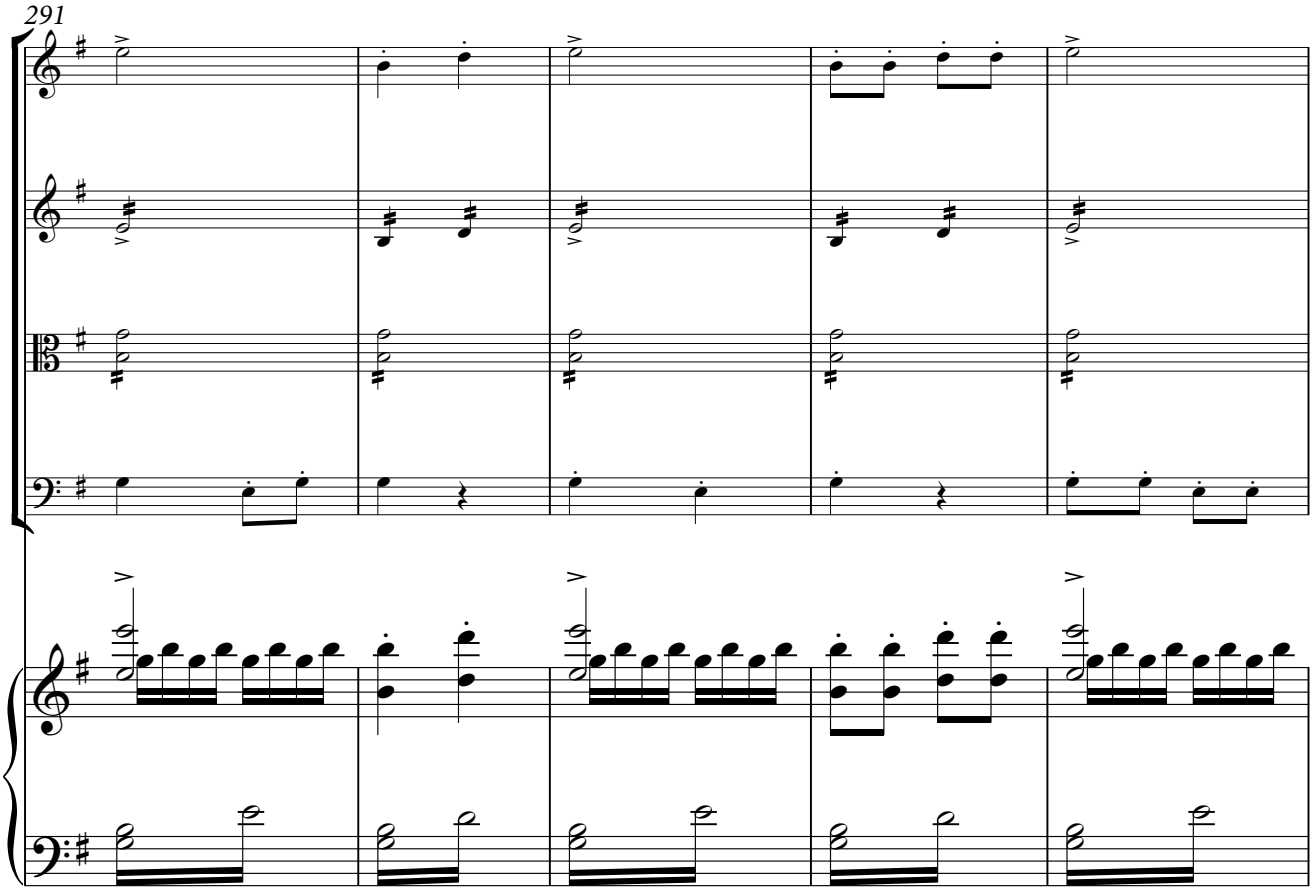

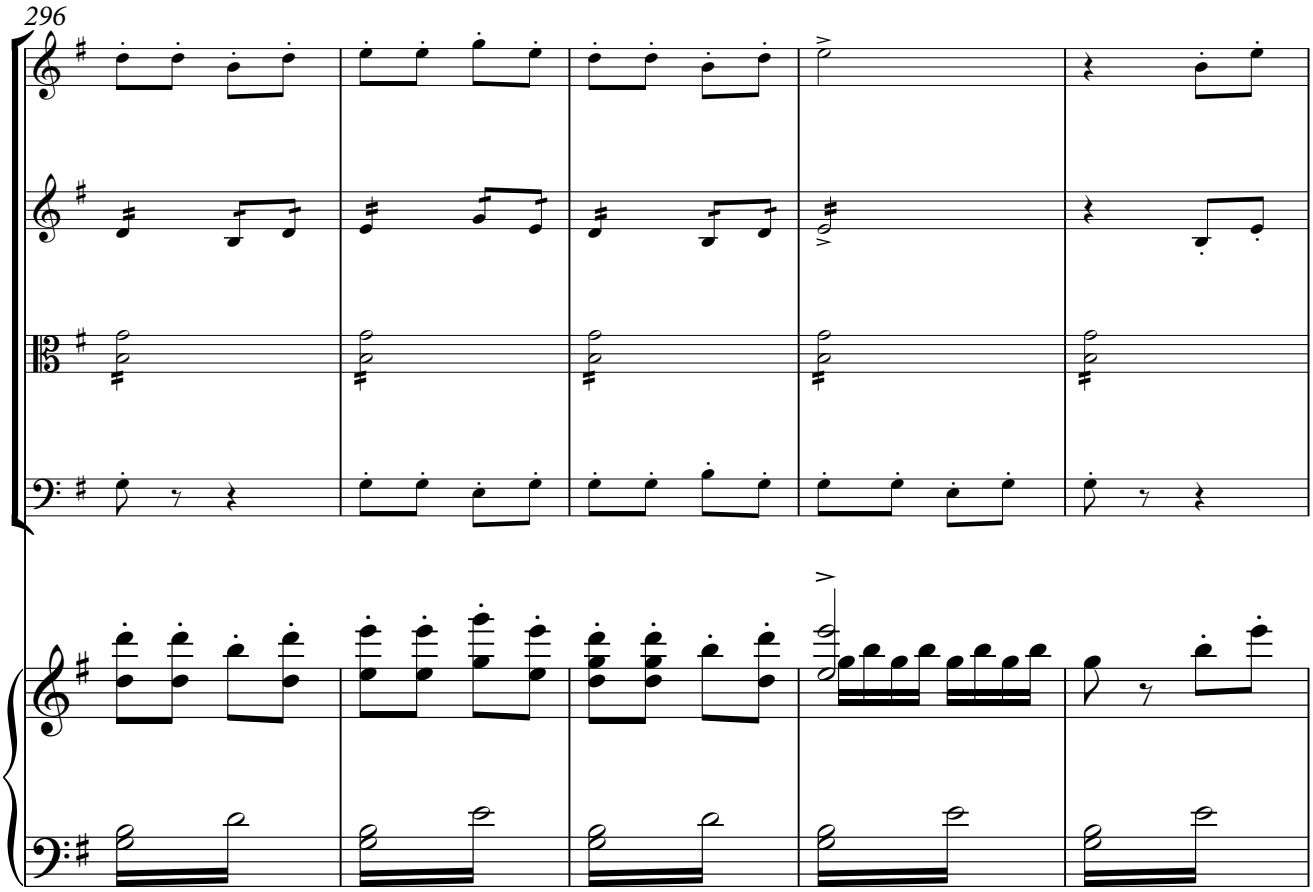

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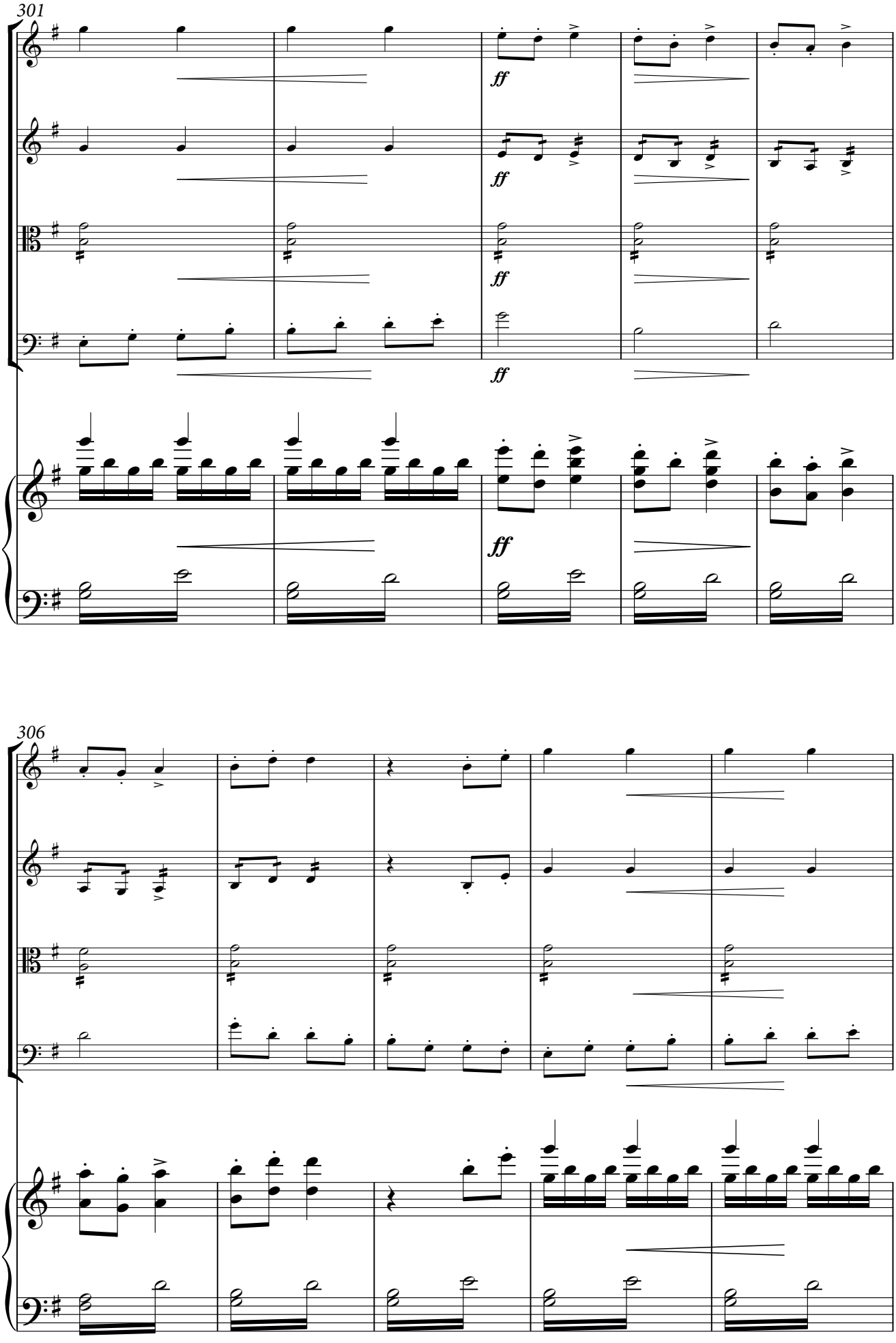

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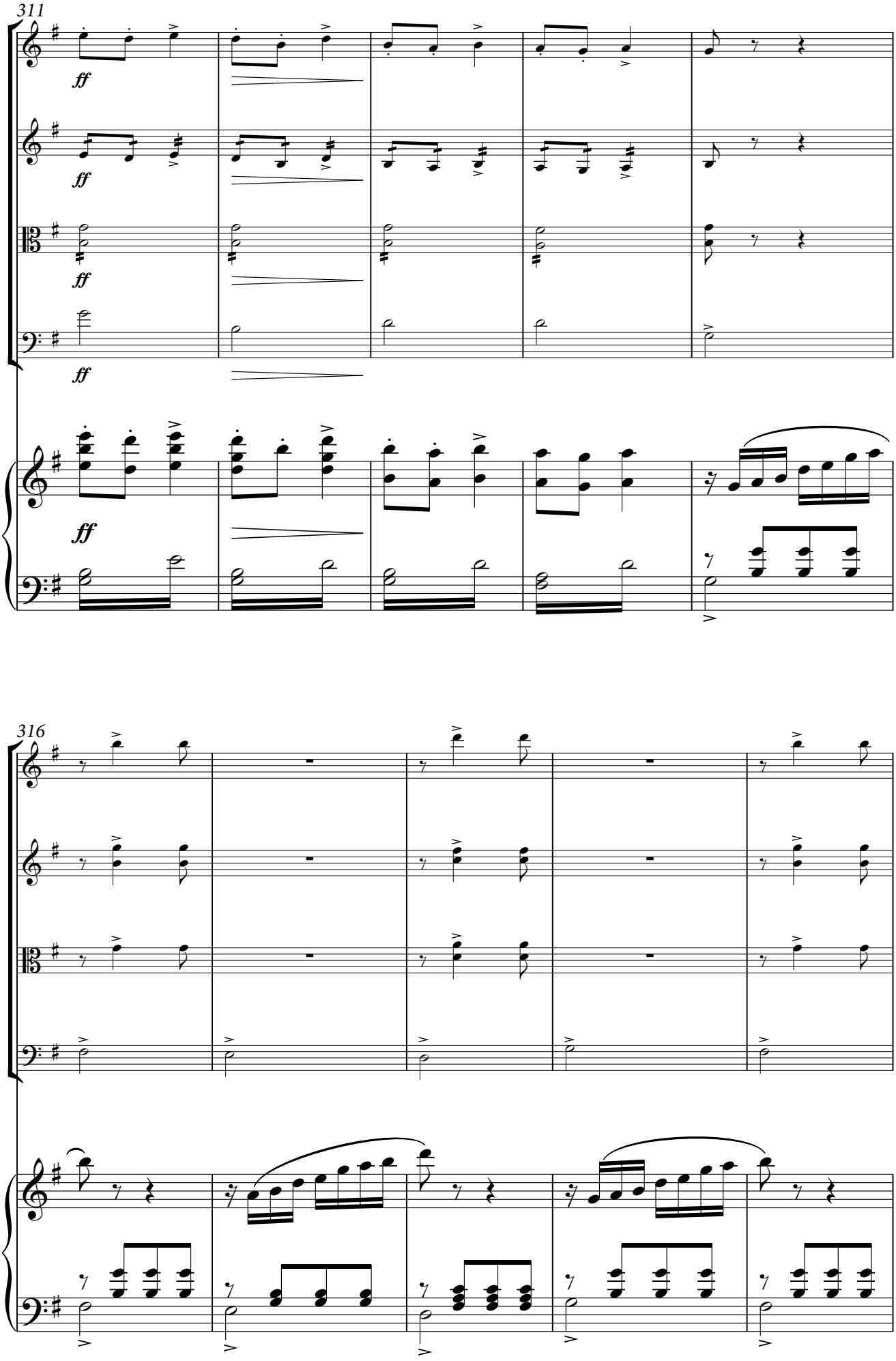

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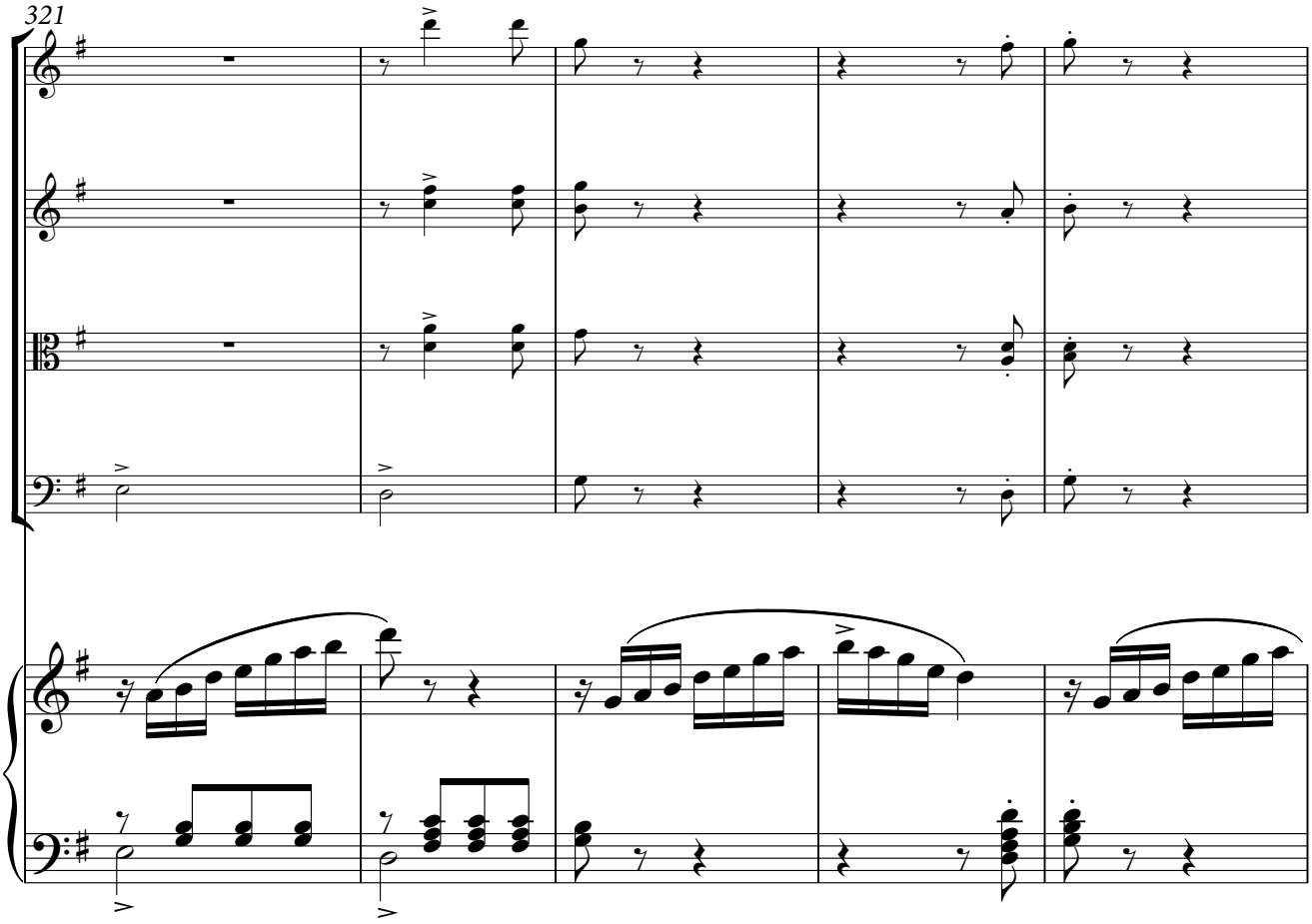

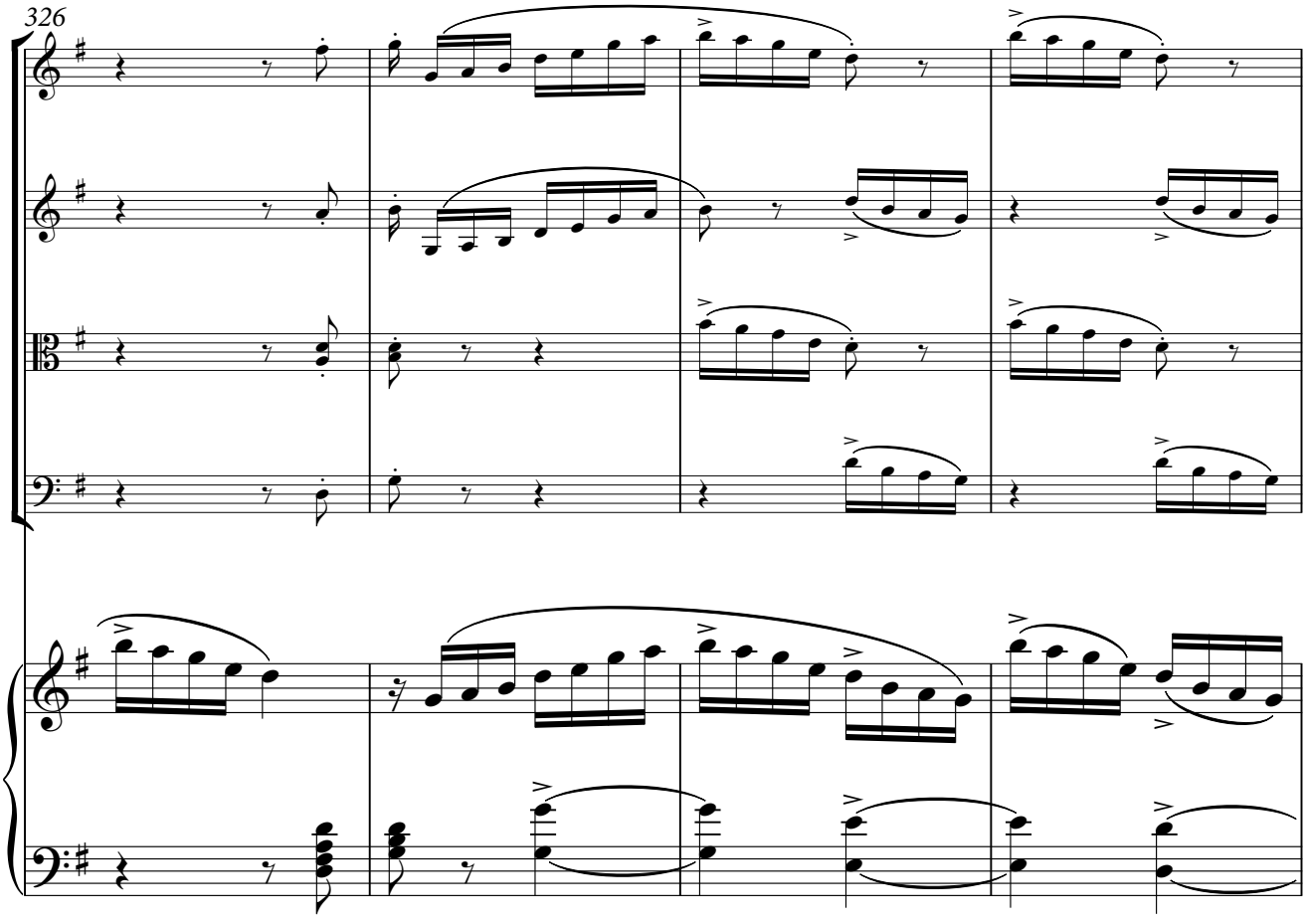

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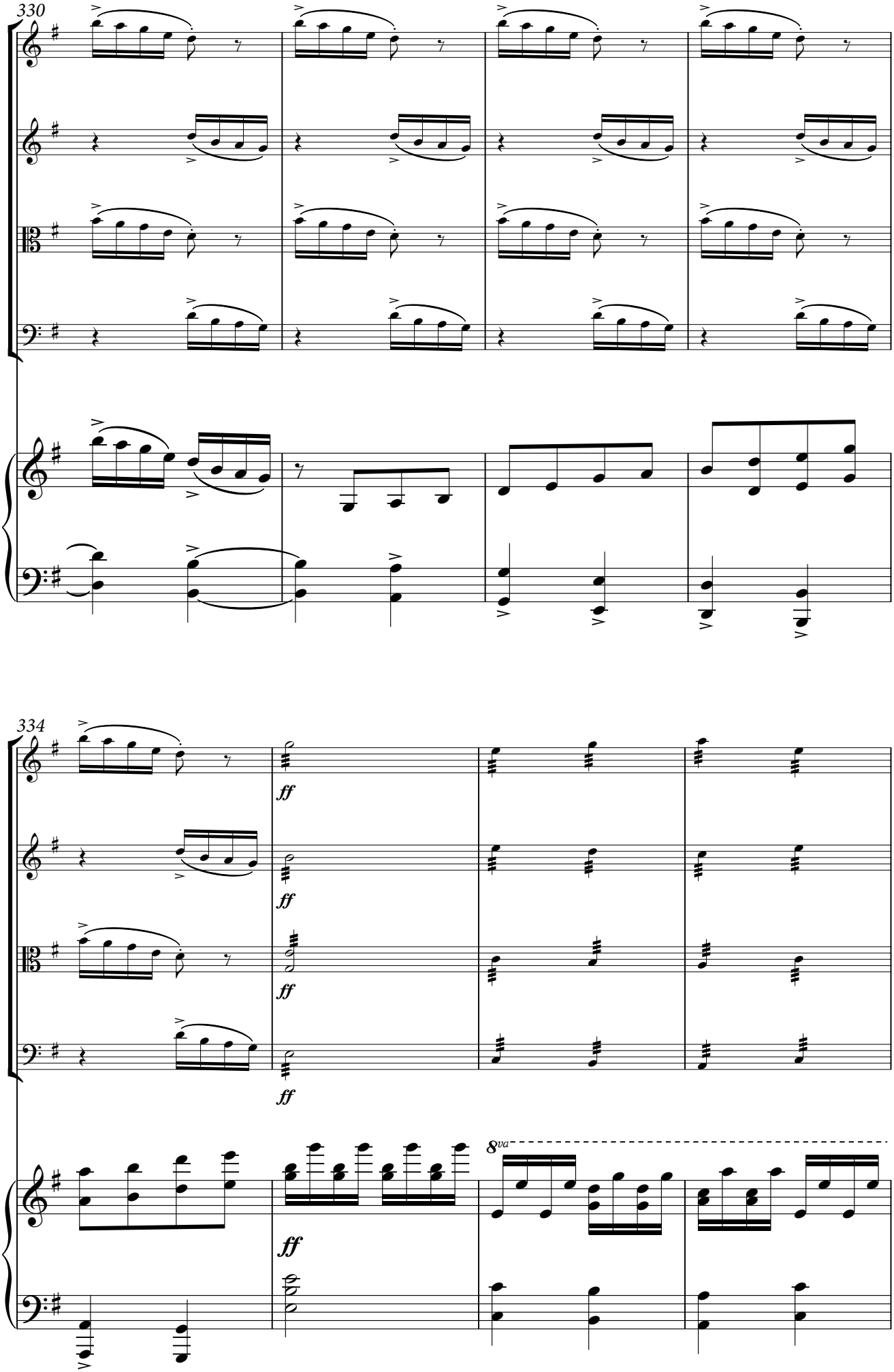

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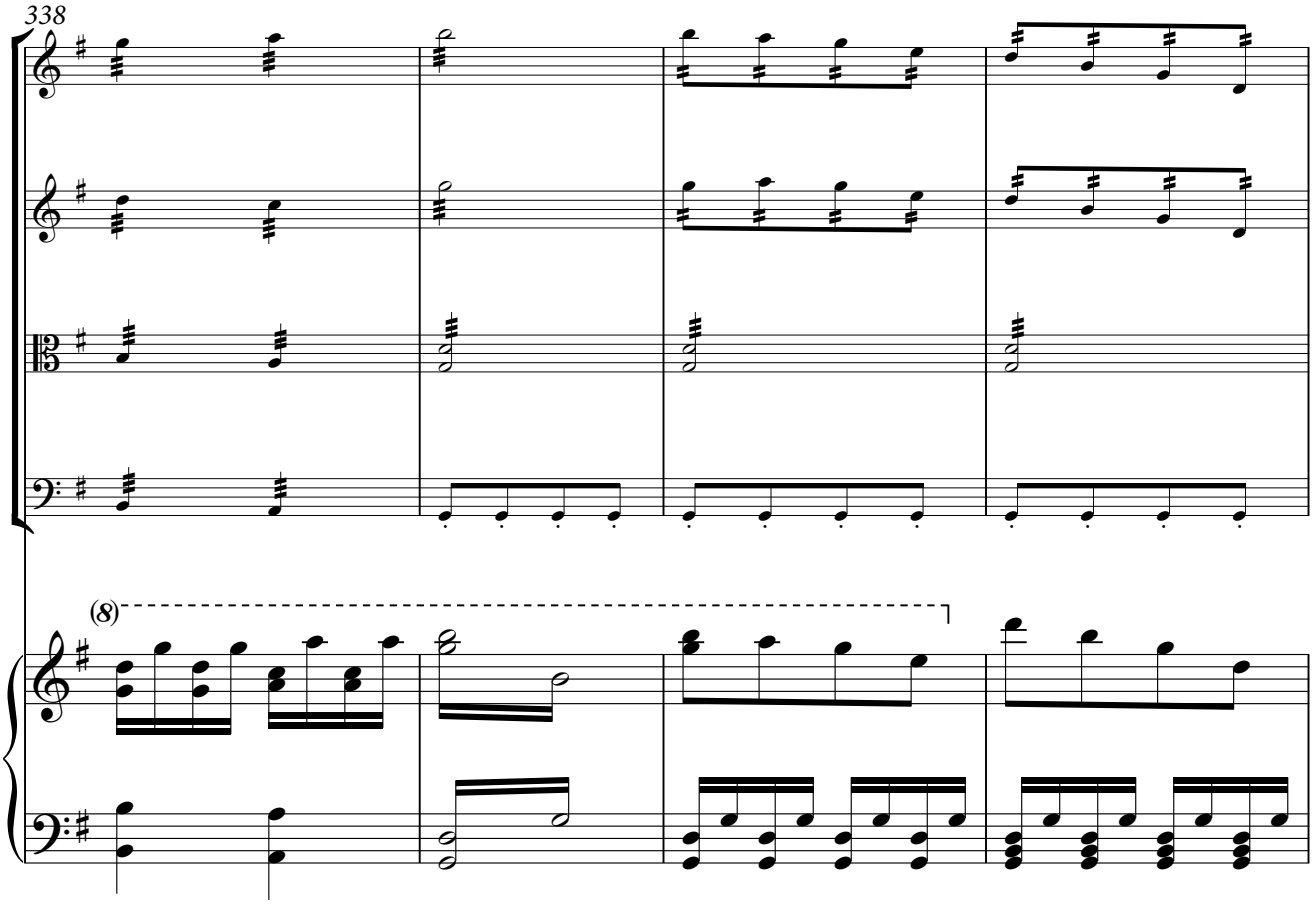

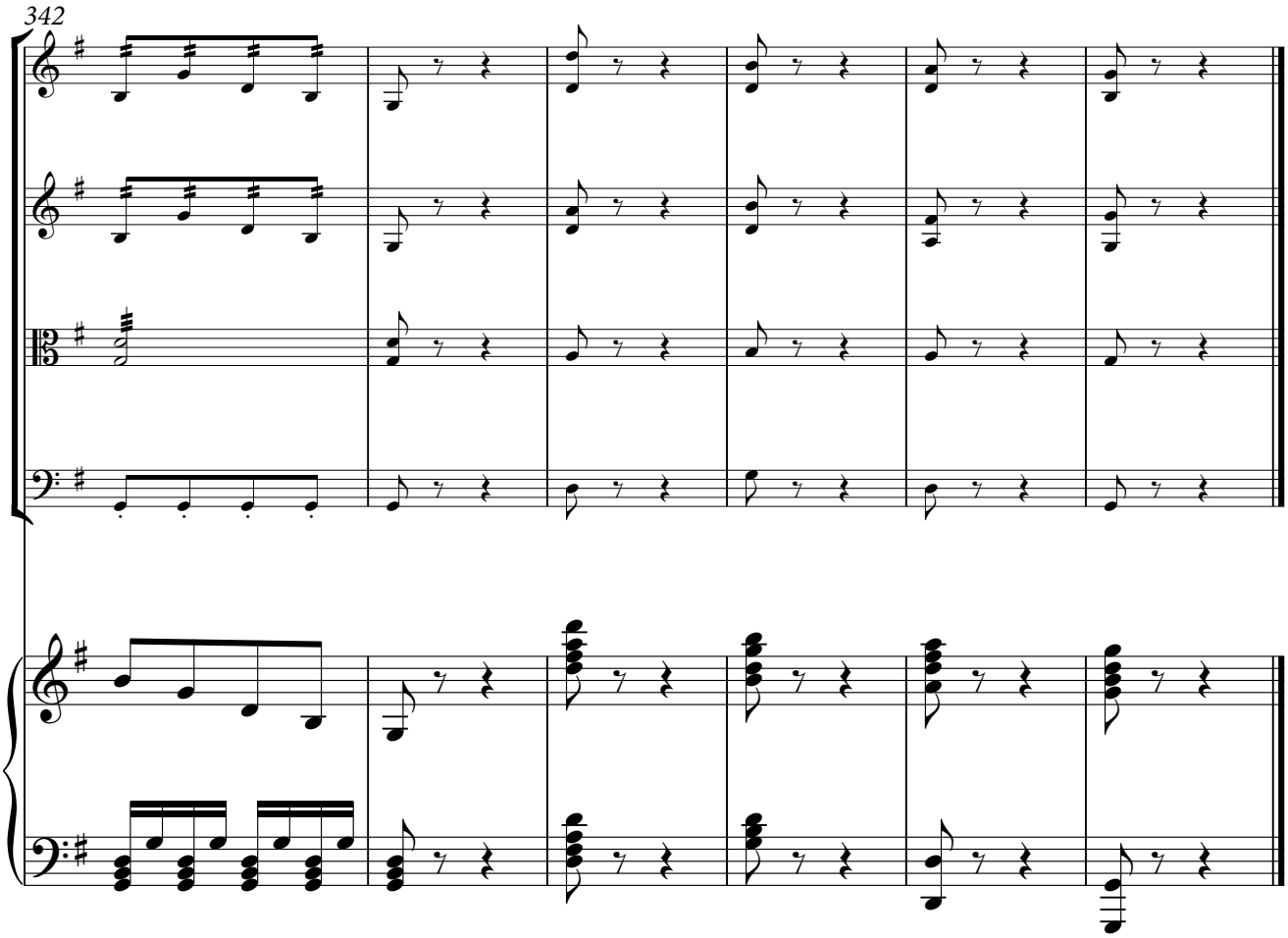

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