

G. SCHIRMER'S EDITION.

Nº 342 a. b.

Chorus Parts

Samson and Delilah

Opera in 3 Acts

BY

FERDINAND LEMAIRE

English Version by

Nathan Haskell Dole

MUSIC BY

C. Saint-Saëns.

Vocal Score Complete.

Pr. \$ 2.50 net.

Chorus Parts in Score

Pr. \$1. net.



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SAMSON AND DELILAH.

Opera in three Acts.

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GREAT BRITAIN
AND IRELAND
SOUTH CAROLINA

Act I.

A public square in the city of Gaza, in Palestine: at the left the portico of the temple of Dagon. As the curtain rises, a throng of Hebrews, men and women, are discovered in attitudes of grief, dejection and prayer.

Samson is among them.

English Version by
NATHAN HASKELL DOLE.

Scene I.

CAMILLE SAINT-SAËNS.

Moderato.

Samson.
SOPRANO.
CONTRALTO.
TENOR.
BASS.

Chorus.

PIANO.

Moderato. (♩ = 66.)

pp

p

2. ed.

cresc.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a bass line with chords and rests.

Second system of musical notation. The right hand continues the eighth-note melody. The left hand features chords and rests. A dynamic marking *mf* is present in the right hand.

Third system of musical notation. The right hand continues the eighth-note melody. The left hand features chords and rests. A dynamic marking *f* is present in the right hand.

Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand features chords and rests. A dynamic marking *dim.* is present in the right hand.

Fifth system of musical notation. The right hand continues the eighth-note melody. The left hand features chords and rests. A dynamic marking *p* is present in the right hand.

Sixth system of musical notation. The right hand continues the eighth-note melody. The left hand features chords and rests.

A

pp

VOIUS. (Behind the curtain.)

SOPRANO. *pp*

CONTRALTO. *pp* God!

TENOR. *pp* God!

BASS. *pp* God!

p

sotto voce.

God! Is - rael's God! God! Is - rael's

sotto voce.

God! Is - rael's God! God! Is - rael's

sotto voce.

God! Is - rael's God!

God! To our pe-ti-tion
 God! To our pe-ti-tion
sotto voce. To our pe-ti-tion hear - en!

God! Is - rael's God! To

hear - en! Thy chil - dren save,
 hear *cresc.* en! Thy chil - dren save,
cresc. Thy chil - dren save As they kneel in de -
 our pe - ti - tion hear - en!

Thy chil - dren save *f* As they
 Thy chil - dren save *f* As they
 spair, Thy chil - dren *f* save
 Thy chil - dren save

kneel in de - spair, As they kneel in de -
 kneel in de - spair, As they kneel in de -
 As they kneel in de -
 As they kneel in de -

p spair! *sotto voce.* Heed thou their pray'r while
p spair! *sotto voce.* Heed thou their pray'r while
p spair!
p spair!

now deep sorrows dark - en!
 now deep sorrows dark - en! *sotto voce.*
 Heed thou their

cresc. *f*

pray'r While o'er them sorrows dark

cresc. *f*

p

Oh! let thy wrath give

en! Oh! let thy wrath give

dim. *p*

Oh! let thy wrath give

place to lov - ing care; Oh! let thy

place to lov - ing care; Oh! let thy

place to lov - ing care; Oh! let thy

p

place to lov - ing care; Oh! let thy

wrath give place to lov-ing care!

wrath give place to lov-ing care!

wrath give place to lov-ing care!

pp

pp

pp

B

pp

Semi-Chorus. { SOPRANO. Since thou from us hast turn'd a-way thy

{ CONTRALTO. *pp*

Since thou from us hast turn'd a-way thy

B

p

fav - or, We are un - done; In
fav - or, We are un - done; In

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics printed below the notes. The piano accompaniment is written for the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes.

vain thy peo - ple fight!
vain thy peo - ple fight!

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment maintains the same rhythmic pattern as the first system.

The third system shows the piano accompaniment for the first two systems, continuing the rhythmic and harmonic progression.

The fourth system shows the piano accompaniment for the second system, continuing the rhythmic and harmonic progression.

The fifth system shows the piano accompaniment for the third system, continuing the rhythmic and harmonic progression.

The curtain rises.

cresc.

C **Tutti. *f* dir.**

f God, wilt thou have that we

Tutti. *f* dir.

f God, wilt thou have that we

C

f God, wilt thou have that we

unis.

per - ish for - ev - er? The na - tion that a - lone hath known thy

unis.

per - ish for - ev - er? The na - tion that a - lone hath known thy

light! Ah! all the
 light! Ah! all the
 light! Ah! all the day do I hum - bly a -
 light!

p

dim.

day do I hum - bly a - dore him, Deaf to my cry he giv-eth no re -
 day do I hum - bly a - dore him, Deaf to my cry he giv-eth no re -
 dore him; Deaf to my cry he giv-eth no re -

p

ply; Yet still I bow be - fore him and im - plore him
 ply; Yet still I bow be - fore him and im - plore him
 ply; Yet still I bow be - fore him and im - plore him

cresc.

cresc.

cresc.

cresc.

più cresc.

That he at last to my aid may draw nigh!

più cresc.

That he at last to my aid may draw nigh!

più cresc.

That he at last to my aid may draw

più cresc.

nigh!

f

D
Allegro non troppo.

f

D
By savage foes our cities have been harried, Gentiles thine altar with shame have pro-

Allegro non troppo. (♩ = 126.)

f

By savage foes our cities have been har-ried, Gen - tiles thine
 fan'd; By — sav - age — foes have our cit-ies been har-ried,

Our tribes a -
 al - - - tar with shame have pro - fan'd; By -
 Gentiles with shame have thine al - tar pro - fan'd; Our tribes a -

far to dire-ful slav-ry car - ried, All scatter'd are,
 — sav - age — foes have our cit-ies been harried, Gen-tiles with
 far in - to dire slav - ry car - ried, All scatter'd are, scarce our

f
Our tribes a -
scarce our name hath re - main'd; All scat - ter'd
shame have thine al - tar pro - fan'd, have
name, scarce our name — hath re - main'd.

far to dire - ful slav - ry car - ried, All scat - ter'd
are, scat - ter'd are,
— thine al - tar pro - fan'd; Our tribes
Our tribes a - far in - to

are; scarce our name hath re - main'd.
All scat - ter'd are; our name hath
— a - far to dire - ful slav - ry
dire slav - ry car - ried, All

All scatter'd are; scarce our name hath re-main'd!
 scarce remain'd. Ah!
 carried, All scatter'd are; our name hath scarce re-main'd!
 scat - ter'd are, scarce our name hath re-main'd!

Art thou no more the God of our Sal-
 Art thou no more the God of our Sal-
 Art thou no more the God of our Sal-
 Art - thou no more - the God of our Sal - va -

va - tion, Who saved our sires from the chains that they
 va - tion, Who saved our sires from the chains that they
 va - tion, Who saved our sires from the chains that they
 tion, Who saved our sires from the chains that they

wore?
wore?
wore?
wore?

f
Lord!
Lord!
Lord!
Lord!

f
Hast thou for-got
Hast thou for-got
Hast thou for-got
Hast thou for-got

dim. *p* *mf*

dim.

Those vows sworn to our na - - tion,

dim.

Those vows sworn to our na - - tion,

dim.

Those vows sworn to our na - - tion,

dim.

Those vows sworn to our na - - tion,

dim.

E

p

In days — of yore,

p

In days — of yore,

p

In days — of yore,

p

pp

When E - gypt hurt us

pp

When E - gypt hurt us

pp

When E - gypt hurt us

pp

E

In days — of yore,

p

When E - gypt hurt us

pp

sore?

sore?

sore?

sore?

espress.

Samson. (emerging from the throg at the right.)

F

Pause and stand, Oh my brothers!

and bless the ho - ly name Of the God of your fathers. *Un poco più lento.* (♩ = 116.)
(a little more slowly.)

dolce.

Your pardon is at hand, And your chains shall be brok-en I have

heard in my heart words of hope soft - ly spok-en; 'Tis the voice of the

Lord, Who through his servant speaketh; He doth his grace af -

cresc.

ford; Your last - ing_ good_ he seek - eth; Your throne shall be re -

stor'd. Brothers! now break your fet - ters!

cresc. *fp* *f* *fp*

Our_ al - tar let us raise to the God whom we praise!

f *f* *G*

A - las! vain words he ut - ters!

p *p* *p*

A - las! vain words he ut - ters!

p

p *molto espress.*

fp

Free - dom ne'er can be ours! Of arms our

Free - dom ne'er can be ours! Of arms our

foes be - reft us: How use our fee - ble

cresc.

foes be - reft us: How use our fee - ble

cresc.

foes be - reft us: How use our fee - ble

div.

pow'rs? On-ly tears now are left us! On - ly

f rit.

pow'rs? On-ly tears now are left us! On - ly

f rit.

cresc.

f rit.

dim.

tears now are left us!

dim.

tears now are left us!

H Allegro moderato. (♩ = ♩).

Samson.

H Is your God not on high? Hath

he notsworn to save you? He still is—your al-ly!

By the name that He gave you! 'Twas for you a-lone that He

spake by His thun - ders; His glo - ry He hath



shown To you in might-y won - ders!



He led through the red Sea



By mi - rac - ulous ways, When our fa - thers did



flee From a shame - ful op - pres - sion!



822

f
 Past are those glo-ri-ous days, God hath seen our trans-gres -

f
 Past are those glo-ri-ous days, God hath seen our trans-gres -

f
 Past are those glo-ri-ous days, God hath seen our trans-gres -

f
 Past are those glo-ri-ous days, God hath seen our trans-gres -

p *f* *p* *mf*

dim.
 sion! In his wrath_ he de - lays,

dim.
 sion! In his wrath_ he de - lays,

p

cresc.
 Wretch-ed souls! Hold your

p *dim.*
 Nor hears our_ in - ter - ces - sion!

p *dim.*
 Nor hears our_ in - ter - ces - sion!

p *dim.*
 Nor hears our_ in - ter - ces - sion!

pp

I Allegro. (♩ = 138.)

peace! Doubt not the God a - - bove you!

p *molto cresc.* *fp*

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of two flats and a common time signature. The lyrics are "peace! Doubt not the God a - - bove you!". The piano accompaniment is in grand staff (treble and bass clefs). It begins with a piano (*p*) dynamic and a *molto cresc.* (much crescendo) marking. The tempo is marked as *Allegro* with a quarter note equal to 138 beats per minute. The system ends with a *fp* (fortissimo piano) dynamic marking.

And fall down on your

mf

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "And fall down on your". The piano accompaniment features a steady eighth-note pattern in the bass line. A *mf* (mezzo-forte) dynamic marking is present. The system concludes with a *mf* marking.

knees: Pray to him who doth love you! Be -

dim. *p*

Detailed description: This system contains the third line of music. The vocal line has the lyrics "knees: Pray to him who doth love you! Be -". The piano accompaniment continues with the eighth-note pattern. A *dim.* (diminuendo) marking is used, followed by a *p* (piano) dynamic marking. The system ends with a *p* marking.

hold his might - y hand The safe - guard of our

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics "hold his might - y hand The safe - guard of our". The piano accompaniment continues with the eighth-note pattern. The system ends with a *p* marking.

na - tion! With daunt - less val - or stand! In hope

Detailed description: This system contains the fifth and final line of music. The vocal line has the lyrics "na - tion! With daunt - less val - or stand! In hope". The piano accompaniment continues with the eighth-note pattern. The system ends with a *p* marking.

hope of sal - va - - tion! God, the Lord,



speeds the right! God, the Lord, nev - er fail - eth!



He fills our arms with might,



He fills our arms with might, And our



pray'r now pre - vail -



K

eth!

Lo! the spir- it of the

Lo! the spir- it of the Lord, Up - on his soul hath rest

K

Lord, Up-on his soul hath rest - ed!

ed!

Come! our cour- age is re - stor'd, Let now his way be

Come! our cour-age is re - stor'd, Let now his way be test -

test - - - ed!

ed!

We will march at his

We will march at his side,

We will march at his side,

We will march at his

side;

De - liv-'rance shall at -

De - liv'rance shall at - tend

De - liv'rance shall at - tend

side;

De - liv-'rance shall at -

energico.

tend us. We will
 us. We will march at his side, We will
 us. We will march at his side, We will
 tend us. We will march at his side, De -

march at his side, De - liv - 'rance shall at - tend us!
 march at his side, De - liv - 'rance shall at - tend us!
 liv - 'rance shall at - tend us!

L *ff* For the Lord
ff For the Lord
ff For the Lord
ff For the Lord

L *ff* For the Lord, For the Lord

is our guide, And his

is our guide, And his

This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and two piano staves. The lyrics "is our guide, And his" are written under the vocal staves. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords.

div.
arm shall de - fend us!

arm shall de - fend us!

This system contains the next two systems of music. The first system has two vocal staves and two piano staves. The lyrics "arm shall de - fend us!" are written under the vocal staves. The word "div." is written above the first vocal staff. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with chords. A dynamic marking of *ff* (fortissimo) is present in the piano part.

This system contains the final two systems of music. Both systems consist of two piano staves. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with chords. A dynamic marking of *ff* (fortissimo) is present in the piano part. The system concludes with a final chord.

Chorus of Israelites.

div. cresc.
 Lord! Be - fore thy dis - pleas - ure

div. cresc.
 Lord! Be - fore thy dis - pleas - ure

f
 Give

Help - - less the earth shall quake!

Help - - less the earth shall quake!

p *f*

o'er, rash-ly blind, cease thy rail - ing! Wake not

Thy wrath will know no measure When vengeance thou shalt take.

Thy wrath will know no measure When vengeance thou shalt take.

Thy wrath will know no measure When vengeance thou shalt take.

Samson.

L'istesso tempo.

Is - ra - el! break your chain! A - rise, display your

Dagon's ire, death en - tail-ing!

L'istesso tempo. (♩ = ♪).

might! Their i-dle threats dis - dain; See! the day fol - lows night! Je -

ho - vah, God of light, Hear our prayer as of yore! And for thy people

fight: Let the right win once more!

SOP. & C'ALTO. *unis.*

TENORS.

BASSES.

Is-ra - el! break your chain! A -

Is-ra - el! break your chain! A -

rise, display your might! Their i-dle threats dis - dain! See! the day fol-lows

rise, display your might! Their i-dle threats dis - dain! See! the day fol-lows

night! Je - ho - vah, God of light, Hear our prayer as of yore, And

night! Je - ho - vah, God of light, Hear our prayer as of yore, And

Samson.

G

Lord! before thy dis -

for thy peo-ple fight! Let the right win once more!

for thy peo-ple fight! Let the right win once more!

pleas - ure, Help - less the earth shall quake; Thy wrath shall know no

meas - ure When ven - geance Thou shalt take! Thou the tempest un-

chain - est, The storms Thy word o - bey; The

vast sea Thou re - strain - est: Be our shield, Lord, to-

H

day!

SOP. & C'ALTO. *ff*

TENOR. *ff*

BASS. *ff*

Is - ra - el. break your chain! A -

H

cresc.

rise, dis - play your might! Their i - dle threats dis -

rise, dis - play your might! Their i - dle threats dis -

rise, dis - play your might! Their i - dle threats dis -

dain! See! the day fol - lows night! Je -

dain! See! the day fol - lows night! Je -

dain! See! the day fol - lows night! Je -

ho - vah, God of light! Hear our prayer as of

ho - vah, God of light! Hear our prayer as of

ho - vah, God of light! Hear our prayer as of

yore, And for Thy peo - ple fight: Let the
 yore, And for Thy peo - ple fight: Let the
 yore, And for Thy peo - ple fight: Let the

right win once more! Is - ra - el!
 right win once more! Is - ra - el!
 right win once more! Is - ra - el!

ff

Now a - rise, now a - rise!

Now a - rise, now a - rise!

Now a - rise, now a - rise!

Now a - rise, now a - rise!

ff

I Abimelech, sword in hand, attacks Samson: Samson wrests the sword from him, and runs him

through. ABIMELECH, falling, cries: *help! help!* The Philistines in his suite run to his aid; Samson,

brandishing his sword, keeps them off. They fill the stage at the right. The greatest confusion reigns among them. Samson and the Israelites exeunt at the right.

Scene IV.

A Philistine Messenger.

B

My Lord! the band by Samson guid - ed To re - volt with fu - ri - ous

arm?

B (♩ = 92.)

pp u tempo.

wrath, A - cross our land by fear di - vid - ed March, leaving woe in their

path.

Come! why_____

First Philistine.

Oh, fly_____ from the threat - en - ing dan - - ger! Come!

Second Philistine.

Oh, fly from the threat - en - ing dan - - ger! Come!

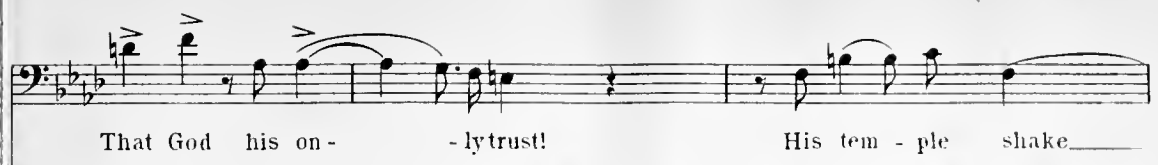
— should we per-ish in vain? We'll leave the town un-to the stranger, And the
 why should we per-ish in vain? We'll leave the town un-to the stranger, And the
 why should we per-ish in vain? We'll leave the town un-to the stranger, And the

C Il doppio più Lento. (♩ = 92.)
 shel-ter-ing moun-tains gain!
 shel-ter-ing moun-tains gain!
 shel-ter-ing moun-tains gain!

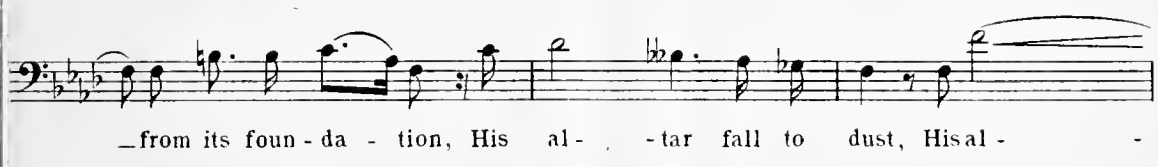
C Il doppio più Lento. (♩ = 92.)
ff
pesante.

The High Priest.
f
 Curse you and your na-tion for ev-er, Children of Is-ra-el!


fp *mf*



That God his on-ly trust! His tem-ple shake

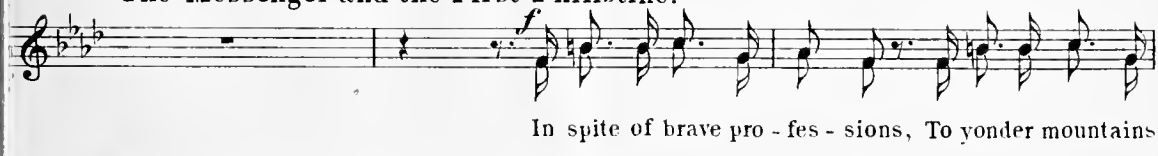



-from its foun-da-tion, His al-tar fall to dust, His al-

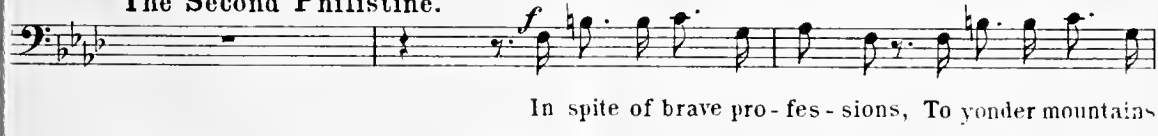
-tar fall to dust!

The Messenger and the First Philistine.



In spite of brave pro-fes-sions, To yonder mountains

The Second Philistine.



In spite of brave pro-fes-sions, To yonder mountains



Curses fall on them all; Let them die!

fly! Leave our homes, our possessions, Our God, or else we die!

fly! Leave our homes, our possessions, Our God, or else we die!

Exeunt left, carrying Abimelech's dead body. Just as the Philistines leave the stage followed by

the High Priest, the old men and the women of the Hebrews enter right. The sun is fully risen.

p

dim.

p

dim.

Hebrew women and old men - Then Samson followed by the victorious Hebrews.

D
53

Scene V.

L'istesso Tempo.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *pp*. The system contains several measures of music with various note values and rests.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *sempre pp*. The system contains several measures of music with various note values and rests.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). The system contains several measures of music with various note values and rests.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *pp*. The system contains several measures of music with various note values and rests.

Andantino. (♩ = ♩)

A Hebrew old men.
Basses of the Chorus.

Fifth system of musical notation. Bass staff. Treble clef. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *pp*. The system contains several measures of music with quarter notes and rests.

Praise ye Je - ho - vah! Tell all the wondrous sto - ry! Psalms of praise loudly

Sixth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *A*. The system contains several measures of music with rests.

swell! — God is the Lord! — In His pow'r and His glo - ry,

p

He hath sav'd Is - ra - el! — Through Him weak arms have triumph o'er the

mas - ters: Whose might op - prest them sore. — Up - on their

heads He hath heapt dire dis - as - ters: They will mock Him no more! —

The Hebrews led by Samson enter right.

An aged Hebrew.

Bp

His hand in an - ger stern chas - tised us,

B

For we His laws had dis - o - bey'd; But when our

pun - ish - ment ad - vis'd us, And we our hum - ble pray'r had

made, He bade us cease our lam - en -

ta - tion: "Rise in arms to com - bat," He cried; Your

C
 God shall pro - vide your sal - va - tion; In bat - tle I am by your

D
 side.

Hebrew old Men. *cresc.*

When we were slaves He came our chains to sev - er, We were ev - er His care.

D

pù cresc.
 His mighty arm was read - y to de - liv - er; He hath turn'd our de -

pù cresc.
 His mighty arm was read - y to de - liv - er; He hath turn'd our de -

cresc.

spair!— Praise ye Je - ho - vah! Tell all the wondrous sto-ry! Your

spair!— Praise ye Je - ho - vah! Tell all the wondrous sto-ry! Your

Psalms of praise loud-ly swell! — God is the Lord! In His pow'r and His

Psalms of praise loud-ly swell! — God is the Lord! In His pow'r and His

glo - ry He hath sav'd Is - ra - el! —

glo - ry He hath sav'd Is - ra - el! —

E

pp

SAMSON, DELILAH, CHORUS OF PHILISTINES, THE OLD HEBREW, CHORUS OF HEBREWS.

The gates of Dagon's temple swing open. Delilah enters, followed by Philistine women holding garlands of flowers in their hands.

Scene VI.

Un poco più lento. (♩ = 76.)

sempre pp
sempre con Ped.

SOPRANO.

dolciss.

Now Spring's generous hand. Brings flow'rs to the land: ___

CONTRALTO.

dolciss.

Now Spring's generous hand, Brings flow'rs to the land: ___

pp
sempre con Ped.

Be they worn as crowns by thy conqu'ring band. ___

Be they worn as crowns by thy conqu'ring band. ___

pp
sempre con Ped.

With light glad-some voic - es, — Mid glowing ros - es — While all re -

With light glad-some voic - es, — Mid glowing ros - es — While all re -

joic - es — Sing, sis - ters, sing, Your trib - ute bring!

joic - es — Sing, sis - ters, sing, Your trib - ute bring!

Sing, sisters, sing, Your trib - ute bring! Come, deathless de -

Sing, sisters, sing, Your trib - ute bring! Come, deathless de -

A

light, Youth's spring-time bright, — The beauty that charms the heart at the

light, Youth's spring-time bright, — The beauty that charms the heart at the

pp

sight: — The love that en - tranc - es — And new love

sight: — The love that en - tranc - es — And new love

wak - ens — With tim - id glanc - es: — My sis - ters love Like birds a -

wak - ens — With tim - id glanc - es: — My sis - ters love Like birds a -

bove! My sis-ters love Like birds _____

bove! My sis-ters love Like birds _____

Delilah (addressing Samson.) **B** *dolce.*

I come with a song for the

a - - - bove. _____

a - - - bove. _____

B *Andante sostenuto.* (♩ = 56.)

pp

splen - dor Of my Love who won in the fray.

dolciss.

Act III.
First Tableau.
A prison at Gaza.

Samson, loaded with chains, blinded, and with shorn locks, is grinding at a mill.
Chorus of captive Hebrews behind the scenes.

Scene I.

Andante.

Samson.

SOPRANOS.

CALLOS.

TENORS.

BASSES.

PIANO.

Andante. (♩ = 76.)

First system of musical notation, including vocal line and piano accompaniment.

Curtain rises.

Second system of musical notation, featuring piano accompaniment with dynamic markings *fp* and *p*.

B Samson.

Third system of musical notation, featuring a vocal line and piano accompaniment.

Look down on me, O Lord! Have mer-cy on me! Be -

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

hold my woe! Be-hold, sin hath undone me! My erring feet have wander'd from Thy

C

path, And now I feel the burden of thy wrath!

espress. R.H.

espress.

To thee, O God! this poor wreckt life I of-fer: I am no more than a scorn to the

scof - fer! My light - less eyes tes - ti - fy of my

fp

fall; Up - on my head hath been shed bit - ter gall!

f

D Chorus. (behind the Scenes.)

SOPR. & C'ALTO. *in unis.*

TENORS.

p Sam - son.

BASSES.

p Sam - son, What to

D

p

mf Why thy vow to God hast thou brok - en?

p What to us doth it tok - - - en?

us doth it tok - - - en?

Samson.

E

A - las! Is - rael, load - ed with chains, From God's

E

fp

ho - ly face sternly banisht, Ev - ry hope of re - turn hath van - isht; And

fp *cresc.*

on - ly dull - despair re - mains! May we regain all the light of thy

dim. *p* *fp*

fa - vor! Wilt thou once more thy protec - tion ac - cord? Forget thy wrath at our reproach, O

Lord! Thou whose compas - sion - ate love doth not wa - ver.

f

F Poco animato.
SOPRANOS.

152

CALLOS. God meant thou should'st
TENORS. God meant thou should'st take the com -
God meant thou should'st take the com - mand To lead us
BASSES.

F
p

take the com - mand To lead us back to fa-ther-
mand To lead us back, To lead us back to fa-ther-
back to fa - ther - land, To lead us back to fa-ther-
God meant thou should'st take the com - mand To lead us back to fa-ther-

land. Sam - son! What to us doth it tok - en? *dim.* Sam-son! What to
land. Sam - son! What to us doth it tok - en? *dim.* Sam-son! What to

G**Samson.**

sf
senza rall.
Brothers! your com-

p
us doth it tok-en? Why thy vow to God hast thou brok - en?

p
us doth it tok-en? Why thy vow to God hast thou brok - en?

G
fp

plaint voic'd in song, Reaches me as in gloom I languish, And my

fp *fp*

spir - it is torn with anguish To think of all this shame and wrong.

cresc.
God, take my life in ex - pi - a - tion!

p *sf*

H Poco più animato.

Let me a-lone thine anger bear! —

Punish-ing me —

f
He, for a woman, sold his pow'r!

f
He, for a woman, sold his pow'r!

H Poco più animato.

Thine Is-ra-el spare! —

He, for a woman, sold his pow'r!

ff
He to Del-i-lah

He, for a woman, sold his pow'r!

ff
He to Del-i-lah

Restore Thy mer-cy to our na - tion!
 hath be - tray'd us! Thou, who wert to us like a

I *espressivo.* *sf* *dim.*
 Contrite, broken-hearted, I
 tow'r, Why hast thou slaves and hopeless made us?
 tow'r, Why hast thou slaves and hopeless made us?

lie, But I bless Thy hand in my sor - row;

p
 Com - fort, Lord, — let Thy peo - ple bor - row!

Let them e - scape! Let them not die!

Why thy

Samson! What to us doth it

pp

pp

pp

pp

pp

pp

K

vow to God hast thou broken?

to - - - - ken?

pp

Second Tableau.

Interior of Dagon's temple.—Statue of the God. Altar on which sacrifices are performed. In the midst of the sanctuary, two marble columns, which apparently support the edifice.

The High Priest of Dagon, surrounded by the chief men of the Philistines. Delilah, followed by young Philistine women with wine-cups in their hands. The temple is thronged. Day is breaking.

Scene II.

Il doppio più Lento.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

Chorus.

PIANO.

Il doppio più Lento.

p

The piano accompaniment consists of two systems of staves. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with three sharps (F#, C#, G#) and common time (C). It begins with a piano (*p*) dynamic. The second system continues the accompaniment with similar notation and dynamics. The score includes various musical notations such as chords, arpeggios, and slurs.

162

Allegretto.

A dolce.

Dawn now on the hill-tops heralds the day:

div.

dolce.

Dawn now on the hill-tops heralds the day:

div.

A Allegretto. (♩ = 76.)

Stars and torches— in its light fade a-way!

Stars and torches in its light fade a-way!

Let us rev-el still, and de-spite its warn-ing— Love till the

Let us rev-el still, and de-spite its warn-ing— Love till the

morning! It is love a - lone makes us bright and gay, Love a -

morning! It is love a - lone, love a - lone makes us bright and gay, Love a -

lone makes us bright and gay. The breeze of the

lone makes us bright and gay. The breeze of the

div.

div.

Pi

B

morn puts the shades to flight, They has - ten a -

morn puts the shades to flight, They has - ten a -

way like a mist-veil light; The ho-ri-zon

way like a mist-veil light; The ho-ri-zon

glows with a ro-sy splen-dor, The Sun shines bright on each swelling

glows with a ro-sy splen-dor, The Sun shines bright on each swelling

か
か

か
か

tend - ed. Fill high for thy

love the hy-dro - mel! Now let him drain the beak - er with songs for thy

prais - es, And vaunt thy power in swell - ing phras -

mf *p*

B

es!
Chorus.

p Sam - son! in thy

p Sam - son!

p Sam - son! Sam - son!

B

Sam - son! in thy pleasure we share!

simile.

cresc.
pleas-ure we share! *cresc.* Sam-son!
cresc. Sam-son!
We praise Del-i-lah, thy fair mist-ress! *cresc.*
We praise Del-i-lah, thy fair

f Emp-ty the cup and drown thy care; Good wine mak-eth less deep-est dis -
f Emp-ty the cup and drown thy care; Good wine mak-eth less deep-est dis -
mistress!
f

C Andantino. Samson (aside.)
Dead - ly sad - ness fill - eth my soul,
tress.
tress.
C Andantino. (♩ = 80.)
f *dim.*

Più Allegro. (♩ = 96.)

na - - - - - tion!

f *ff*

'Twas thy hand that hath as - sur'd Our God, our

f *div.*

'Twas thy hand that hath as - sur'd Our God, our

f *div.*

f

hate, and our na - - - - - tion!

f

hate, and our na - - - - - tion!

f

gain. may o - ver - throw them!

G

Un poco meno mosso.

f Ha! ha! ha!

Un poco meno mosso. (♩=144)

G

f

f Ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha!

f Ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha! ha!

ha! ha! ha! ha! ha! ha! ha!

ha! We laugh at thy

f

R.H.

stacc.

We laugh at thy fu - rious spite! *unfs.*

ha!

Us, thou canst not af -

fu - rious spite! ha! ha! ha! ha!

Us, thou canst not af -

With i - dle wrath thou rag - est; Thy day is like the
 fright! Thy day is like the
 With i - dle wrath thou rag - est; Thy day is like the
 fright! ha! ha!

night! Thine eyes lack
 night! *div.* night, is like the night! Thine eyes lack their sight! *unis.* Sam - son! Sam -
 son!

sight! Thine eyes lack their sight! Thy day is like the night! Sam - son! Thy
 Thine eyes lack sight! Thine eyes lack their sight! Thy day is like the
 son! Thine eyes lack sight! Thine eyes lack their
 Samson! Sam - son! Thine eyes lack

day is like the night! Thyne eyes lack
 night! Sam-son! Thy day is like the night! Sam -
 sight! Thy day is like the night! Thy day is like the
 sight! Thyne eyes lack their sight! Thyne eyes lack sight! Thyne eyes lack

sight! Thyne eyes lack their sight! Thyne eyes lack their
 son! Sam-son! Sam - son! Thyne eyes lack their
 night! Thyne eyes lack sight! Thyne eyes lack their
 sight! Sam-son! Sam - son! Thyne eyes lack their

sight! A weakling's war thou wagest! Ha! ha! ha! ha! ha! ha! ha!
 sight! A weakling's war thou wagest! Ha! ha! ha! ha! ha! ha! ha!
 sight! A weakling's war thou wagest! Ha! ha! ha! ha!
 sight! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Maestoso. (♩ = 92.)

High Priest.

f Come, fair Del-

ff sf sf sf sf sf sf

i - lah! give thanks to our God! Je - ho - vah trem - bles at his aw - ful

p

nod! Con - sult we now what his God - head ad - vis - es,

p

E'en while we bow the sa - cred in - cense ris - -

fp

Delilah and the High Priest direct their steps toward the sacrificial table on which are placed the sacred bowls. A fire is burning on the flower-trimmed altar. Delilah and the High Priest take the bowls, and pour a libation on the sacred fire which flames up, then disappears, to reappear at the third couplet of the invocation.

Samson stands in the midst of the stage with the child who was leading him. He is overwhelmed with grief, and seems to be absorbed in prayer.

H Allegro moderato. (♩ = 112.)

es!

Da - gon, be

mf **Delilah.**

Da - gon, be ev - er prais'd! Da - gon, be
ev - er prais'd! Da - gon, be ev - er prais'd!

ev - er prais'd! He, my weak arm hath aid - ed, And my
He, thy weak arm hath aid - ed, And thy faint heart he rais'd when our

faint heart he rais'd when our last — hope had faded.

last — hope had faded. O thou,

tr

O thou, ruler o - ver the world, Thou who

ruler o - ver the world, Thou who all the stars cre -

all the stars cre - a - test; Be all thy foes to ru - in

a - test; Be all thy foes to ru - in hurl'd A - mid might-y

I

hurl'd A - mid mighty Gods thou art great - est.

Gods — thou art — great - - - est.

Chorus. *p*

Thy blessing scat - ter, With

Thy blessing scat - ter, With

p

I

might - y signs, Our flocks wax fat - ter, More rich our vines! Let ev - 'ry vil - lage

might - y signs, Our flocks wax fat - ter, More rich our vines! Let ev - 'ry vil - lage

With wealth o'er-flow, Keep thou from pil - lage Our hated foe!

With wealth o'er-flow, Keep thou from pil - lage Our hated foe!

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with the lyrics "With wealth o'er-flow, Keep thou from pil - lage Our hated foe!". The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) in the final measure.

Delilah.

Ac - cept, O Lord sub - lime,

High Priest.

Ac - cept, O

The second system consists of four staves. The top two staves are vocal lines for Delilah and High Priest. Delilah's part has the lyrics "Ac - cept, O Lord sub - lime," and the High Priest's part has "Ac - cept, O". The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte), *dim.* (diminuendo), and *p* (piano).

Our vic - tim's grand ob - la - tion; For e'en our greatest

Lord sub - lime Our vic - tim's grand ob - la - tion;

The third system consists of four staves. The top two staves are vocal lines. The top staff has the lyrics "Our vic - tim's grand ob - la - tion; For e'en our greatest" and the bottom staff has "Lord sub - lime Our vic - tim's grand ob - la - tion;". The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *p* (piano).

crime, Take them in ex - pi - a - tion!

For e'en our greatest crime, Take them in ex - pi -

Re - veal to thy priests' wand'ring
a - tion! Re - veal

f Da - gon, we praise!
f Da - gon, we praise!

cresc. *fp*

eyes, Who a - lone can be-hold thy - glo - ry, All the future's
to thy priests' wand'ring eyes, Who a - lone can be-hold thy -

79

dark mys - tic - sto - ry, Which be-hind fate's glo - ry, All the future's dark mys - tic - sto - ry, Which be-

K
 veil hid - den lies.
 hind fate's veil hidden lies.
p
 God, hear our pray'r; With - in thy fane! Make
p
 God, hear our pray'r; With - in thy fane! Make

K
p

us thy care; Let justice reign! Suc - cess attend us
 us thy care; Let justice reign! Suc - cess attend us

When - e'er we fight! Pro - tection lend us, Both day and night!

When - e'er we fight! Pro - tection lend us, Both day and night!

L *con brio.*

con brio. Dagon shows his pow - er,

Dagon shows his pow - er,

f *dim.* *p*

See the new flame tow - er!

See the new flame tow - er!

Burn - ing bright a -

Burn - ing bright a - mid - smouldring

mid - smould'ring ash - es,

ash - - es,

p

Da - gon shows his pow - er

p

Da - gon shows his pow - er

Detailed description: This system contains the first two lines of music. The top line is a vocal line starting with the lyrics 'ash - - es,'. The second line is a vocal line with the lyrics 'Da - gon shows his pow - er' and a piano (*p*) dynamic marking. The third line is another vocal line with the lyrics 'Da - gon shows his pow - er' and a piano (*p*) dynamic marking. The bottom two lines are piano accompaniment, featuring a right-hand part with chords and a left-hand part with a rhythmic bass line.

See the new flame tow - er!

See the new flame tow - er!

Detailed description: This system contains the next two lines of music. The top line is a vocal line with the lyrics 'See the new flame tow - er!'. The second line is a vocal line with the lyrics 'See the new flame tow - er!'. The bottom two lines are piano accompaniment, continuing the musical texture from the first system with chords in the right hand and a rhythmic bass line in the left hand.

Our Lord of light, De - scending o'er us flash-es!

f

Our Lord of light, De -

Burn - ing

Burn - ing bright A - mid smould'ring ash - es

Lo! the God we - worship - now ap - pear -

scending o'er us flash-es!

Lo! the God

bright A - mid smould'ring ash - es.

eth;

All his - peo - ple - fear -

Whom we worship now ap - pear - eth;

And all his - peo - ple

M

legg.

eth. Ah!

fear - eth.

mf Dagon shows his pow - er! *mf* Dagon shows his pow - er!

mf Dagon shows his pow - er! *p* Dagon shows his pow - er!

mf Dagon shows his pow - er! *mf* Dagon shows his pow - er!

M

mf m.g. *p* *mf m.g.*

Ah!

f Our... Lord of light, De-scending o'er us flashes!

p Ah!

p Ah!

p Dagon shows his pow - er!

p

f
Our Lord of light, De - scending o'er us - flash - es! Lo! the God we

Lo! the

p
Ah!

wor - ship ap - pear - eth; All his peo - ple fear - eth his

God we wor - ship ap - pear - eth; All his peo - ple fear - eth his

nod!

nod!

f
Lo! the God we wor - ship ap - pear - eth; All his peo - ple

f
Lo! the God we wor - ship ap - pear - eth; All his peo - ple

f
Lo! the God we wor - ship ap - pear - eth; All his peo - ple

f

fear - eth his rod!

fear - eth his rod!

f *dim.*

High Priest (to Samson.)

p

That fate may not in fav-or fal - ter, Now, Sam - son, come

p

thine offering pour Un - to Da - gon, here on his al - tar,

And on thy knees his grace im - plore!

(To the lad.)

Maestoso. Quasi Recit. (♩ = 76.)

Guide thou his steps; let thy good care en - fold him That all the

peo - ple from a - far be - hold him! *molto esp.*

N

Samson.

Now, Lord, to thee do I pray! Be thou once more — my

pp (To the lad.) *Allegro moderato.* (♩ = 112.)

stay. Toward the marble columns, My boy lead thou the way!

cresc.

f
Dagon shows his pow - er;
Dagon shows his pow - er; See the new flame tow - er!

Dance.

See the new flame tow - er! Burning bright, A - mid smouldring ash - es,
Burn - ing bright, A - mid smouldring ash - es,

Burn - ing bright, A - mid smould'ring ash - es, So the God we
Burn - ing bright, A - mid smould'ring ash - es, So the God we

wor - ship ap - pear - eth; All his peo - ple fear - eth his

wor - ship ap - pear - eth; All his peo - ple fear - eth his

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 6/8. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "wor - ship ap - pear - eth; All his peo - ple fear - eth his".

This system shows the piano accompaniment for the second system. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature remains three sharps and the time signature is 6/8.

rod.

rod.

This system contains two piano accompaniment systems. Each system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The first system is marked with a forte dynamic (*ff*) and includes the instruction "rod." with a slur over the notes. The second system is also marked with a forte dynamic (*ff*) and includes the instruction "rod." with a slur over the notes.

ff

ff

This system contains two piano accompaniment systems. Each system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The first system is marked with a forte dynamic (*ff*) and includes the instruction "rod." with a slur over the notes. The second system is also marked with a forte dynamic (*ff*) and includes the instruction "rod." with a slur over the notes.

ff

ff

This system contains two piano accompaniment systems. Each system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The first system is marked with a forte dynamic (*ff*) and includes the instruction "rod." with a slur over the notes. The second system is also marked with a forte dynamic (*ff*) and includes the instruction "rod." with a slur over the notes.

ff sempre.
 God! hear our pray'r

ff sempre.
 God! hear our pray'r

ff sempre.
 God! hear our pray'r With-in thy fane!

With-in thy fane! Make us thy care! Let jus - tice reign!

With-in thy fane! Make us thy care! Let jus - tice reign!

Suc-cess at - tend us When-e'er we fight.

Suc-cess at - tend us When-e'er we fight. Pro-tec-tion lend us

Pro - tec - tion lend us By day and night!

By day and night!

Thou hast van-quisht the

Thou hast van-quisht the in - so - lent boldness of Sam - son!

in - so - lent bold - ness of Sam - son!

Strengthen'd our arm, Our heart renew'd;

Ha! _____ Kept us from harm.

Strengthen'd our arm, Our heart renew'd! Kept us from harm.

Delilah.

Ha! _____

High Priest.

Ha! _____

And by thy wonders Brought this na-tion to ser-vi-tude, _____

And by thy wonders Brought this na-tion to ser-vi-tude, _____

Brought this na - tion

Ha!

Ha!

Brought this na - tion to ser-vi - tude, Who despised thy wrath

Brought this na - tion to ser-vi - tude, Who de - spised thy
to ser - vi - tude

And thy thun -

wrath And thy thun -

P
Ha!

ders. God! hear our pray'r Within thy fane! Make us thy
accelerato
ders. God! hear our pray'r Within thy fane! Make us thy

P

care, Let jus - tice reign! When - e'er we fight
Suc - cess at - tend us When -
care, Let jus - tice reign! Suc - cess at - tend us When -

Protection lend us By day and
 Protection lend us By day and
 — Suc-cessat - tend us! Protection lend us By day and
 e'er we fight;
 e'er we fight; Protection lend us By day and

night!
 night!
 night! Da-gon we praise! Da-gon we praise!
 night! Da-gon we praise! Da-gon we praise!

Glo - ry! Glo - ry! Glo - ry!

ry! Glo - ry! Glo - ry!

(Samson meantime has placed himself between the two pillars, and tries to overthrow them.)

ry! ry! ry!

Allegro moderato. (♩ = 144.)

f *dim.*

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Musical notation for the second system, including a piano (*p*) dynamic marking and a melodic line in the treble clef.

Samson.
Hear thy ser- vant's cry, God, my Lord!

Musical notation for the third system, including a piano (*p*) dynamic marking and a melodic line in the treble clef.

Tho' he is

Musical notation for the fourth system, including a piano (*p*) dynamic marking and a melodic line in the treble clef.

sore distrest with blind - ness!

Musical notation for the fifth system, including a piano (*p*) dynamic marking and a melodic line in the treble clef.

Be

p *f*

former force once more re - stored! One in - stant re - new thy gracious

kind - ness! Let thine anger a -

f *cresc.* *fp*

venge my race. Let them per - ish

p marc.

all in this place.

Ω (The temple collapses, amid the shrieks of the Philistines.)

ff

ff
Ha!

ff
Ha!

ff
Ha!

ff
Ha!

ff
Ha!

(The Curtain falls.)