Samuel Delaunay

Composer

About the artist

Born in 1972, Samuel Delaunay is an organist, a flutist and composer. Professionally, he is a project manager in a big IT company.

Alongside his scientific studies, he starts playing the organ at 20 as a self-taught musician. He learns improvisation with Henri-Franck Beaupérin. Several organ courses are occasions to practise the repertoire, accompaniment and a first approach to musical writting.

At the conservatoire of Nantes, he takes a course in musical writting from composer Christian Villeneuve and another in analysis from conductor Jenö Rehak. A master class with composer Thierry Escaich is also an important step of this training.

His compositions give a core position to the organ, sometimes associated with the flute. Scores for serpents, orchestras and choirs widen this sound universe. The pieces are often organized as thematic suites, explorations of scientific or poetic themes.

Associate: SACEM

Artist page : http://www.free-scores.com/Download-PDF-Sheet-Music-samueldelaunay.htm

About the piece

Title: Songs of the Soul

Composer: Delaunay, Samuel

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Instrumentation: Violin solo

Style: Modern classical

Comment: 1 - Abyss of love 2 - Heat of love 3 - Wave to the soul 4 - Light joy 5 - Doubts 6 - Exalted Joy

Samuel Delaunay on free-scores.com

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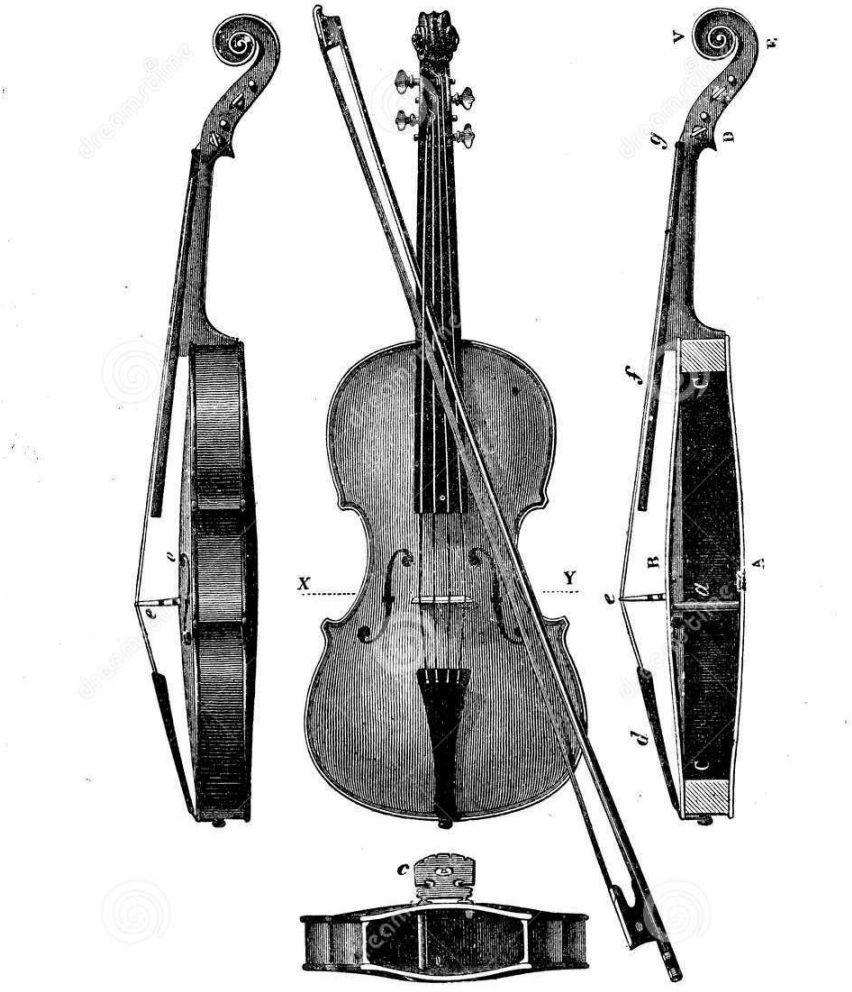
CHANTS DE L'ÂME

pour Violon solo



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1 - Abîme de l'amour : de grands "sauts dans le vide" avec un appui sur le sol grave nous donnent une perspective d'un amour infini. Mes. 63, grande montée tout en retenue (pudeur) et scandée par des appogiatures nous en fait atteindre le sommet. Après quelques éclats de joie mes. 87 à 89, on reprend le motif initial et on conclue sur le sol grave qui sera à lui seul le leitmotiv de cette suite.

2 - Chaleur de l'amour : sous une apparente régularité de croches se cache un motif syncopé (prendre les notes les plus graves de chaque groupe de croches). Ce motif joué en valeurs liées (mes. 21) se déploie alors chaleureusement (timbre riche mais pas agressif). Variations en duo avant de reprendre le motif initial. Pour les notes doubles, la note base ne sera pas toujours une cordes à vide.

3 - Vague à l'âme : mouvement erratique et confus. Changements de mode de jeux, de dynamiques, de durée ... l'âme s'égare …

4 - Joie légère : motif joyeux mais pas encore totalement jubilatoire. Des arpèges ascendants expriment une joie contenue. Passage central aérien (timbre léger) avec un bariolage qui ne doit pas être agressif : vibration insaisissable du bonheur.

5 - Doutes : on se pose bien des questions ici ... Un clown triste et sa valse pathétique envahit notre esprit et le repos ne viendra qu'à la dernière note en retrouvant notre sol grave.

6 - Joie exaltée : Motif répétitif et instable, on ne sait jamais si le Fa sera dièse ou pas. La joie nous bouleverse en n'empêche pas des sentiments complexes. Quelques emprunts aux techniques des autres mouvements avant de conclure par un sol aigu cette fois.

1 - Abyss of love: big "jumps in the void" with a support on the grave G give us a perspective of infinite love. Mes. 63, great climb while restraint (modesty) and punctuated by appogiatures makes us reach the top. After a few bursts of joy mes. 87 to 89, we repeat the original motif and conclude on the grave G which will be the only leitmotif of this sequence.

2 - Heat of love: under an apparent regularity of eighth notes hides a syncopated pattern (take the lowest notes of each group of eighth notes). This motive played in bound values (mes 21) is then unfolded warmly (rich but not aggressive tone). Variations in duet before taking the original pattern. For double notes, the base note will not always be an empty string.

3 - Wave to the soul: erratic and confused movement. Changes in game mode, dynamics, duration ... the soul goes astray …

4 - Light joy: happy but not totally jubilant pattern. Ascending arpeggios express a contained joy. Aerial central passage (light stamp) with a bariolage that should not be aggressive: elusive vibration of happiness.

5 - Doubts: we ask ourselves a lot of questions here ... A sad clown and his pathetic waltz invade our spirit and the rest will come only at the last note when we find our grave G.

6 - Exalted joy: Repetitive and unstable pattern, you never know if the F will be sharp or not. Joy overwhelms us by not preventing complex feelings. Some borrowing techniques of other movements before concluding with a sharp G this time.

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Chants de l'âme

pour violon solo

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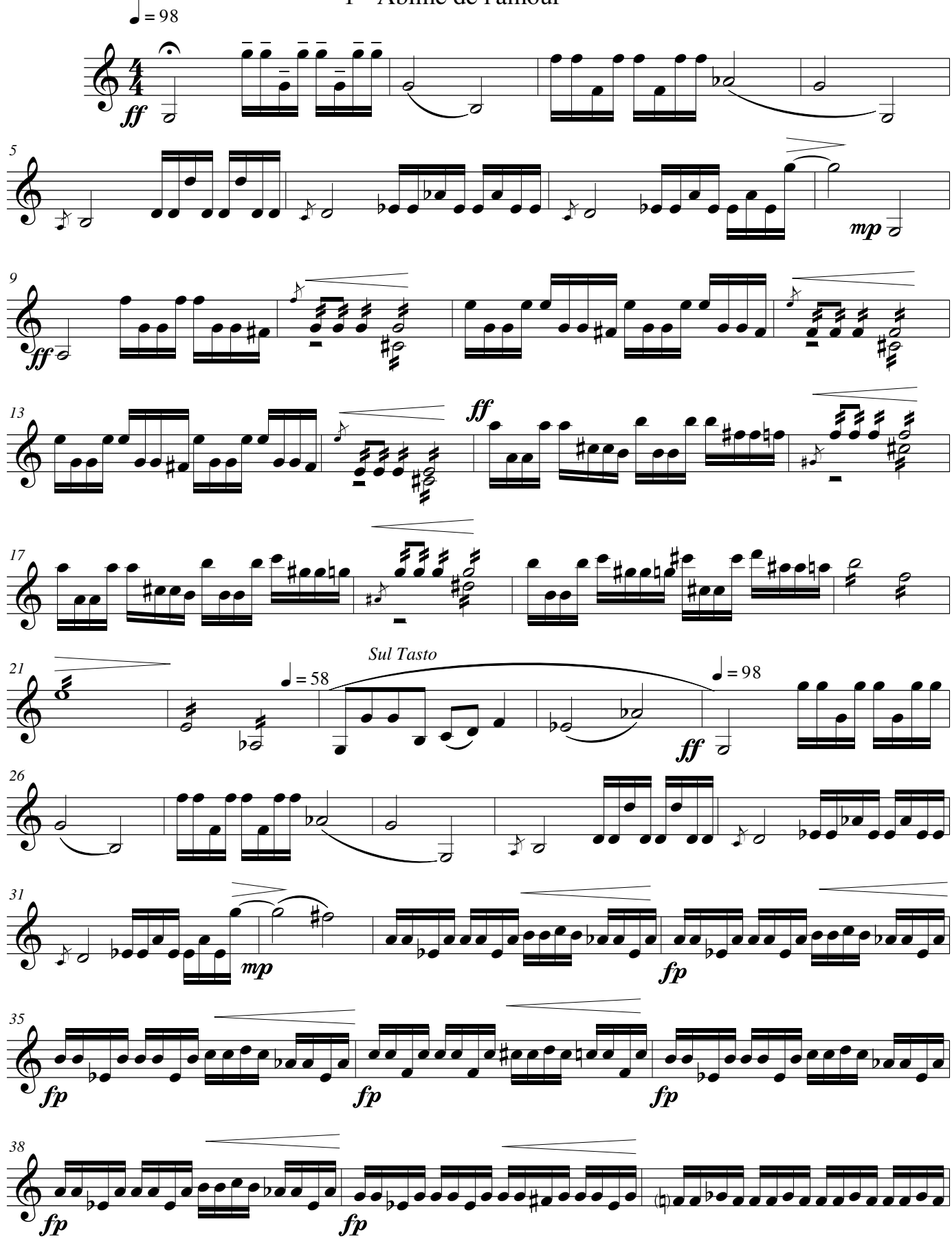
1 - Abîme de l'amour



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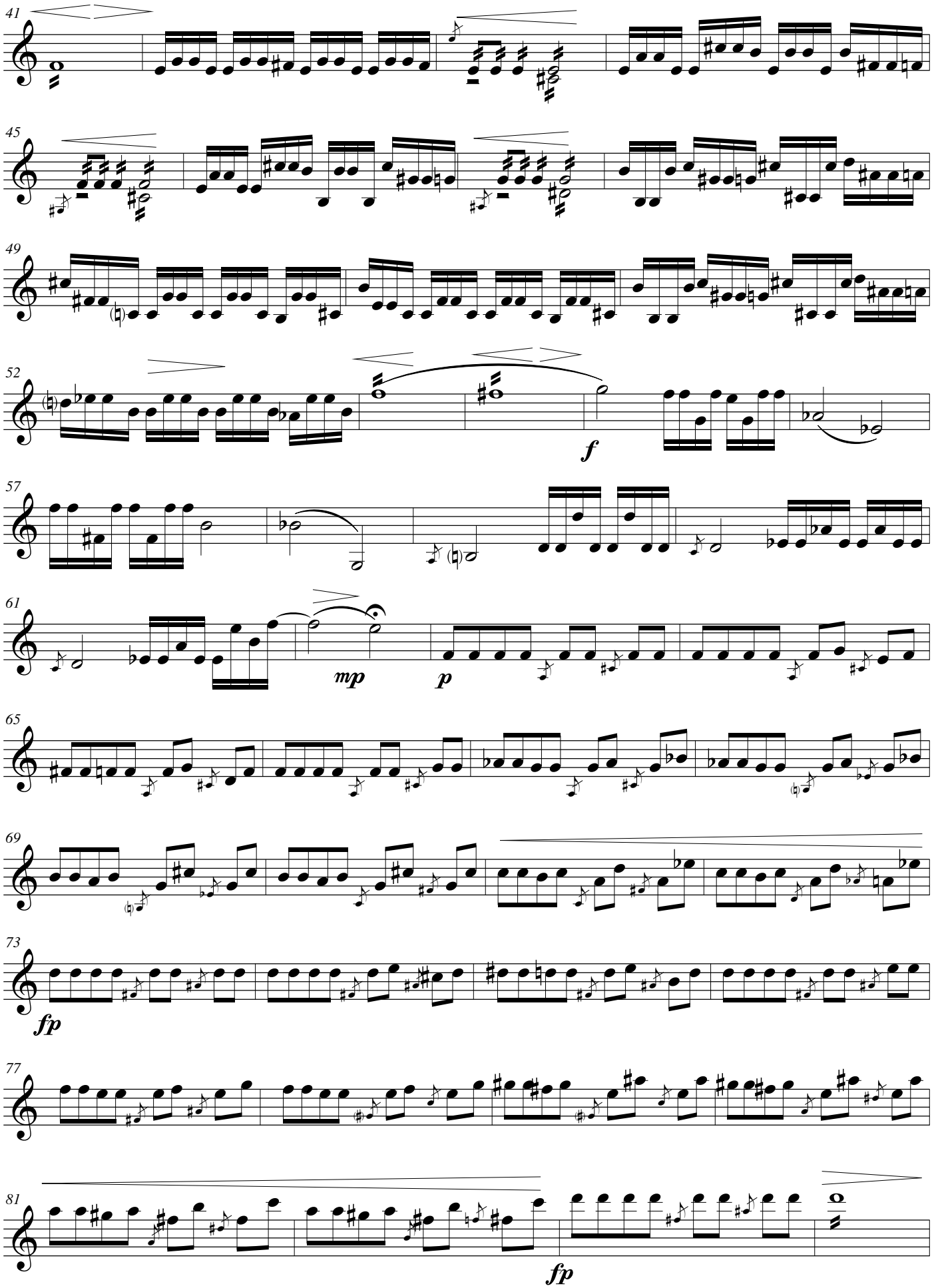

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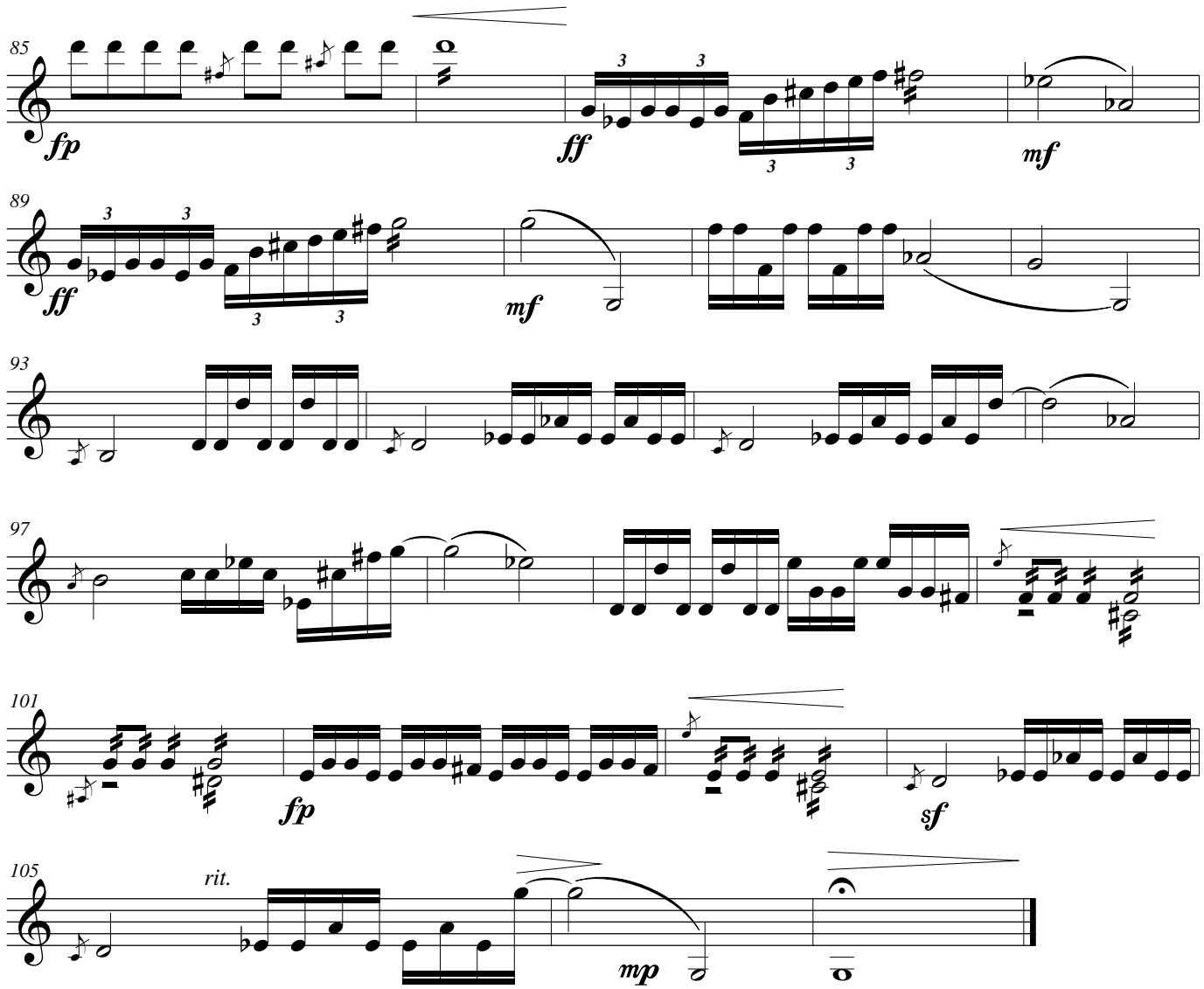

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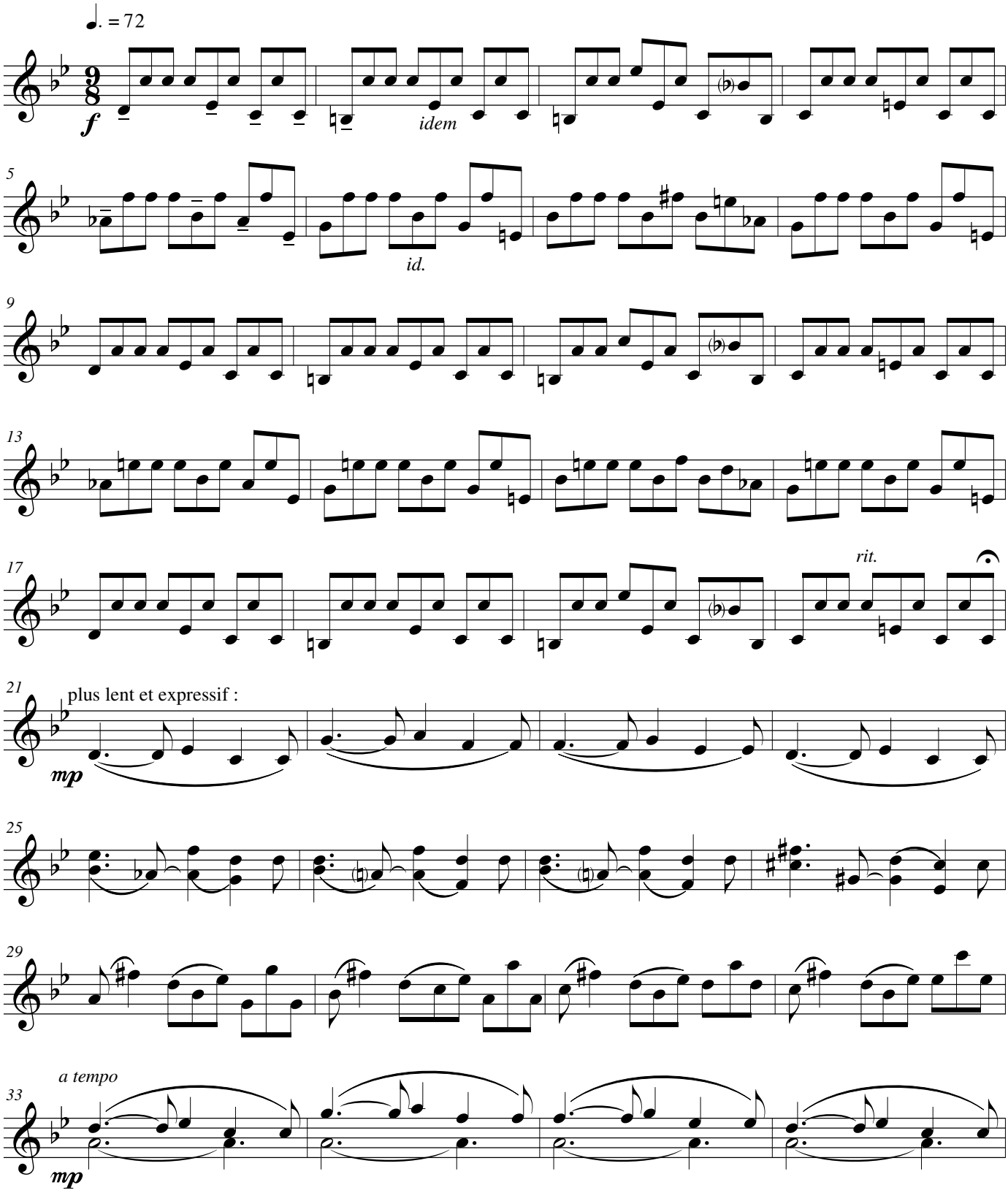
2 - Chaleur de l'amour



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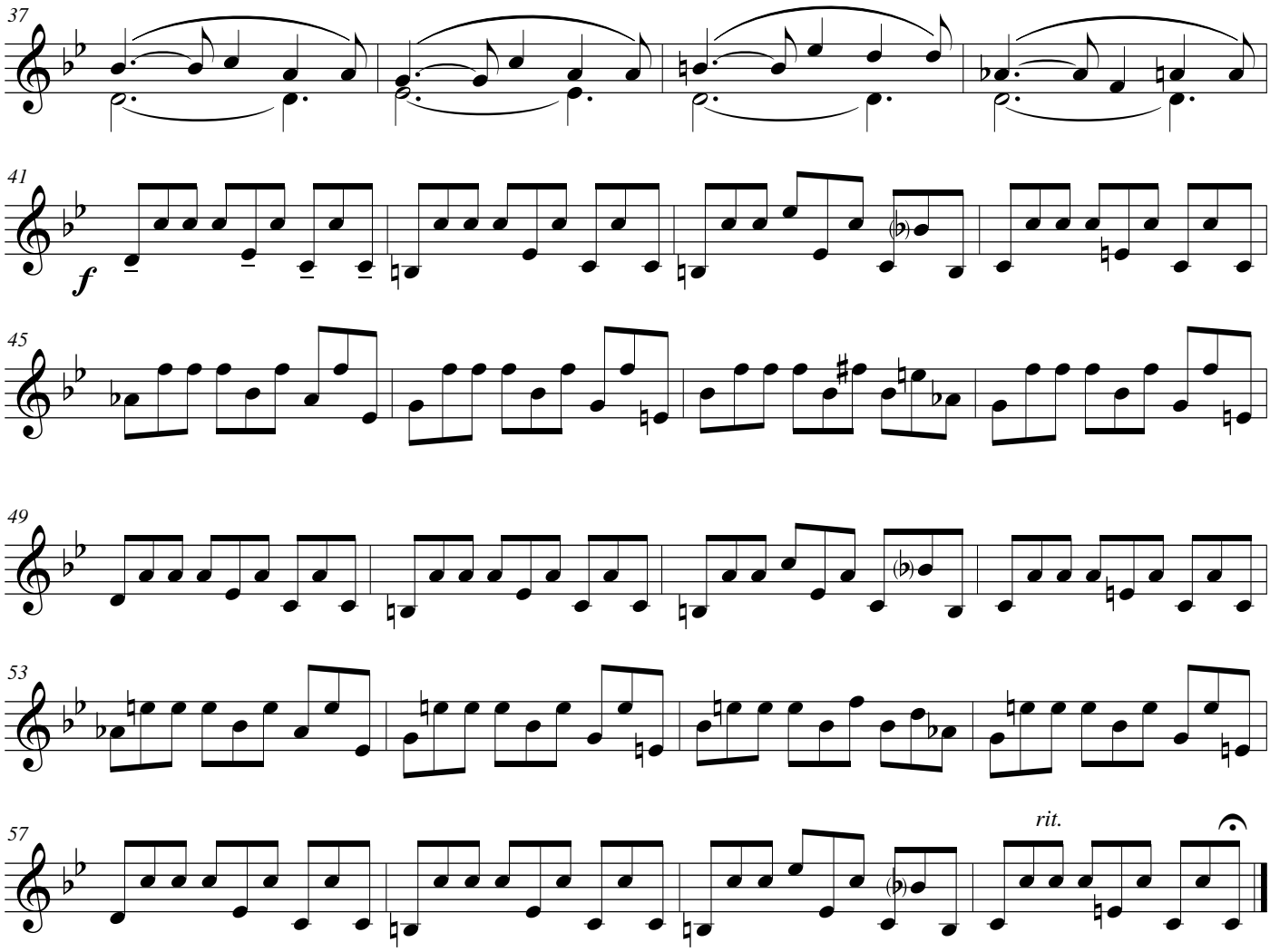

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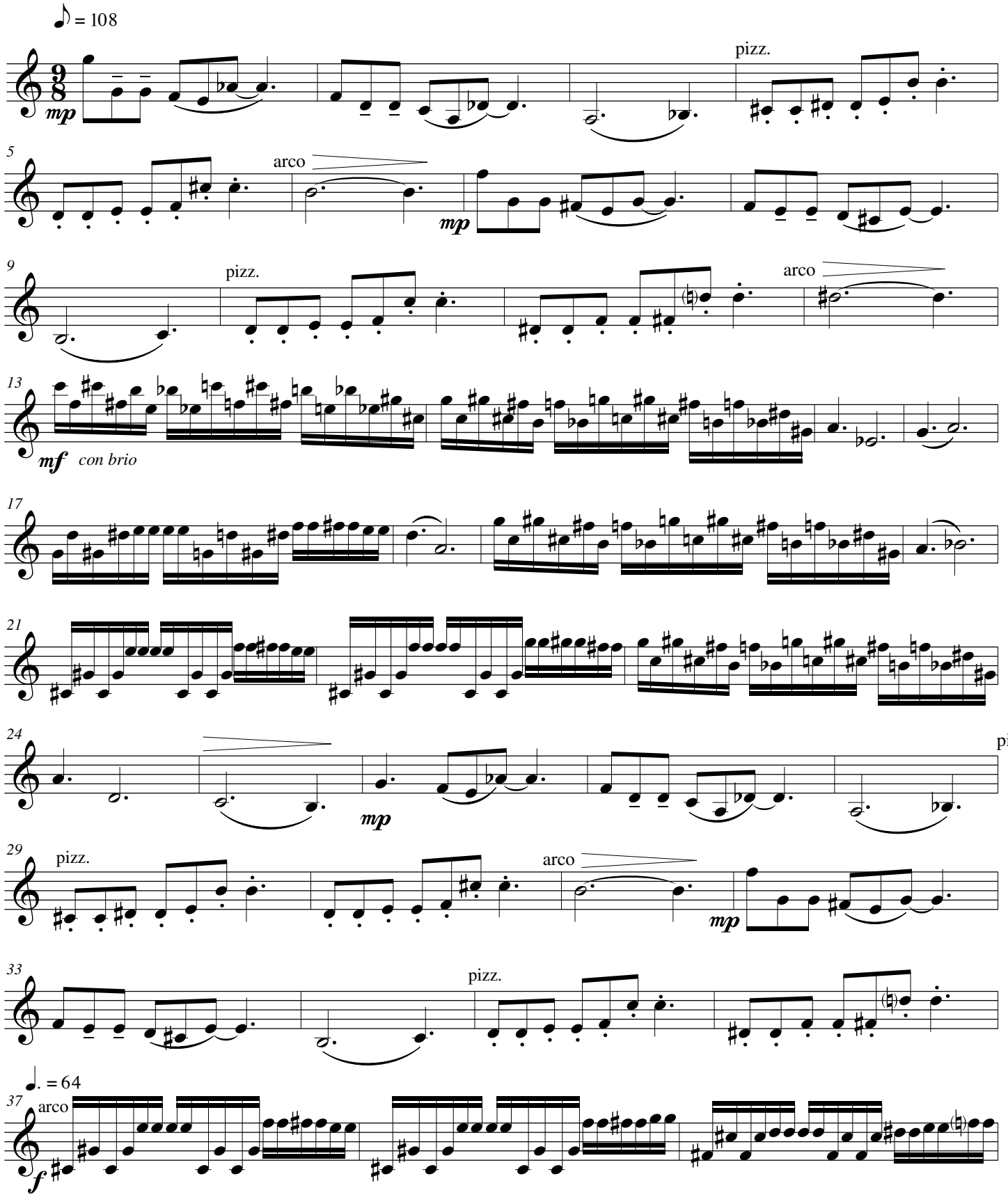
3 - Vague à l'âme



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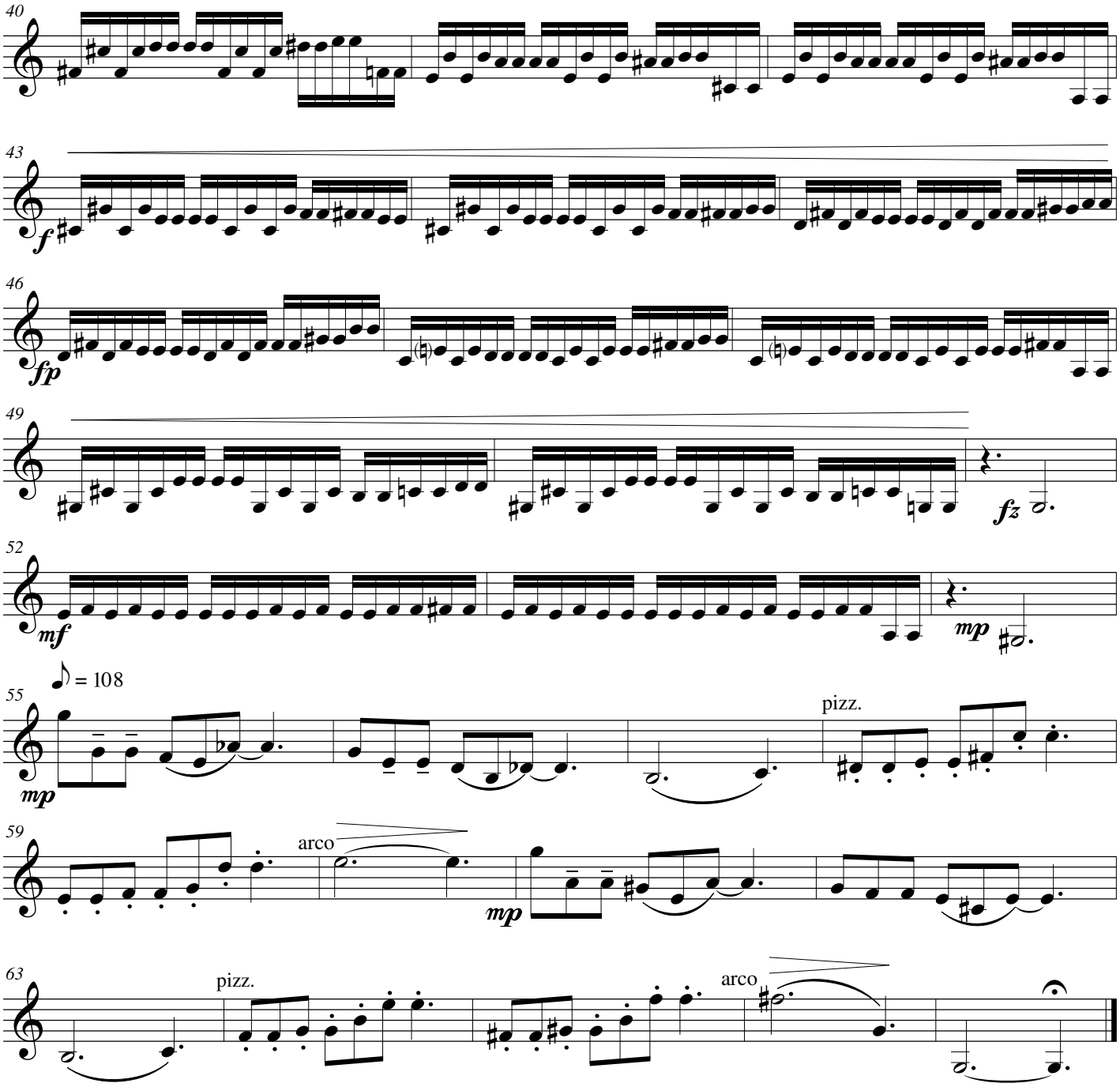

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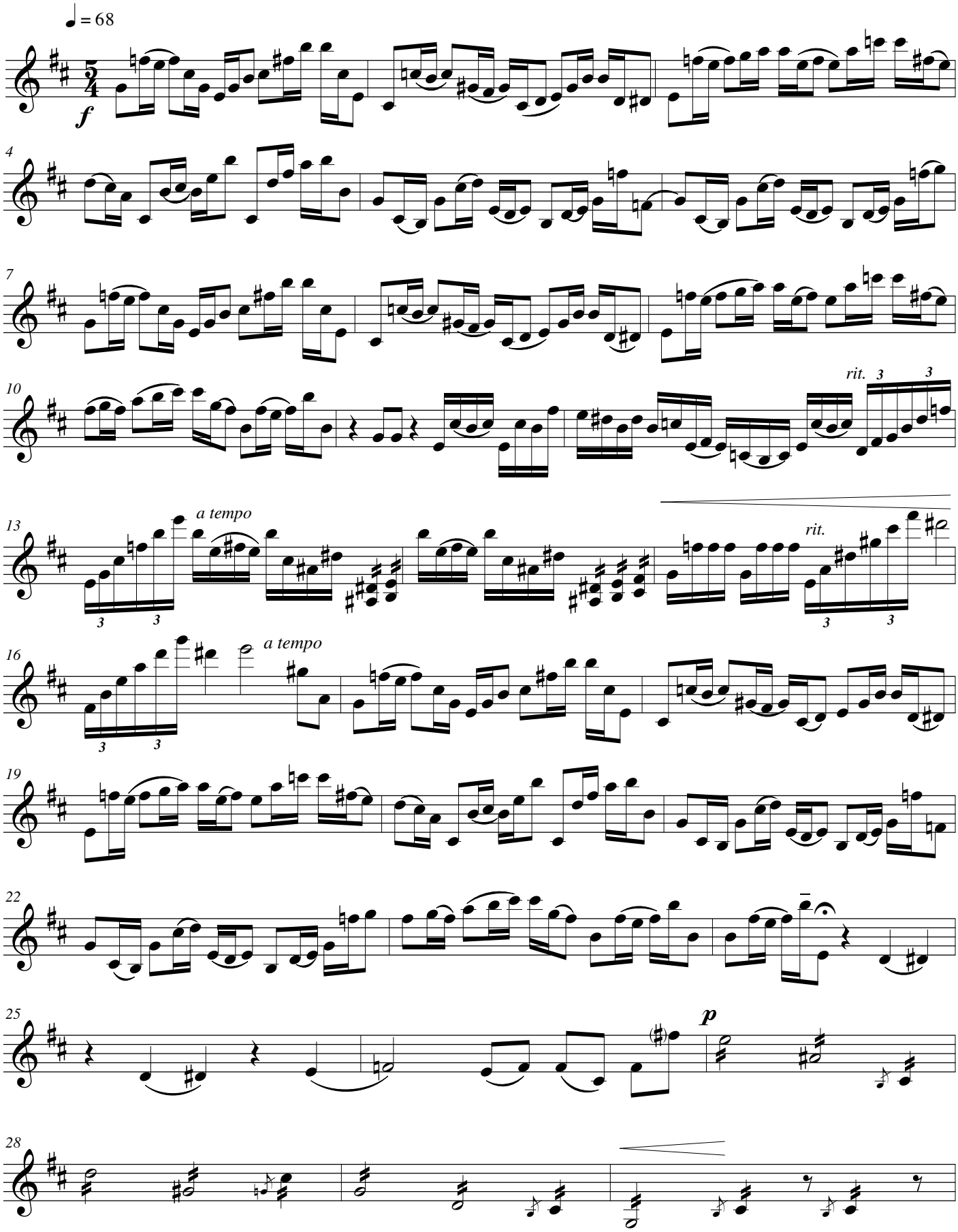
4 - Joie légère



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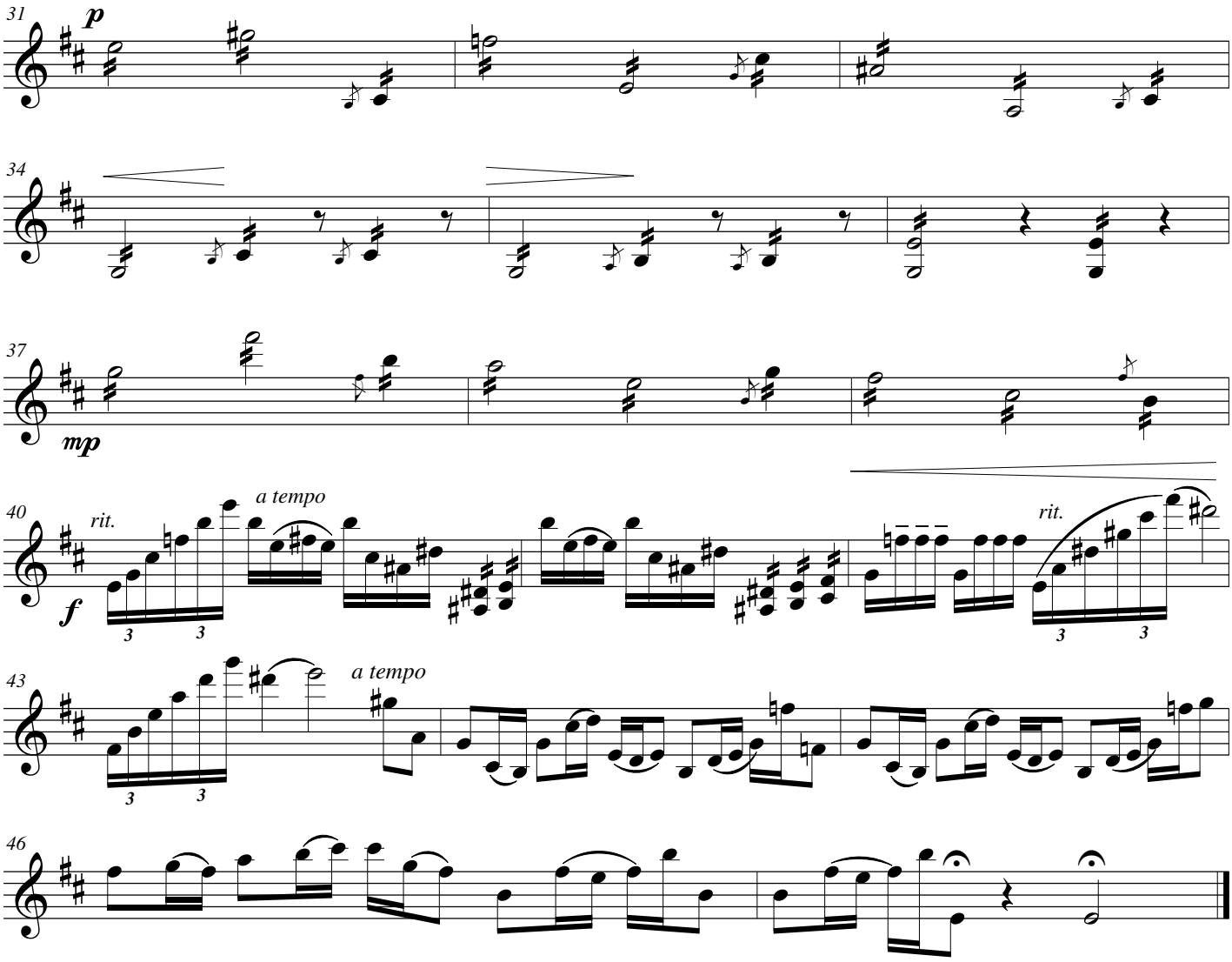

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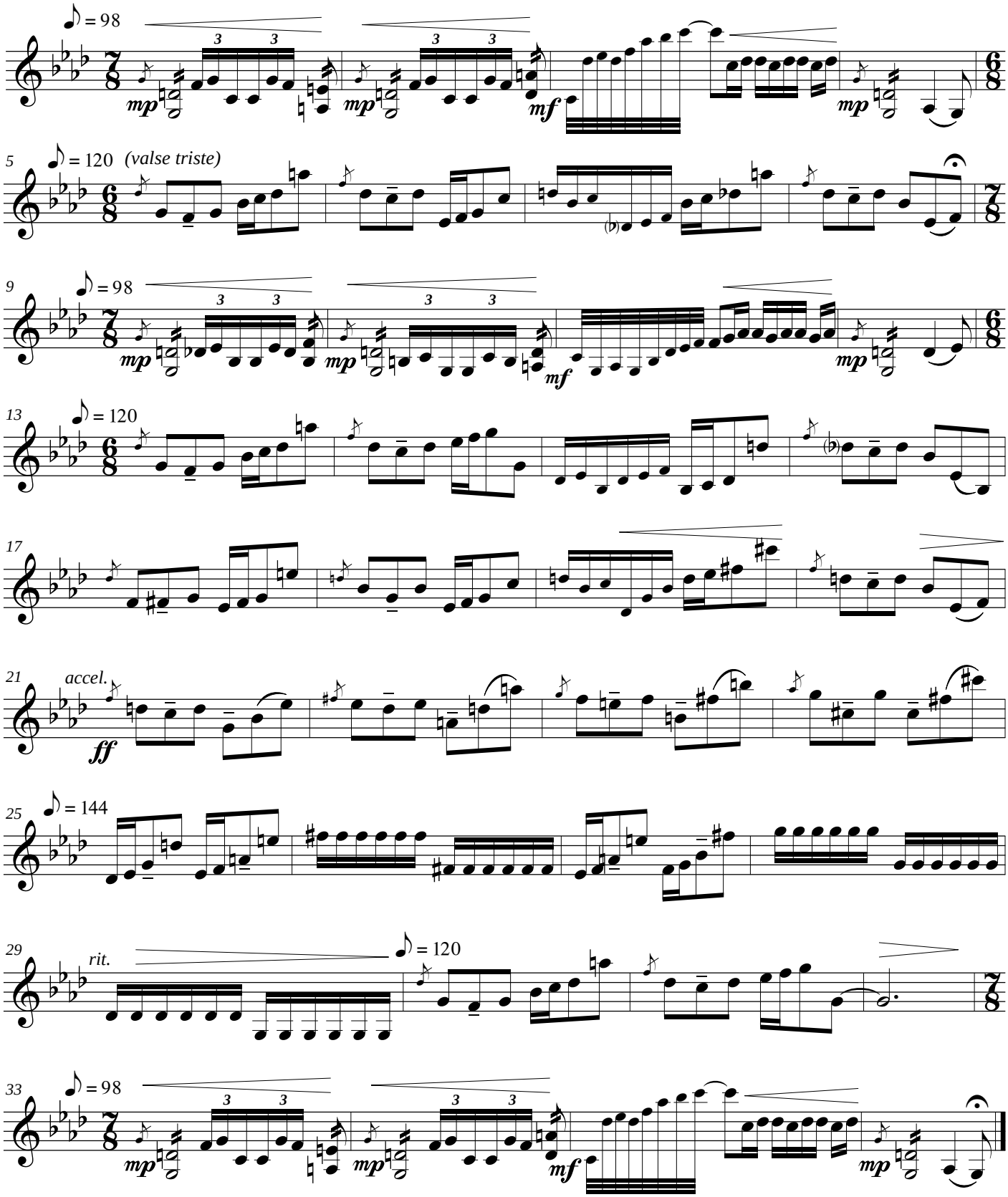
5 - Doutes



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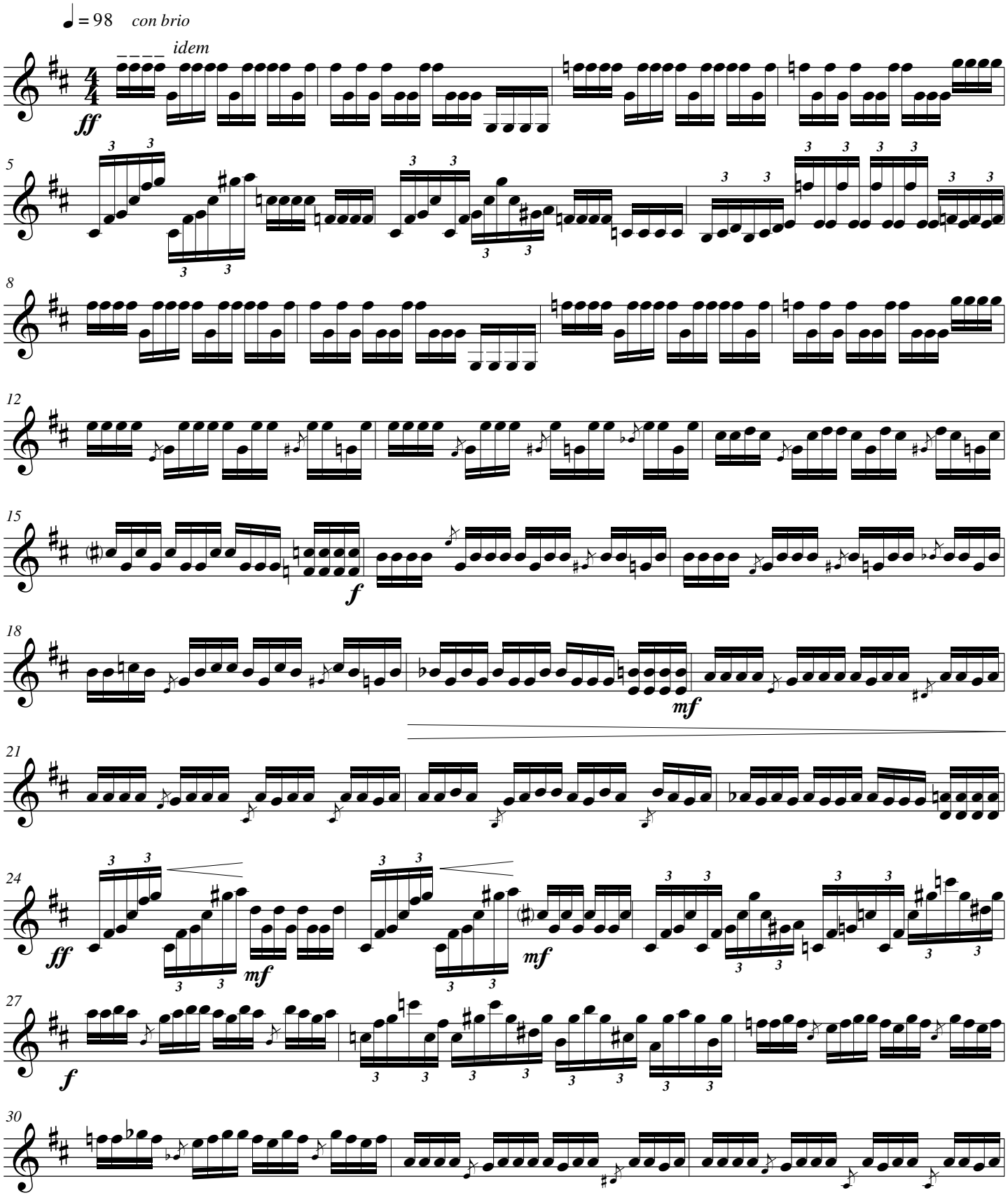
6 - Joie exaltée



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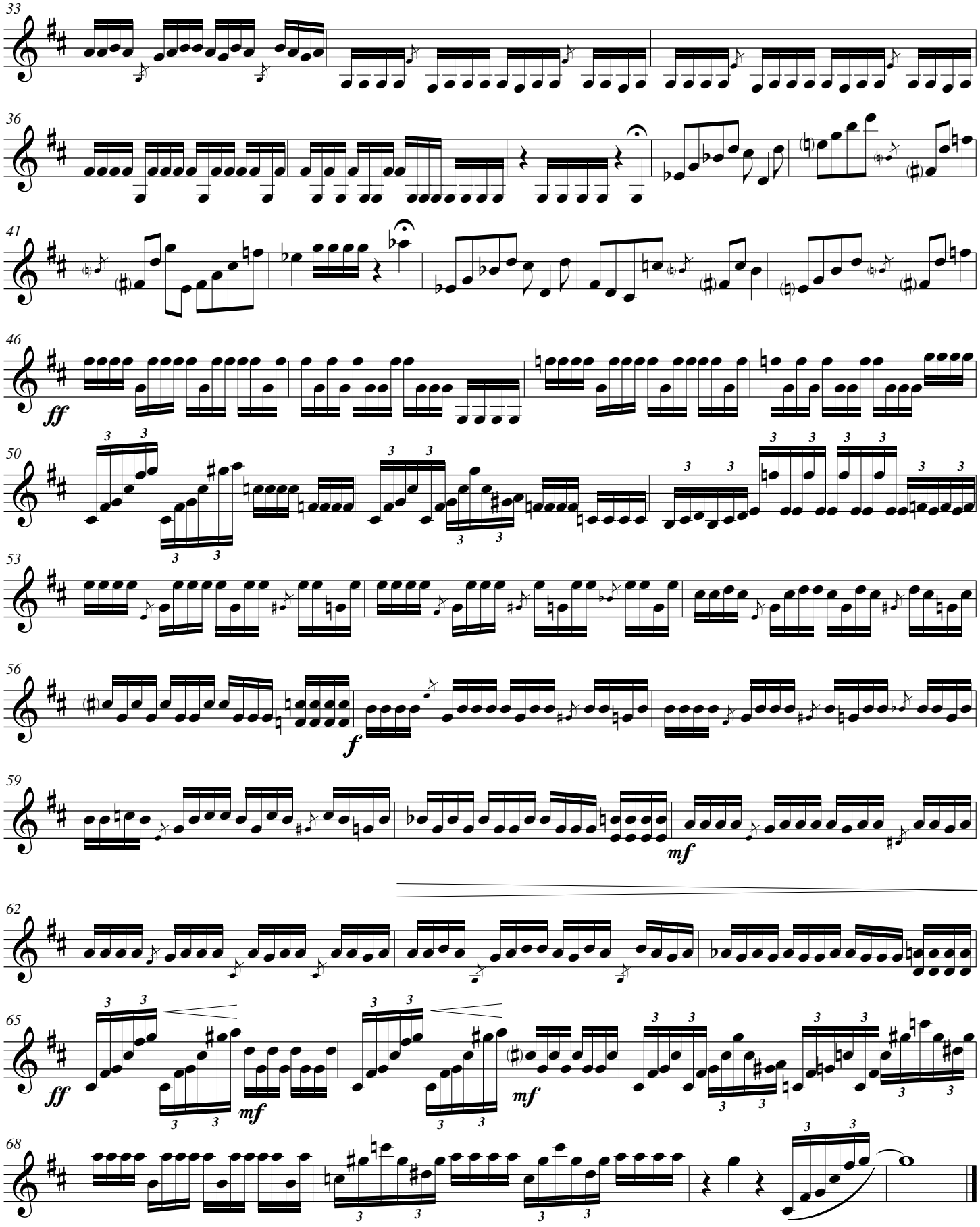

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