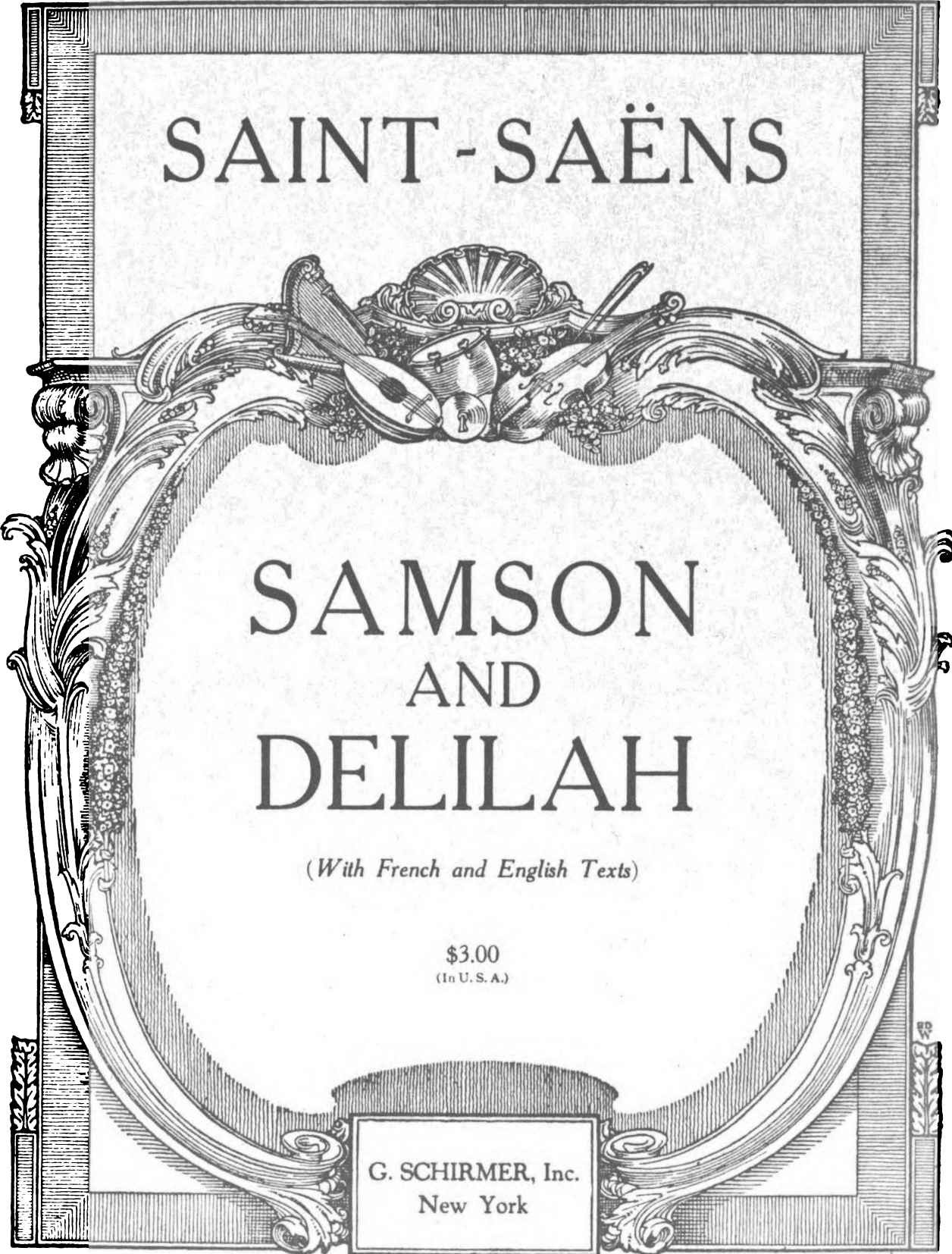


G. SCHIRMER'S VOCAL SCORES OF GRAND AND LIGHT OPERAS

SAINT-SAËNS



SAMSON
AND
DELILAH

(With French and English Texts)

\$3.00
(In U. S. A.)

G. SCHIRMER, Inc.
New York



C. Saint-Jain
1893

SAMSON
AND
DELILAH,

An Opera in Three Acts

By

CAMILLE SAINT-SAËNS,

The Original French Text by
FERDINAND LEMAIRE

English Version by
NATHAN HASKELL DOLE

Scip

G. SCHIRMER, Inc., NEW YORK

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DRAMATIS PERSONÆ

DELILAH	<i>Mezzo-Soprano</i>
SAMSON	<i>Tenor</i>
THE HIGH PRIEST OF DAGON	<i>Baritone</i>
ABIMELECH, SATRAP OF GAZA	<i>First Bass</i>
AN OLD HEBREW	<i>Second Bass</i>
PHILISTINE MESSENGER	<i>Tenor</i>
FIRST PHILISTINE	<i>Tenor</i>
SECOND PHILISTINE	<i>Bass</i>

(Chorus of Hebrews and Philistines)

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SAMSON AND DELILAH

Opera in three Acts

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.

Scene I

CAMILLE SAINT-SAËNS

Moderato (♩ = $\frac{1}{2}$)

Samson

SOPRANO

ALTO

TENOR

BASS

Chorus

PIANO

Moderato

pp < >

f

First system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff features a series of chords, with a fermata over the first measure.

Second system of musical notation. The treble clef staff continues the eighth-note melody. The bass clef staff has a *cresc.* marking and contains chords with a fermata over the first measure.

Third system of musical notation. The treble clef staff continues the eighth-note melody. The bass clef staff contains chords with a fermata over the first measure.

Fourth system of musical notation. The treble clef staff continues the eighth-note melody. The bass clef staff contains chords with a fermata over the first measure.

Fifth system of musical notation. The treble clef staff continues the eighth-note melody. The bass clef staff contains chords with a fermata over the first measure.

Sixth system of musical notation. The treble clef staff continues the eighth-note melody. The bass clef staff has a *dim.* marking and contains chords with a fermata over the first measure.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of flowing sixteenth-note passages in the right hand and a steady bass line in the left hand.

Piano accompaniment for the second system, continuing the melodic and harmonic material from the first system.

Piano accompaniment for the third system, marked with a section letter 'A' and a dynamic marking of *pp* (pianissimo). The right hand features a rapid sixteenth-note run.

SOPRANO *pp*
 God! Dieu!

ALTO *pp*
 God! Dieu!

TENOR *pp*
 God! Dieu!

BASS *pp*
 God! Dieu!

Chorus (Behind the curtain)

Four vocal staves for Soprano, Alto, Tenor, and Bass, each with the lyrics "God! Dieu!" and a dynamic marking of *pp*. The vocal lines are simple, sustained notes.

Piano accompaniment for the fourth system, marked with a dynamic of *p* (piano). It features a melodic line in the right hand and a bass line in the left hand.

sotto voce

God! Is - rael's God! God! Is - rael's
 Dieu d'Is - ra - ël! Dieu d'Is - ra -

sotto voce

God! Is - rael's God! God! Is - rael's
 Dieu d'Is - ra - ël! Dieu d'Is - ra -

sotto voce

God! Is - rael's God!
 Dieu d'Is - ra - ël!

God! To our pe-ti-tion
 -ë! é - cou - - te la pri -

God! To our pe-ti-tion
 -ë! é - cou - - te la pri -

sotto voce

To our pe-ti-tion hear - on!
 é - cou - - te la pri - é - - re

God! Is - rael's God! To
 Dieu d'Is - ra - ël! é -

sf

kneel in de - spair, As they kneel in de -
 -rant à ge - nous, t'im - plo - rant à ge -

sf

kneel in de - spair, As they kneel in de -
 -rant à ge - nous, t'im - plo - rant à ge -

sf

As they kneel in de -
 t'im - plo - - rant à ge -

sf

As they kneel in de -
 t'im - plo - - rant à ge -

soffo voce

spair! Heed thou their pray'r while
 - nous! Prends en pi - tie ton

soffo voce

spair! Heed thou their pray'r while
 - nous! Prends en pi - tie ton

spair!
 - nous!

spair!
 - nous!

p *pp*

now deep sorrows dark - en!
peuple et sa mi - se - re!

now deep sorrows dark - en!
peuple et sa mi - se - re!

sotto voce
 Heed thou their
Prends en pi -

cresc.
 pray'r While o'er them sorrows dark -
 - *tie* - *ton* *peuple* et sa mi - se -

cresc.

Oh! let thy wrath give
Que sa dou - leur dé - -

Oh! let thy wrath give
Que sa dou - leur dé - -

en)
 -re!

Oh! let thy wrath give
Que sa dou - leur dé - -

dim. *p*

place to lov - ing care; Oh! let thy
-sar-me ton cour - roux! *Que sa dou*

place to lov - ing care; Oh! let thy
-sar-me ton cour - roux! *Que sa dou -*

Oh! let thy
Que sa dou -

place to lov - ing care;
-sar-me ton cour - roux!

Three vocal staves in treble clef, each with a key signature of two sharps (F# and C#). The lyrics are: "wrath - leur give dé place to lov - ing care! sar - me ton cour - roux!". The first two staves are identical. The third staff has a different melodic line for the word "place".

First system of piano accompaniment in treble and bass clefs. The right hand features a melodic line with many accidentals and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic line with slurs and ties. The left hand continues the harmonic accompaniment.

Third system of piano accompaniment. The right hand has a melodic line with a *pp* dynamic marking. The left hand has a rhythmic accompaniment with a *pp* dynamic marking. There are slurs and ties in both hands.

B

Semi-Chorus { SOPRANO Since thou from us hast turn'd a-way thy
 CONTRALTO Un jour, de nous tu dé-tour-nas ta

Since thou from us hast turn'd a-way thy
 Un jour, de nous tu dé-tour-nas ta

fav - or, We are un - done; In
 fa - - ce, Et de ce jour ton

fav - or, We are un - done; In
 fa - - ce, Et de ce jour ton

vain thy peo - ple fight!
 peu - ple fut vain-cu!

vain thy peo - ple fight!
 peu - ple fut vain-cu!

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece with two staves and complex melodic and harmonic structures.

Third system of musical notation, featuring a prominent melodic line in the treble clef and a supporting bass line.

The curtain rises.

Fourth system of musical notation, marked with a *cresc.* (crescendo) dynamic marking, indicating an increase in volume.

Fifth system of musical notation, concluding the page with two staves of music.

C

Tutti div.

God, wilt thou have that we
Quoi! *voux - tu donc* *qu'à ja-*

God, wilt thou have that we
Quoi! *voux - tu donc* *qu'à ja-*

Tutti div.

God, wilt thou have that we
Quoi! *voux - tu donc* *qu'à ja-*

God, wilt thou have that we
Quoi! *voux - tu donc* *qu'à ja-*

unisono

per - ish for - ev - er? The na - tion that a - lone hath known thy
-mais on ef - fu - ce Des na - ti - ons, cel - le qui t'a con-

per - ish for - ev - er? The na - tion that a - lone hath known thy
-mais on ef - fu - ce Des na - ti - ons, cel - le qui t'a con-

unisono

per - ish for - ev - er? The na - tion that a - lone hath known thy
-mais on ef - fu - ce Des na - ti - ons, cel - le qui t'a con-

light! - nu? Ah! all the
Mais, *Mais,* *Mais,* vai - ne -
 light! - nu? Ah! all the
 light! - nu? Ah! *Mais,* all the day do I hum - bly a
 vai - ne - ment tout le jour je l'im -
 light! - nu?

dim.

day do I hum - bly a - dore him, Deaf to my cry he giv - eth no re -
 - ment tout le jour je l'im - plo - re; Sourd à ma voix, il ne me ré - pond
 day do I hum - bly a - dore him, Deaf to my cry he giv - eth no ré -
 - ment tout le jour je l'im - plo - re; Sourd à ma voix, il ne me ré - pond
 dore him; Deaf to my cry he giv - eth no re -
 - plo - re; Sourd à ma voix, il ne me ré - pond

p

cresc.

ply; Yet still I bow be - fore him and im - plore him
pas! *Et* *ce - pen - dant, du soir jus - qu'à lau - ro - re,*

cresc.

ply; Yet still I bow be - fore him and im - plore him
pas! *Et* *ce - pen - dant, du soir jus - qu'à lau - ro - re,*

cresc.

ply; Yet still I bow be - fore him and im - plore him
pas! *Et* *ce - pen - dant, du soir jus - qu'à lau - ro - re,*

cresc.

più cresc.

That he at last to my aid may draw night
J'im - plore i - ci le se - cours de son bras!

più cresc.

That he at last to my aid may draw night
J'im - plore i - ci le se - cours de son bras!

più cresc.

That he at last to my aid may draw
J'im - plore i - ci le se - cours de son

più cresc.

night!
bras!

D Allegro non troppo (126 = ♩)

By savage foes our cities have been har-ried, Gentiles thine al-tar with shame have pro-

Nous a-vons vu nos ci-tés ren-ver-sé-es, Et les gen-tils pro-fu-nant ton au-

Allegro non troppo

By savage foes our cities have been har-ried, Gen - tiles thine
Nous a - vons vu nos ci-tés ren-ver - sé - es, Et les gen -

fan'd; By sav - age foes have our cit-ies been har-ried,
- tel. Nous a - vons vu nos ci - tés ren-ver - sé - es,

Our tribes a -
Et sous leur

al - tar with shame have pro - fan'd; By
- tils pro - fu - nant ton au - tel, Nous -

Gentiles, with shame have thine al - tar pro - fan'd; Our tribes a -
Et les gen-tils pro - fu - nant ton au - tel, Et sous leur

far to dire-ful slav'-ry car - ried, All scatter'd are,
joug nos tri-bus dis-per - sé - es Ont tout per - du,

— sav - age — foes have our cit-ies been harried, Gen-tiles with
 — a - - vons — vu nos ci - tés ren - ver - sé - es, *Et les Gen-*

far in - to dire slav -'ry car - ried, All scatter'd are, scarce our
joug nos tri - bus dis - per - sé - es Ont tout per - du, jus-qu'au

Our tribes a -
Et sous leur

scarce our name hath re - main'd: All scat - ter'd
jus - qu'au nom d'Is - ra - ël! Ont tout per -

shame have thine al - tar pro - fan'd, have
- tils pro - fa - nant ton au - tel, Pro -

name, scarce our name hath re - main'd.
nom, jus - qu'au nom d'Is - ra - ël!

far to dire-ful slav-ry car - ried, All scat - ter'd
 jong nos tri - bus dis - per - se - es Ont tout per

are, scat - ter'd are,
 - du, Tout per - du,

thine al - tar pro-fan'd; Our tribes
 fa - nant ton au - tel; Et sous

Our tribes a - far in - to
 Et sous leur jong nos tri -

are; scarce our name hath re - main'd.
 - du, jus - qu'au nom d'Is - ra - el

All scat - ter'd are; our name hath
 Ont tout per - du, jus - qu'au nom

a - far to dire - ful slav - ry
 leur jong nos tri - bus dis - per -

dire slav-ry car - ried, All
 - bus dis - per - se - es Ont

All scatter'd are; scarce our name hath re-main'd!
Ont tout per - du, jus - qu'au nom d'Is - ra - ël!

scarce remain'd. Ah!
d'Is - ra - ël! Ah!

'carried, All scatter'd are; our name hath scarce re - main'd!
- sées Ont tout per - du, jus - qu'au nom d'Is - ra - ël!

scat - ter'd are, scarce our name hath re-main'd!
tout per - du, jus - qu'au nom d'Is - ra - ël!

Art thou no more the God of our Sal-
N'es - tu donc plus ce Dieu de dé - li -

Art thou no more the God of our Sal-
N'es - tu donc plus ce Dieu de dé - li -

Art thou no more the God of our Sal-
N'es - tu donc plus ce Dieu de dé - li -

Art thou no more the God of our Sal-va -
N'es - tu donc plus ce Dieu de dé - li - van -

va - tion, Who saved our sires from the chains that they
 - vran - ce Qui de l'E - gypte ar - ra - chait nos tri -

va - tion, Who saved our sires from the chains that they
 - vran - ce Qui de l'E - gypte ar - ra - chait nos tri -

va - tion, Who saved our sires from the chains that they
 - vran - ce Qui de l'E - gypte ar - ra - chait nos tri -

tion, Who saved our sires from the chains that they
 - ce Qui de l'E - gypte ar - ra - chait nos tri -

wore?
 - bus?

wore?
 - bus?

wore?
 - bus?

wore?
 - bus?

Lord!
Dieu!

Lord!
Dieu!

Lord!
Dieu!

Lord!
Dieu!

Hast thou for - got
As - tu rom - pu

Hast thou for - got
As - tu rom - pu

Hast thou for - got
As - tu rom - pu

Hast thou for - got
As - tu rom - pu

dim.

p

mf

dim.
 Those vows sworn to our na - - - tion,
dim.
 cet - te sainte al - li - an - - - ce,
dim.
 Those vows sworn to our na - - - tion,
dim.
 cet - te sainte al - li - an - - - ce,
dim.
 Those vows sworn to our na - - - tion,
dim.
 cet - te sainte al - li - an - - - ce,
dim.
 Those vows sworn to our na - - - tion,
 cet - te sainte al - li - an - - - ce,

E
p In days of yore, *pp* When E - gypt hurt us
p Di - vins ser - ments, *pp* par nos ai - eux re -
p In days of yore, *pp* When E - gypt hurt us
p Di - vins ser - ments, *pp* par nos ai - eux re -
p In days of yore, *pp* When E - gypt hurt us
p Di - vins ser - ments, *pp* par nos ai - eux re -
p In days of yore, *pp* When E - gypt hurt us
p Di - vins ser - ments, *pp* par nos ai - eux re -

E

sore?
- gus?

sore?
- gus?

sore?
- gus?

sore?
- gus?

espress.

Samson (emerging from the throng at the right.)

Pause and stand, On my brothers!
Ar-rê-tez, ô mes frê-res!

cresc. *fp*

and bless the ho-ly name Of the God of your fathers.
Et bé-nis-ses le nom Du Dieu saint de nos pè-res!

pp *Un poco più lento (♩=416.) (a little more slowly.)*

dolce

Your pardon is at hand, And your chains shall be brok-en! I have
Car l'heu-re du par-don Est peut-être ar-ri-vé-e! Oui, j'en-

espress.

heard in my heart words of hope soft-ly spok-en; 'Tis the voice of the
-tends dans mon cœur U-ne voix é-le-ré-e! C'est la voix du Sei-

poco sf > pp

Lord, Who through his servant speaketh; He doth his grace af-
-gneur Qui par-le par ma bouche: Ce Dieu plein de bon-

p espress.

ford; Your last-ing good he seek-eth; Your throne shall be rel-
-lé, Que la pri-è-re tou-che, Pro-met la li-ber-

cresc.

stor'd. - té! Brothers! Frè-res, now break your fet-ters! bri-sons nos chat-nes,

cresc. *fp* *fp*

Our al-tar let us raise to the God whom we praise!
Et re-le-vons l'au-tel Du seul Dieu d'Is-ra-ël!

G

A-las! Hé-las! vain words he ut-ters!
pa-ro-les vai-nes!

A-las! Hé-las! vain words he ut-ters!
pa-ro-les vai-nes!

A-las! Hé-las! vain words he ut-ters!
pa-ro-les vai-nes!

A-las! Hé-las! vain words he ut-ters!
pa-ro-les vai-nes!

p *molto espress.*

fp

Free - dom ne'er can be ours! Of arms our
Pour mar - cher aux com - bats, Oà donc trou -

Free - dom ne'er can be ours! Of arms our
Pour mar - cher aux com - bats, Oà donc trou -

Free - dom ne'er can be ours! Of arms our
Pour mar - cher aux com - bats, Oà donc trou -

Free - dom ne'er can be ours! Of arms our
Pour mar - cher aux com - bats, Oà donc trou -

foes be - reft us: How use our fee - ble
- ver des ar - - mes? Com - ment ar - mer nos

foes be - reft us: How use our fee - ble
- ver des ar - - mes? Com - ment ar - mer nos

foes be - reft us: How use our fee - ble
- ver des ar - - mes? Com - ment ar - mer nos

foes be - reft us: How use our fee - ble
- ver des ar - - mes? Com - ment ar - mer nos

Rit. -

pow'rs? On-ly tears now are left us! On-ly
bras? Nous n'a - vons que nos lar - mes! Nous n'a -

pow'rs? On-ly tears now are left us!
bras? Nous n'a - vons que nos lar - mes!

pow'rs? On-ly tears now are left us! On - ly
bras? Nous n'a - vons que nos lar - mes! Nous n'a -

pow'rs? On-ly tears now are left us!
bras? Nous n'a - vons que nos lar - mes!

dim.

tears now are left us!
vons que nos lar - mes!

dim.

tears now are left us!
vons que nos lar - mes!

dim.

H**Samson**

Allegro moderato (♩ = ♩)

Is your God not on high? Hath
L'as-tu donc ou-bli-e, Ce -

he notsworn to save you? He still is—your al-ly!
lui dont la puis-san-ce Se fit ton-al-li-é?

By the name that He gave you! 'Twas for you a-lone that He
Lui qui, plein de clé-mence, A si sou-vent pour toi Fait par-

spake by His thun-ders: His glo-ry He hath
-ler ses o-ra-cles, Et rul-lu-mo is

shown To you in might-y won - ders!
 foi Au feu de ses mi - ra - - cles?

He led through the Red Sea
 Lui qui, dans l'O - cé - an,

By mi - rac - ulous ways, When our fa - thers did
 Sut fray - er un pas - sage A nos pè - - res fuy -

flee From a shame - ful op - pres - sion!
 - ant Un hon - teux es - cla - va - - ge?

cresc. *f*

cresc. *f*

Past are those glo-rious days, God hath seen our trans-gres -
Ils ne sont plus, ces temps *Où le Dieu de nos pé -*

Past are those glo-rious days, God hath seen our trans-gres -
Ils ne sont plus, ces temps *Où le Dieu de nos pé -*

Past are those glo-rious days, God hath seen our trans-gres -
Ils ne sont plus, ces temps *Où le Dieu de nos pé -*

Past are those glo-rious days, God hath seen our trans-gres -
Ils ne sont plus, ces temps *Où le Dieu de nos pé -*

p *f* *p* *mf*

dim.
 sion! In his wrath he de - lays,
 -res Pro - té - geait - ses en - fants,

dim.
 sion! In his wrath he de - lays,
 -res Pro - té - geait - ses en - fants,

dim.
 sion! In his wrath he de - lays,
 -res Pro - té - geait - ses en - fants,

dim.
 sion! In his wrath he de - lays,
 -res Pro - té - geait - ses en - fants,

p

Wretch-ed souls! Hold your
Malheu - reux, taises-

dim.
 Nor hears our in - ter - ces - sion!
En - ten - dait leurs pri - e - res!

p dim.
 Nor hears our in - ter - ces - sion!
En - ten - dait leurs pri - e - res!

p dim.
 Nor hears our in - ter - ces - sion!
En - ten - dait leurs pri - e - res!

p dim.
 Nor hears our in - ter - ces - sion!
En - ten - dait leurs pri - e - res!

pp

I Allegro (138 = ♩)

peace! Doubt not the God a - bove you!
vous! Le doute est un blas - phé - me!

p molto cresc. - fp

Red.

And fall down on your
Im - plo - rons à ge -

knees: Pray to him who doth love you! Be -
noux, Le Sei-gneur qui nous ai - me! Re -

dim. *p*

hold his might - y hand The safe - guard of our
- met - tons dans ses mains Le soih de no - tre

na - tion! With daunt - less val - or stand! In hope,
gloi - re, Et puis ceignons nos reins, Certains

hope of sal - va - - tion! God, the Lord,
de la vic - toi - - re! C'est le Dieu

sf

speeds the right! God, the Lord, nev - er fail - eth!
des com - bats! C'est le Dieu des ar - mé - es!

He fills our arms with might,
Il ar - me - ra vos bras,

He fills our arms with might, And our
Il ar - me - ra vos bras d'invin -

pray'r now pre-vail
- ci - bles é - pé

cresc.

K

eth!
-es!

Lol the spir-it of the
Ah! le souf-fle du Sei-

Lol the spir-it of the
Ah! le souf-fle du Sei

Lol the spir-it of the Lord, Up-on his soul hath rest -
Ah! le souf-fle du Sei-gneur a pas-sé dans son â

Lol the spir-it of the Lord, Up-on his soul hath rest -
Ah! le souf-fle du Sei-gneur a pas-sé dans son â

K

Lord, Up-on his soul hath rest - ed!
-gneur a pas-sé dans son â me!

Lord, Up-on his soul hath rest - ed!
-gneur a pas-sé dans son â me!

ed!
-me!

ed!
-me!

Come! our cour-age is re - stor'd, Let now his way be
Ah! chas - sons de no - tre cœur U - ne ter - reur in -

Come! our cour-age is re - stor'd, Let now his way be
Ah! chas - sons de no - tre cœur U - ne ter - reur in -

Come! our cour-age is re - stor'd, Let now his way be test -
Ah! chassons de no-tre cœur U - ne ter-reur in - fi -

Come! our cour-age is re - stor'd, Let now his way be test -
Ah! chassons de no-tre cœur U - ne ter-reur in - fi -

test - - - ed!
 -fi - - - ma!

test - - - ed!
 -fi - - - ma!

edl
-me!

We will march at his
Et marchons a - vec

edl
-me!

We will march at his side,
Et marchons a - vec lui

We will march at his side,
Et marchons a - vec lui

We will march at his
Et marchons a - vec

side;
lui

De - liv - rance shall at -
Pour no - tre dé - li -

De - liv - rance shall at - tend
Pour no - tre dé - li - van -

De - liv - rance shall at - tend
Pour no - tre dé - li - van -

side;
lui

De - liv - rance shall at -
Pour no - tre dé - li -

energico

tend us. We will
-vran - ce! Et mar-

us. We will march at his side, We will
- ce! Et mar-chons a - vec lui, Et mar-

us. We will march at his side, We will
- ce! Et mar-chons a - vec lui, Et mar-

tend us. We will march at his side, De -
-vran - ce! Et mar-chons a - vec lui Pour

march at his side, De - liv - 'rance shall at - tend us!
-chons a - vec lui Pour no - tre dé - li - vran - ce!

march at his side, De - liv - 'rance shall at - tend us!
-chons a - vec lui Pour tre dé li - vran - ce!

march at his side, De - liv - 'rance shall at - tend us!
-chons a - vec lui Pour no - tre dé - li - vran - ce!

liv - 'rance shall at - tend us!
no - tre dé - li - vran - ce!

L
For the Lord
Jé - ho - vah!

For the Lord
Jé - ho - vah!

For the Lord,
Jé - ho - vah!

For the Lord
Jé - ho - vah!

For the Lord
Jé - ho - vah!

L
ff

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. Each vocal line begins with the lyrics 'For the Lord, Jé - ho - vah!'. The piano accompaniment is in the lower register, featuring a steady bass line and a more active treble line with chords and moving lines.

is our guide, And his
le con - duit Et nous

is our guide, And his
le con - duit Et nous

is our guide, And his
le con - duit Et nous

is our guide, And his
le con - duit Et nous

Detailed description: This system continues the vocal and piano parts from the first system. The vocal staves now have the lyrics 'is our guide, And his le con - duit Et nous'. The piano accompaniment continues with a similar texture, providing harmonic support for the vocal lines.

div.

arm shall de - fend us!
rend l'es - - pé - ran - - ce!

arm shall de - fend us!
rend l'es - - pé - ran - - ce!

arm shall de - fend us!
rend l'es - - pé - ran - - ce!

arm shall de - fend us!
rend l'es - - pé - ran - - ce!

ff

Piano accompaniment for the second system, featuring complex chordal textures and arpeggiated figures in both the right and left hands.

The same; ABIMELECH, Satrap of Gaza.
 Enters by the left with a suite of many warriors and Phillistine soldiers.

Scene II

Allegro moderato (116 = ♩)

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Dynamics include *f* and *p*. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of piano introduction. Treble clef, bass clef. Dynamics include *sf* and *p*. The music continues with a similar rhythmic pattern, featuring some melodic lines in the treble.

Abimelech

Vocal entry of Abimelech. Bass clef. Lyrics: "Who dares to raise the voice of pride? Do slaves with scorn re-vile their masters? Qui d'unc é - lève i - ci la voix? En - cor ce vil troupeau d'es - cla - ves,". Dynamics include *p*. The piano accompaniment is minimal, with some chords in the right hand.

Continuation of Abimelech's vocal line. Bass clef. Lyrics: "Who oft in vain our strength have tried Would they now in - O - sant tou - jours bra - ver nos lois Et voulant bri -". Dynamics include *fp* and *sempre p*. The piano accompaniment features a more active bass line and some chords in the right hand, including a triplet.

cur new dis - as - ters? Con-veal your de -
 ser leurs en - tra - ves! Ca - chez vos sou -

spair and your tears! Our pa - tience will hold out no long
 - pirs et vos pleurs Qui las - sent no - tre pa - ti - en -

er; You have found that we are the strong - er! In vain your prayer! We
 ce; In - voques plu - tôt la clé - men - ce De ceux qui furent

mock your fears!
 vos vain - queurs!

A Più allegro (192 = ♩)

Your God whom ye im-plore with anguish Re-main-eth deaf to your
Ce Dieu que vo-tre voix im-plo-re Est de-meu-ré sourd à vos

call. He lets you still in
cris, Et vous l'o-sex pri-

bondage lan-guish; On you his heav-y judg-ments fall
-er en-co-re, Quand il vous li-vre à nos mé-pris?

If he from us de-sires to
Si sa-puis-san-ce n'est pas

save you, Now let him show his pow'r di - vine, And
vai - ne, Qu'il mon - tre sa di - vi - ni - té! Qu'il

shat - ter the chains Your con - querors gave you, Let the
oien - ne bri - ser vo - tre chai - ne; Qu'il vous

sun of free - dom shine.
ren - de la li - ber - té!

B
 Do ye hope in in - solent daring, Our God un - to yours will
Croy - ez - vous ce Dieu oom - pa - rable A Da - gon, le plus grand des

yield? — Je - ho - vah to Da - gon com -
Dieux, — *Gui - dant de son bras re - dou -*

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a fermata over the word 'yield?' followed by the French text. The piano accompaniment features a prominent eighth-note pattern in the right hand and a steady bass line in the left hand.

par - ing, Who for us win - neth the field.
 - ta - ble *Nos guer - riers vic - to - ri - eux?*

The second system continues the vocal and piano parts. The vocal line has a fermata over 'field.' and then the French text. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

— Nay! — your tim - id God fears and trem - bles When
 — *Vo - tre di - vi - ni - té crain - ti - ve, Trem -*

The third system shows the vocal line with a fermata over 'When' and the French text. The piano accompaniment continues with its characteristic eighth-note accompaniment.

Da - gon be - fore him is seen; — He, the plain - tive
 - blan - te *fuy - ait de - vant lui, Com - me la co -*

The fourth system concludes the page with the vocal line having a fermata over 'seen;' and the French text. The piano accompaniment features a more active right hand with sixteenth-note patterns.

dove re - sem - bles, Da - gon the Ea - gle bold and
 - lom - be plain - ti - ve Fuit le vau - tour qui la pour.

C *Sempre Allegro* (144 = ♩) **Samson** (fall of inspiration)

Oh God! it is thou he blas - phem - eth: Let thy.
 C'est toi que sa bouche in - vec - ti - ve, Et la

keen!
 - suit!
p sempre

wrath on his head de - scend! Lord of Hosts! His power hath an
 ter - re n'a point trem - blé? O Sei - gneur, l'a - bîme est com -

end!
 - blé!
sp

On high, like lightning gleameth, The sword sparkling with fire.
Je vois aux mains des anges. Briller l'ar-me de feu,

From the sky, swift-ly streameth The host burning with
Et du ciel les pha-langes Ac-courent ven-ger

irel. *Dieu.* Yeal *Oui,* all the heavenly
l'an-ge des tē-

le - gions In their might-y ar - ray Sweep down from bound-less
- ne - bres, En passant de - vant eux, Pous - se des cris fu -

re - gions And strike the foe with dis - may!
- nè - bres Qui font fré - mir les cieux!

p

(152 = ♩)

At last com - eth the hour When God's fierce fire shall
En-fin l'heure est ve - nue, L'heu - re du Dieu ven -

cresc. *fp*

fall In its ter - ri - ble power, And his thun - ders ap - pall Lord! be -
- geur, Et j'entends dans la nue E - cla - ter sa fu - reur. Ovi, de -

p sempre

fore Thy displeas - - ure Help - less the earth shall quake!
- van! su co - lè - - re Tout s'é - pou - vante et fuit!

p *cresc.*

E

Thy wrath will know no meas - ure When ven - geance thou shalt take!
 On sent trembler la ter - re; Aux cieux la fou - dre lui!

Chorus of Israelites

div. *cresc.*
 Lord! Be - fore thy dis - pleas - ure
 Oui, de - vant sa co - lè - re

cresc.
 Lord! Be - fore thy dis - pleas - ure
 Oui, de - vant sa co - lè - re

div. *cresc.*
 Lord! Be - fore thy dis - pleas - ure
 Oui, de - vant sa co - lè - re

cresc.
 Lord! Be - fore thy dis - pleas - ure
 Oui, de - vant sa co - lè - re

Abimelech *f*

Give
Ar -

Help - less the earth shall quake!
 Tout s'e - pou - vante et fuit!

Help - less the earth shall quake!
 Tout s'e - pou - vante et fuit!

Help - less the earth shall quake!
 Tout s'e - pou - vante et fuit!

Help - less the earth shall quake!
 Tout s'e - pou - vante et fuit!

o'er, rash-ly blind, cease thy rail - ing! Wake not
 - rête! in - sen - sé, té - mé - rai - re! Ou crains

Thy wrath will know no measure When vengeance thou shalt take.
 On sent trembler la ter - re, Aux cieux la fou-dre luit!

Thy wrath will know no measure When vengeance thou shalt take.
 On sent trembler la ter - re, Aux cieux la fou-dre luit!

Thy wrath will know no measure When vengeance thou shalt take.
 On sent trembler la ter - re, Aux cieux la fou-dre luit!

Thy wrath will know no measure When vengeance thou shalt take.
 On sent trembler la ter - re, Aux cieux la fou-dre luit!

Samson

Stesso tempo (♩ = ♩)

f

Is - ra - el! break your chain! A - rise, display your
 Is - ra - ël! romps ta chaîne! O peu - ple, lè - ve -

Dagon's ire, death en - tail-ing!
 d'ex - ci - ter ma co - lè - rel!

dim. *p*

might! Their i-dle threats dis - dain; See the day fol-lows night! Je -
 toi! 'Viens as-sou - vir ta haine! Le Sei - gneur est en moi! O

ho - vah, God of light, Hear our prayer as of yore! And for thy peo - ple
 toi, Dieu de lu - miè - re, Comme aux jours d'au - tre - fois Ex - au - ce ma pri -

Chorus of Israelites

fight: Let the right win once more!
- ère, Et com-bats pour tes lois!

SOP. & ALTO unis.

f
Is-ra - el! break your chain! A -
Is-ra - ël! romps ta chains! O

TENORS

f
Is-ra - el! break your chain! A -
Is-ra - ël! romps ta chains! O

BASSES

rise, display your might! Their i-dle threats dis - dain! See! the day fol-lows
peu - ple, là - ve - toi! Viens as-sou-oir ta hai-ne! Le Sei-gneur est en

rise, display your might! Their i-dle threats dis - dain! See! the day fol-lows
peu - ple, là - ve - toi! Viens as-sou-oir ta hai-ne! Le Sei-gneur est en

night! Je - ho - vah, God of light, Hear our prayer as of yore, And
 moi! O toi, Dieu de lu - miè - re, Comme aux jours d'au - tre - fois, Ex -

night! Je - ho - vah, God of light, Hear our prayer as of yore, And
 moi! O toi, Dieu de lu - miè - re, Comme aux jours d'au - tre - fois, Ex -

Samson

G

Lord! before thy dis -
 Oui, de - vant sa co -

for thy peo - ple fight! Let the right win once more!
 - au - ce ma pri - ère, Et com - bats pour tes lois!

for thy peo - ple fight! Let the right win once more!
 - au - ce ma pri - ère, Et com - bats pour tes lois!

pleas - ure, Help - less the earth shall quake; Thy wrath shall know no
- lè - re Tout s'é - pou - vante et fuit, On sent trem - bler la

meas - ure When ven - geance Thou shalt take! Thou the tempest un -
terre; Aux cieux la fou - dre luit! Il dé - chaî - ne l'o -

chain - - est, The storms Thy word o - bey; The
- ra - - ge, Com - mande à l'ou - ra - gan; On

vast sea Thou re - strain - - est: Be our shield, Lord, to -
voit sur son pas - sa - - ge Re - cu - ler l'O - cé -

H

day!
- an!

SOP. & ALTO *ff*
Is - ra - el, break your chain!
Is - ra - ël! romps ta chaîne!

TENOR *ff*
Is - ra - el, break your chain!
Is - ra - ël! romps ta chaîne!

BASS *ff*
Is - ra - el, break your chain!
Is - ra - ël! romps ta chaîne!

cresc.
f

rise, dis - play your might! Their i - die threats dis -
peu - ple, là - ve - toi! Viens as - sou - vir ta

rise, dis - play your might! Their i - die threats dis -
peu - ple, là - ve - toi! Viens as - sou - vir ta

rise, dis - play your might! Their i - die threats dis -
peu - ple, là - ve - toi! Viens as - sou - vir ta

rise, dis - play your might! Their i - die threats dis -
peu - ple, là - ve - toi! Viens as - sou - vir ta

dain! — See! the day fol - lows night! Je -
hai - ne, Le Sei-gneur est en moi! O

dain! — See! the day fol - lows night! Je -
hai - ne, Le Sei-gneur est en moi! O

dain! — See! the day fol - lows night! Je -
hai - ne, Le Sei-gneur est en moi! O

dain! — See! the day fol - lows night! Je -
hai - ne, Le Sei-gneur est en moi! O

ho - vah, God of light! — Hear our prayer as of
toi, Dieu de lu - miè - re, Comme aux jours d'au - tre -

ho - vah, God of light! — Hear our prayer as of
toi, Dieu de lu - miè - re, Comme aux jours d'au - tre -

ho - vah, God of light! — Hear our prayer as of
toi, Dieu de lu - miè - re, Comme aux jours d'au - tre -

ho - vah, God of light! — Hear our prayer as of
toi, Dieu de lu - miè - re, Comme aux jours d'au - tre -

yore, And for Thy peo - ple fight: Let the
 - fois Ex - au - ce ma pri - ère, Et com -

yore, And for Thy peo - ple fight: Let the
 - fois Ex - au - ce ma pri - ère, Et com -

yore, And for Thy peo - ple fight: Let the
 - fois Ex - au - ce ma pri - ère, Et com -

yore, And for Thy peo - ple fight: Let the
 - fois Ex - au - ce ma pri - ère, Et com -

right win once more! Is - ra - ell
 - bats pour tes lois! Is - ra - ël!

right win once more! Is - ra - ell
 - bats pour tes lois! Is - ra - ël!

right win once more! Is - ra - ell
 - bats pour tes lois! Is - ra - ël!

right win once more! Is - ra - ell
 - bats pour tes lois! Is - ra - ël!

Now a - rise,
lè - ve - toi!

now a - rise!
lè - ve - toi!

Now a - rise,
lè - ve - toi!

now a - rise!
lè - ve - toi!

Now a - rise,
lè - ve - toi!

now a - rise!
lè - ve - toi!

Now a - rise,
lè - ve - toi!

now a - rise!
lè - ve - toi!

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.

The gates of Dagon's temple open; the High Priest, followed by a throng of attendants and guards descends the steps of the portico; he pauses before Abimelech's dead body. The Philistines respectfully draw back before him.

Scene III

The Same, the High Priest, Attendants, Guards.

Stesso tempo

Piano introduction for Scene III. The music is in a minor key and consists of two staves. The upper staff features a melodic line with a dynamic marking of *f* (forte) and a *dim.* (diminuendo) marking. The lower staff provides a rhythmic accompaniment with chords and moving lines.

The High Priest

Musical score for The High Priest. It includes a vocal line and a piano accompaniment. The vocal line begins with a dynamic marking of *f* (forte) and contains the lyrics: "What see I? / Que vois - je?". The piano accompaniment features a complex rhythmic pattern with chords and moving lines, marked with a dynamic of *p* (piano).

Continuation of the musical score for The High Priest. It includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "A - bim-e-lech! / A - bi-mé-lech!" and "By slaves struck down and, dy - ing! / frappé par des es - cla - ves!". The piano accompaniment continues with a complex rhythmic pattern and chords, marked with a dynamic of *f* (forte).

Oh, let them not e-scape!
Pour-quoi les laisser fuir?

To arms! Pur-
Com-rons, cou-

sue the fly - ing!
-rons, mes bru - - ves!

Wreak revenge on your foes,
Pour ven-ger vo-tre Prince,

For the é - cra-

Prince they have slain! Smite down beneath your blows These slaves who flee in vain!
sez sous vos coups Ce peuple ré-col-té bra-çant vo - tre cour-roux!

cresc.

First Philistine

A

All my blood, it was
J'ai sen-ti dans mes

fat - ed, turn'd to ice in my veins; Me - thought my limbs were
cei - nes Tout mon sang se gla - cer; Il sem - ble que des

weighted With heav - y load of chains.
chuf - nes Sou - dain vont menla - cer.

Second Philistine

My arms \ are un - a - vail - - ing, My
Je cherche en vain mes ar - - mes, Mes

strength — is like the flax, My knees seem 'neath me
bras — sont impuis - sants, Mon cœur est plein d'a-

The High Priest

f *ba*

Cow - ards! With hearts
Là - ches! plus là -

fail - ing And my heart melts like wax.
- lar - mes, Mes ge - noux sont tremblants!

cresc.

ca - si - ly daunt - ed, Ye are
ches que des fem - mes! Vous fuy -

fill'd with fool - ish a - larm! Have ye
- ez de - vant les com - bats! De leur

rit.

lost all your boldness vaunt-ed; Fear ye their God's pu - ny
Dieu craignez-voûs les flam - mes, Qui doi - vent des - sé - cher vos.

rit.

Scene IV

B A Philistine Messenger

My Lord! the band by Samson guid - ed To re - volt with fu - ri - ous
Seigneur! la troupe fu - ri - eu - se Qui con - duit et gui - de Sum -

arm?
bras?

B (♩ = 92)

pp a tempo

wrath, A - cross our land by fear di - vid - ed March, leaving woe in their
- son Dans sa ré - vol - te au - du - ci - eu - se, Ac - court, ra - vageant la mois -

path.
- son.

First Philistine

Come! why
Quit - tons

Second Philistine

Oh, fly from the threat - en - ing dan - ger! Come!
Fuy - ons un dan - ger i - nu - ti - le! Quit -

— should we per-ish in vain? We'll leave the town un-to the stranger, And the
— *au plus vi - te ces lieux. Seigneur, a - ban - donnons la vil - le Et ca-*

why should we per-ish in vain? We'll leave the town un-to the stranger, And the
- tons au plus vi - te ces lieux. Seigneur, a - ban - donnons la vil - le Et ca-

why should we per-ish in vain? We'll leave the town un-to the stranger, And the
- tons au plus vi - te ces lieux. Seigneur, a - ban - donnons la vil - le Et cu-

C

shel-ter-ing moun-tains gain!
- chons no-tre hon - te aux yeux.

shel-ter-ing moun-tains gain!
- chons no-tre hon - te aux yeux.

shel-ter-ing moun-tains gain!
- chons no-tre hon - te aux yeux.

C *Il doppio più Lento*

pesante

The High Priest

f

Curse you and your na - tion for ev - er, Children of Is - ra - ell
Mau - di - te à jamais soit la ra - ce Des enfants d'Is - ra - ël!

f

mf

I fain — your race from Earth would sever And leave no trace to tell:
Je veux — en ef-fu-cer la tra-ce, Les a-breuver de fiel!

Curse him too, their lead-er! I hate him!
Mau-dit soit ce-lui qui les gui-de!

Him will I stamp — 'neath my feet! A cru-el doom
J'é-cru-se-rui — du pied Ses os — bri-sés,

will soon await him! He shall die when we meet! He
su gorge a-ri-de, Sans fré-mir de pi-tié! Sans

molto cresc.

— shall die when we meet!
— *fré-mir de pi-tié!*

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Curse her — too, the mother who bore him, And all his hate-ful race!
Mau-dit soit le sein de la fem-me Qui lui donna le jour!

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment includes dynamic markings *f* and *mf*.

May she — who faithful love once swore him, Prove heartless, false and base!
Qu'en-fin u-recompagne infâ-me Tra-his-se son a-mour!

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment includes dynamic markings *f* and *mf*.

Cursèd be the God of his na-tion!
Mau-dit soit le Dieu qu'il a-do-re,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment includes dynamic markings *f* and *mf*.

That God his on-ly trust! His tem-ple shake
Ci Dieu, son seul espoir! Et dont ma haine

- from its foun-da-tion, His al-tar fall to dust, His al-
- in suite en-co-re L'au-tel et le pou-voir, L'au-tel

molto cresc.

- tar fall to dust!
et le pou-voir!

The Messenger and the First Philistine

In spite of brave pro-fes-sions, To yonder mountains
Fuyons dans les mon-ta-gnes, A-ban-donnons ces

The Second Philistine

In spite of brave pro-fes-sions, To yonder mountains
Fuyons dans les mon-ta-gnes, A-ban-donnons ces

Curses! on them all; Let them die!
Qu'Isra-ël soit maudit par nos Dieux!

fly! Leave our homes, our possessions, Our God, or else we die!
lieux, Nos maisons, nos compagnes, Et jusques à nos Dieux!

fly! Leave our homes, our possessions, Our God, or else we die!
lieux, Nos maisons, nos compagnes, Et jusques à nos Dieux!

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.

dim.

p *dim.*

Scene V

Stesso tempo

A Andantino (♩ = ♩)

**Hebrew old men
Basses of the Chorus**

Praise ye Je - ho - vah! Tell all the wondrous sto - ry! Psalms of praise loud-ly
Hym - ne de joi - e, hym - ne de dé - li - cran - ce, Mon - tes vers l'E - ter -

swell! _____ God is the Lord! _____ In His pow'r and His glo - ry,
nel! _____ Il a dai - gné _____ dans sa tou - te - puis - san - ce

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a 'swell' marking and contains the lyrics 'God is the Lord! In His pow'r and His glo - ry, nel! Il a dai - gné dans sa tou - te - puis - san - ce'. The piano accompaniment starts with a piano (*p*) dynamic and features a sustained chord in the right hand and a moving bass line in the left hand.

He hath sav'd Is - ra - ell _____ Through Him weak arms have triumpht o'er the
Se - cou - rir Is - ra - él! _____ Par lui le faible est de - ve - nu le

The second system continues the musical score. The vocal line contains the lyrics 'He hath sav'd Is - ra - ell Through Him weak arms have triumpht o'er the Se - cou - rir Is - ra - él! Par lui le faible est de - ve - nu le'. The piano accompaniment continues with the same texture as the first system, maintaining the piano (*p*) dynamic.

mas - ters: Whose might op - prest them sore _____ Up - on their
mas - tre Du fort qui l'op - pri - mait! _____ Il a vain -

The third system of the musical score features the vocal line with lyrics 'mas - ters: Whose might op - prest them sore Up - on their mas - tre Du fort qui l'op - pri - mait! Il a vain -'. The piano accompaniment continues with the same texture, showing some melodic movement in the right hand.

heads He hath heapt dire dis - as - ters: They will mock Him no' more!
- ou l'or - gueil - leux et le traî - tre Dont la voix l'in - sul - tait!

The fourth and final system of the musical score on this page. The vocal line concludes with the lyrics 'heads He hath heapt dire dis - as - ters: They will mock Him no' more! - ou l'or - gueil - leux et le traî - tre Dont la voix l'in - sul - tait!'. The piano accompaniment continues with the same texture, ending with a sustained chord in the right hand.

The Hebrews led by Samson enter right

An aged Hebrew

B^p

His hand in an-ger stern chas-tised us,
Il nous frap-pait, dans sa co-lè-re,

B

For we His laws had dis-o-bey'd; But when our
Car nous a-vions bra-vé ses lois. Plus-tard, le

pun-ish-ment ad-vis'd us, And we our hum-ble pray'r had
front dans la pous-sière, Vers lui nous é-le-vions la

made, He bade us cease our lam-en-
voix. Il dit à ses tri-bus ai-

ta - tion: "Rise in arms to com - bat," He cried; Your
 - mé - es: *Le-vez - vous, mar - ches aux com - bats!* *Je*

God shall pro - vide your sal - va - tion; In bat - tle I am by your
suis le Sei - gneur des ar - mé - es, Je suis la for - ce de vos

D
side.
bras!
Hebrew old Men *cresc.*
 When we were slaves He came our chains to sev - er, We were ev - er His care.
Il est ve - nu vers nous dans la dé - tres - se, Car ses fils lui sont chers.

più cresc.
 His mighty arm was read - y to de - liv - er; He hath turn'd our de -
Que l'u - ni - vers tres - sail - le d'al - lé - gres - se! Il a rom - pu nos
più cresc.
 His mighty arm was read - y to de - liv - er; He hath turn'd our de -
Que l'u - ni - vers tres - sail - le d'al - lé - gres - se! Il a rom - pu nos

spair! _____ Praise ye Je - ho - vah! Tell all the wondrous sto - ry! Your
 fers! _____ Hym - ne de joi - e, hym - ne de dé - li - bran - ce, Mon -

spair! _____ Praise ye Je - ho - vah! Tell all the wondrous sto - ry! Your
 fers! _____ Hym - ne de joi - e, hym - ne de dé - li - bran - ce, Mon -

dim.
 Psalms of praise loud - ly swell _____ God is the Lord! In His pow'r and His
 - tes vers l'E - ter - nel. _____ Il a dai - gné dans sa tou - te - puis -
dim.

Psalms of praise loud - ly swell _____ God is the Lord! In His pow'r and His
 - tes vers l'E - ter - nel. _____ Il a dai - gné dans sa tou - te - puis -
dim.

p **E**
 glo - ry He hath sav'd Is - ra - ell _____
 - san - ce Se - cou - rir Is - ra - ël! _____

p
 glo - ry He hath sav'd Is - ra - ell _____
 - san - ce Se - cou - rir Is - ra - ël! _____

E *p* *dim.*

pp

Spring Chorus

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

Ped.

sempre con Pedale

SOPRANO *dolciss.*

Be they worn as crowns by thy conquering band. _____
 Voi - ci le prin-temps nous por-tant des fleurs _____

ALTO *dolciss.*

Be they worn as crowns by thy conquering band. _____
 Voi - ci le prin-temps nous por-tant des fleurs _____

pp

Now Spring's generous hand, Brings flow'rs to the land: _____
 Pour or - ner le front des guer-riers vain - queurs! _____

Now Spring's generous hand, Brings flow'rs to the land: _____
 Pour or - ner le front des guer-riers vain - queurs! _____

With light glad-some voic - es, — Mid glowing ros - es — While all re -
Mé - lons nos ac - cents aux — par-fums des ro - ses — A peine é -

With light glad-some voic - es, — Mid glowing ros - es — While all re -
Mé - lons nos ac - cents aux — par-fums des ro - ses — A peine é -

Joic - es — Sing, sis - ters, sing, Your trib - ute bring!
- clo - ses! — A - vec l'oi - seau chan - tons, mes sœurs!

Joic - es — Sing, sis - ters, sing, Your trib - ute bring!
- clo - ses! — A - vec l'oi - seau chan - tons, mes sœurs!

Sing, sisters, sing, Your trib - ute bring! Come, deathless de -
A - vec l'oi - seau chantons, mes sœurs! *Beau - té, don du*

Sing, sisters, sing, Your trib - ute bring! Come, deathless de -
A - vec l'oi - seau chantons, mes sœurs! *Beau - té, don du*

light, Youth's springtime bright, —
ciel, printemps de nos jours, —

The beauty that charms the heart at the
Doux charme des yeux, es - poir des a -

light, Youth's springtime bright, —
ciel, printemps de nos jours, —

The beauty that charms the heart at the
Doux charme des yeux, es - poir des a -

pp

sight: —
- mours! —

The love that en - tranc - es — And new love
Pé - né - tre les cœurs, ver - se dans les

sight: —
mours! —

The love that en - tranc - es — And new love
Pé - né - tre les cœurs, ver - se dans les

wak - ens — With tim - id glanc - es: — My sis - ters, love Like birds a -
à - mes — *Tes dou - ces flam - mes!* — *Aimons, mes sœurs, ai - mons tou -*

wak - ens — With tim - id glanc - es: — My sis - ters, love Like birds a -
à - mes — *Tes dou - ces flam - mes!* — *Aimons, mes sœurs, ai - mons tou -*

bove!
jours!

My sis-ters, love Like birds
Aimons, mes sœurs, ai - mons

bove!
jours!

My sis-ters, love Like birds
Aimons, mes sœurs, ai - mons

Delilah (addressing Samson) **B** *dolce* **Andante sostenuto** (♩ = 56.)

I come with a song for the
Je viens cé-lébrer la vic-

a - - bove.
tou - - jours!

a - - bove.
tou - - jours!

B **Andante sostenuto** (♩ = 56.)
pp

splen - dor Of my Love who won in the fray.
toi - re De ce - lui qui règne en mon cœur.

dolcissimo

I be-long un-to him for aye! Heart and hand I sur-
Da-li-la veut pour son vain-queur En-cor plus d'a-mour que de

sempre pp

ren-der! gloi-re! Come, my dearest one, fol-low me! To So-
O mon bien-ai-mé, suis mes pas Vers So-

sempre legato

reck, the fairest of val-leys, Where murm'ring the cool streamlet dal-lies De-li-lah
-reck, la dou-ce val-lé-e, Dans cet-te demeure i-so-lé-e Où Da-li-

there will comfort thee! My come -
-la l'ouvre ses bras! Pour toi,

Samson (*Samson aède*)
 O God, who be-hold-est my tri-al, Thy strength
O Dieu! toi qui vois ma fai-bles-se, Prends pi-

pp *cresc.* *dim.*

-ly brow for thee I bind. With clus-ters of cool-curling crosses,
j'ai cou-ron-né mon front Des grap-pes noires du tro-ë-ne,

to Thy ser-vant im-part! Close fast mine eyes, make firm my heart, Support me in
-tié de ton ser-vi-teur! Fer-me mes yeux, fer-me mon cœur A la dou-ce

And Shar-on's ros-es sweet are twind. A-mid my long rav-en tress-
Et mis des ro-ses de Sa-ron Dans ma che-ve-lu-re d'é-bè-

stern self de-ri-al.
voix qui me pres-sel

es. - nel **The old Hebrew**

O turn a-way, my son, and go not there! A-void the stranger's seductive de-
Détour-ne-toi, mon fils, de son che-min! É-vi-te et crains cette fille é-tran-

Cresc.

Hide from my sight _____ her beau - ty rare, Whose ma - gic
 Voi - le ses traits _____ dont la beau - té Trou - ble mes

vic - es.
 - gè - re;

spell with right a - larms _____ me! O quen ch those eyes whose bright ness
 sens, trouble mon â - _____ - me! Et de ses yeux é - teins la

cresc.

Heed not her voice _____ tho' soft - ly it en - tic - es! Of the ser - pent's
 Fer - me l'or - eil - _____ le à sa voix men - son - gè - re, Et du ser - pent é -

dim. *pp*

Delilah *D* *dol.*

D. Sweet is the lil - y's per fume'd breath, Sweet er
 Doux est le muguet par fu - mé; Mes bai -

S. charms me And fills my heart with love's de - spair. O thou flame
 flam - me Qui me ra - vit la li - ber - té! Flamme arden -

O.H. dead - ly fang beware.
 - vi - te le ve - nin!

D *sempre legato*

cresc. *pp*

far are my warm ca - ress - es, There a -
 - sers le sont plus en - co - re; Et le

that my heart op - press - es, Burn - ing a -
 - te qui me dé - vore, Et qu'el - le ra -

Ac - curst art thou,
 Mal - heur à toi,

wait thee, Love, joy that bless - es, And all that
 suc de la man - dre - go - re Est moins su -

new at this hour Be - fore
 - vive en ce lieu, A - pri -

if 'neath her charm thou fall - est, If
 si tu su - bis les char - mes De

bliss — a - waken - eth! O -
 - ave, — ô bien ai - mé! Ou -

— my God, Be - fore my God give o'er thy pow'r! Lord, pit - y -
 - se - toi, A - pai - se - toi de - vant mon Dieu, Pi - tié, Sci -

to her voice, If to her hon - ied voice thou.
 cet - te voix; De cet - te voix plus dou - ce

cresc. *dim.*

cresc. *dim.*

- pen thine arms, my brave de - fend - er; Let me
 - vre tes bras à ton a - man - te, Et dé -

him who his weak - ness con - -
 - gneur, pour ce - lui qui t'im -

giv - est heed,
 que le miell

pp

p
Come, o
Ah! _____

p
O
Sei -

marcato *dim.* *p*

On heav'n to save from the fruits — of thy
Pour dé - sar - mer — la co - lê - re du

p *pp*

come!
viens! _____

God!
-gneur! _____

deed!
ciel! _____

The young girls, accompanying Delliak, dance, waving garlands of flowers, which they hold in their hands and seem to entice the Hebrew warriors who are with Samson. Samson anxiously tries, but in vain, to avoid Delliak's glances. His eyes, in spite of him, follow all the enchantress's movements, as she takes part in the voluptuous poses and gestures of the young Philistine maidens.

Dance of the Priestesses of Dagon

F Allegretto (104 = ♩)

sempre pianissimo

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The first system includes the instruction *sempre pianissimo*. The second system features a large slur over the treble staff. The third system continues the melodic and harmonic development. The fourth system has a large slur over the treble staff. The fifth system begins with a key signature change to G major, indicated by a 'G' above the treble staff, and includes the instruction *leggieramente*.

leggieramente

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The lower staff includes the marking "L.H." (Left Hand) positioned above the staff.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic development, and the lower staff provides accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a large "H" marking above the first measure.

Fifth system of musical notation, consisting of two staves. The lower staff includes the marking "pp" (pianissimo) below the staff.

Sixth system of musical notation, consisting of two staves. The lower staff includes the marking "pp" (pianissimo) below the staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic phrase with a slur and an accent, and the bass staff continues the accompaniment.

Third system of musical notation. The treble staff features a series of chords with slurs and accents, and the bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents, and the bass staff continues the accompaniment. A first ending bracket labeled 'I' is visible in the treble staff.

Fifth system of musical notation. The treble staff contains a melodic line with slurs and accents, and the bass staff continues the accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs and accents, and the bass staff continues the accompaniment.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various rhythmic values. The lower staff features a more active accompaniment with eighth notes and chords.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests. The lower staff continues with a steady accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a large 'K' dynamic marking. The lower staff has a 'più pp' marking. A dotted line with the number '8' above it spans across the system, indicating a specific performance instruction.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic development. The lower staff features a consistent accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff has a 'sempre più pp' marking. The lower staff continues with the accompaniment.

L Andante (♩ = 4)

Delilah, *dolce*

The Spring with her dow-er, of bird and of
Prin-temps qui com-men-ce, Por-tant les-pé-

dolcissimo

flow-er, brings hope in her train;
-ran-ce Aux cœurs amou-reux,

Her scent-lad-en pinions from
Ton souf-fle qui pas-se De

Love's wide do-min-ions drives sor-row and pain.
la terre ef-fa-ce Les jours mal-heu-reux.

Our
Tout

hearts thrill with gladness, for Spring's mystic mad-ness thrills thro'
brûle en notre â-me, Et ta dou-ce flâm-me Vient sé-

all the earth. To fields doth she ren-der their grace and their splen-
-cher nos pleurs; Tu rends à la ter-re, Par un doux mys-tè-

cresc. M Poco animato.

- dor, Joy and gen-tle mirth. In vain I a-
- re, Les fruits et les fleurs. En vain je suis

dorn me with blos-soms and charms, My false love doth scorn me and
bel-le! Mon cœur plein d'a-mour, Pleu-rant l'in-fi-dèle, At-

cresc.

flees from my arms! But hope still ca-ress-es my des-o-late
-tend son re-tour! Vi-vant des-pé-ran-ce, Mon cœur dé-so-

heart, Past de-light yet bless-est love will not de-
 -lé Gar - de sou-ve - nan - ce Du bon-heur pas.

part. _____ When
 - sôl _____ A

N (addressing solo)
Tempo I.

f *p* *dim.* *pp*

Samson, with her face bent upon him.)

night. comes star - la - den, Like sad lone - ly maid - en, I'll sit by the
 la nuit tom - ban - te Ji - rai, triste a - man - te, Mûssoir au tor.

stream, and, mourning, I'll dream. My heart I'll sur -
 - rent, Dattendre en pleu - rant Chas - sant ma tris -

cresc.
poco cresc.

ren - der, Should he come to - day and still be as ten -
 - les - - se, S'il re - vient un jour, A lui ma ten - dres -

der As when Love's first splen - dor made me rich and -
 - se Et la douce i - vres - - so, Qui'a brû - lant a - -

accol. dim.

accol.

gay: So I'll wait him al - way.
 - mour Garde à - son - re - tour!

rit.

The Aged Hebrew

The powers of
 L'es - prit du

rit.

a tempo

Hell have cre - a - ted this wom - an, fair to the eye To disturb thy re -
 mal a con - duit cet - te fem - me Sur ton che - min, pour troubler ton re -

pose; Turn from her glance, fraught with a fire, not
 - pos. De ses re - gards suis la brû-lan-te

hu - man; Her love is a poi - son that brings
 flam - me! C'est un poi - son qui con - su -

P Un poco più lento **Delilah**
dolce

My heart I'll sur - ren - der
 Chas-sant ma tris - tes - se,

count - less woes!
 - me les os!

Un poco più lento (♩ = 72)
P *espress*

If he come to - day, And still be as
 Sil re - vient un jour, A lui ma ten -

Dellah, still singing, again goes to the steps of the portico, and casts her enticing glances at Samson, who seems wrought upon by their spell. He hesitates, struggles, and betrays the trouble of his soul

sempre

ten - der, and still be as ten - der as when Love's first
 - dres - se! A lui ma ten - dres - se Et la douce i -

più piano splen - dor Made me rich and gay: So I'll wait him al -
 - ores - se Qu'un brù - lant a - mour Garde à son re -

rit.

Più lento (Curtain drops)

way!
 - tour!

Act II

The stage represents the valley of Soreck, in Palestine. At L. Dellah's dwelling, which has a graceful portico, and is surrounded with Asiatic plants and luxuriant tropical creepers. — At the rising of the curtain, night is coming on, and becomes complete during the course of the action.

Prelude

Moderato assai (60 = ♩)

PIANO

p *mf* *p* *f* *p* *mf* *p* *mf*

p *dim.* *pp* *tranquillo*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords with a complex rhythmic pattern. The lower staff is in bass clef and features a similar rhythmic pattern with some rests.

The second system continues the musical piece with two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both staves contain dense, rhythmic passages with many slurs.

The third system features two staves. The upper staff is in treble clef and the lower staff is in bass clef. The bass line has a fermata over a chord, and the upper staff continues with its rhythmic pattern.

The fourth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A *cresc.* marking is present in the bass staff, indicating a crescendo.

The fifth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A *dim.* marking is present in the bass staff, indicating a decrescendo.

The sixth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A *p* marking is in the bass staff, and a *sempre dim.* marking is in the treble staff.

The seventh system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A *pp poco rit.* marking is present in the bass staff, indicating a very soft dynamic and a slight ritardando.

Delilah (alone)

She is more richly attired than in Act I. At the rising of the curtain, she is seated on a rock near the entrance of her dwelling, and seems to be in a dreamy mood.

Scene I

Allegro agitato (160 = ♩)

Delilah Animato

To - night! Samson makes his o -
Sam - son, re - cher - chant ma pré -

rit.

Moderato

bel - sance, This eve at my feet he will lie;
- son - ce, Ce soir doit ve - nir en ces lieux.

p cresc. *f*

p

Now the hour of my vengeance has tens: Our God I shall
Voi - ci l'heu - re de la ven - gean - ce Qui doit sa - tis -

espress.

p *pp*

B Moderato. (92 - ♩)

soon glo - ri fy!
 fai - re nos dieux!

cresc.

dim.

rit.

Delilah

O Love! of thy might let me
 A - mour! viens ai - der ma fai -

p *pp*

bor - row! Pour thy poi - son through Sam - son's heart!
 - bles - - se! Ver - se le poi - son dans son sein!

Let him be bound be-fore the mor-
Fais que, vain - cu par mon a - dres -

row: A cap - tive to my match - less art!
- se, Sam - son soit en - chai - né - de - main!

In his soul he no lon-ger would cher - ish The
Il voudrait en vain - de son é - me Pou-

pas - sion he wish-es were dead; Can a flame like that ev - er
- voir me chas - ser, me ban - nir! Pourrait - il é - tein - dre la

dim.

per - ish, Ev - er - more by re - membrance fed?
 flam - me Qua - li - men - te le sou - ve - nir?

dim. *pp*

p

He rests my slave; his feats be - lie him! My
 Il est à moi! cest mon es - cla - ve! Mes

aspress.

D *accel.* *cresc.*

breth - ren fear with vain a - larms; I
 frè - res crai - gnent son cour - roux; Moi

accel. *pp*

on - ly, of all, I de - fy.
 seule, entre tous, je le bra -

cresc.

him; I hold him fast with-in my
 ve, Et le re-tiens à mes go-

f *a tempo* *p*

E

arms! O Love!
 - nous! A - mour!

cresc. *f* *p*

of thy might let me bor - row! Pour thy poison
 viens ai - der ma fai - bles - se! Ver - se le poi-

through Sam - son's heart! Let him be
 - son dans son sein! Fais que, vain

f *p*

bound be - fore the mor - row: A cap - tive to my
 - cu par mon a - dres - - - se, Sam - son soit en - chaî -

F *dol.*
 match - less art! When love con -
 - nés de - main! Con - tre là -

tends, strength ev - er fail - eth; E'en he, tho'
 - mour, sa force est vai - - ne; Et lui, le -

G
 strong - est of the strong; Through whom in war his
 fort par - mi les forts, Lui, qui d'un peu - - ple

tribe pre - vail - eth, A - gainst me shall not bat - tle
rompt la ché - ne, Suc - com - be - ra - sous mes - ef -

dim. *pp*

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics in French and English. The bottom two staves are for piano accompaniment. The piano part begins with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic. The music is in a minor key with a 3/4 time signature.

long!
- fortis!

pp

Detailed description: This system contains the third line of music. The vocal line has the lyrics "long! - fortis!". The piano accompaniment features a *pp* dynamic and includes some sustained chords. The music continues in the same key and time signature.

(Distant flashes of lightning)

H

pp

Detailed description: This system contains the fourth line of music, which is a piano solo. It is marked with a large **H** and a *pp* dynamic. The music is characterized by rapid, arpeggiated figures in the right hand, with some triplets and sixteenth notes. The left hand provides a steady accompaniment. The tempo is indicated as *pp*.

sempre pp

Detailed description: This system contains the fifth line of music, which is a piano solo. It is marked with *sempre pp* (sempre pianissimo). The music consists of rapid, arpeggiated figures in the right hand, continuing the style of the previous system. The left hand has a simple accompaniment. The tempo remains *pp*.

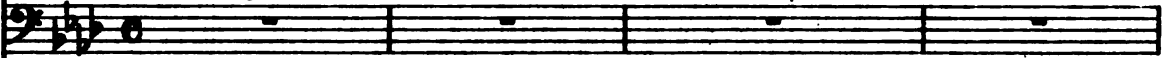
Scene II

Allegro. (122 = ♩)

Delilah



The High Priest of Dagon



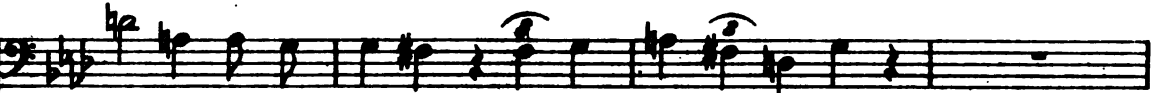
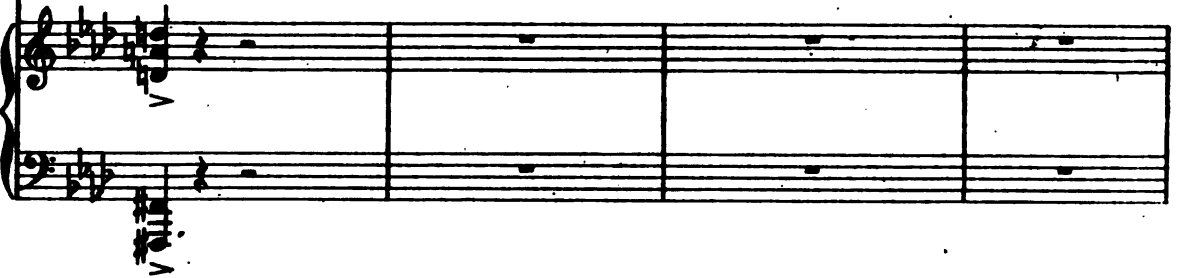
Allegro (122 = ♩)



The High Priest



I have climb'd o'er the cheerless mountain-peaks to thy side; 'Mid
J'ai gra - vi la mon-ta-gne Pour ve-nir jus-qu'à toi; Da-



dan-gers I was fear-less; Dagon serv'd as my guide.
-gon qui m'accom - pa-gne M'a gui - dé vers ton toit.



Delilah *p*

I greet you, worthy mas - ter! A welcome face you show; honord e'er as priest and
Sa - lut à vous, mon pè - re! So - yez le bien - ve - nu, vous qu'ici l'on ré -

A

pas - tor!
- vè - re!

The High Priest

Our dis -
Notre

B Andante con moto (ss = ♩)

as - ter you know:
sort t'est con - nu.

Desperate slaves with - out pit - - y Rose against their
La vic - toi - - re fa - ci - - le Des esclaves hó.

Lords! They sack the help-less cit - - y: Non re-sist - ed their
 - broux Leur a livré la vil - - le. Nos soldats devant

hordes! Our Sol - diers fled be-fore them:
 sur Ont fui, pleins d'é - pou-ven - - - te

At the sound of Sam - son's name. The pangs of ter - ror
 Au seul nom de Sam - son, Dont l'au-dace ef - fray-

toro them! Like sheep they be - came!
 - ante A trou - - blé leur rai - son.

A men-ace to our na - tion, Samson hath from on -
 Fatal à no - tre ra - ce, Il reçut de son

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. A dynamic marking 'dim.' is present at the start of the piano part.

high A strength and prop - a - ra - tion, So that none with him can
 Dieu La force avec l'au - da - - ce, En - chai - né par un

The second system continues the musical score. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains its rhythmic pattern, with some changes in the bass line. The dynamic marking 'p' is visible in the piano part.

viol A vow hath bound him ev - - er:
 vœu, Sam - son, dès sa nais - san - - ce,

The third system of the score. The vocal line continues with the same melodic motif. The piano accompaniment features a dense texture of chords and moving lines in both hands. The dynamic marking 'p' is present.

He from birth was e - lect To con - se - crate en -
 Fut mar - qué par le ciel Pour rendre la puis -

The fourth and final system on this page. The vocal line concludes with a series of notes, some marked with accents. The piano accompaniment features a complex, rhythmic pattern. The dynamic marking 'p' is present.

f

deav - or Is - rael's glo - ry to ef - fect.
 - san - - ce Au peu - ple d'Is - - ra - ël.

C **Delilah (bitterly)**

I know his courage dares you
 Je sais que son cou - ra - - ge

dim. *p*

E - ven un - to your face; He end - less hatred
 Bra - ve vo - tre cour - roux, Et qu'il n'est pas d'ou -

bears you, As the chief of your race!
 - tra - ge Qu'il ne gar - de pour vous.

The High Priest

With-in thine arms one day His might vanish a -
A tes ge-noux, sa force un jour l'a-ban-don-

D

way: But since then he en - deavors To for-get thee a - gain!
-na; Mais depuis, il s'ef-force Doubli-er Dai-la.

Allegro

'Tis said in shame-ful fash-ion His Del - i - lan he scouts;
On dit que, dans son é-me, Ou-bli-ant ton a-mour,

He makes sport of his pas-sion And all its joy he
Il se rit de la flam-me Qui ne du-ra qu'un

Andante con moto

Delilah *dolce*

Al - tho' his brothers warn him, And he
 Je sais que de ses frè - res E - cou -

doubts!
jour!

Andante con moto

p

hears what they say; Tho' they all cold - ly
 - tant les dis - cours, Et les plain - tes a -

scorn him Be - cause he loves a - stray; Yet
 - mè - res Que cau - sent nos a - moures, Sam -

cresc.

still, in spite of rea - son, He strug - gles all in vain: I
 - son, mal - gré lui - mê - me, Com - bat et lutte en vain; Je

espress.

dol.

fear from him no trea - son, For his heart I re -
 sais com - bien il m'aime — Et mon cœur ne craint

F

tain, 'Tis in vain he de - fies me, Tho' so might - y in
 rien. C'est en vain qu'il me bra - ve: Il est fort aux com -

espress.

poco rit.

arms; Not a wish he de - nies me: He melts be - fore my
 - bats, Mais il est mon es - cla - ve Et tremble dans mes

dim. *pp* *poco rit.*

a tempo

charmes!
bras.

The High Priest

Then let thy zeal a -
Sers-nous de ta puis -

sempre pp *a tempo*

cresc.

wa - - ken! Use thy weird mag - ic pow'rs, That unarm'd o - ver -
 - san - - ce, Prête nous ton ap - pui! Que, surprissans dé -

tak - en, He, this night, may be ours!
 - fen - se, Il succombe aujourd'hui!

(♩ = ♩)

Sell me — this re - doubt - a - ble thrall, Nor then shall thy prof - it be small:
 Vends-moi ton es - cla - ve Sam - son! Et pour te payer sa rançon,

Più lento (♩ = 72)

Naught thou wishest could be a burden:
 Je ne ferai point de pro - mes - ses!

Price - less shall be thy well - earn'd
 Tu peux choisir dans mes ri -

Delilah (calmly)

Do I care for thy prom - ist
Qu'im - porte à Da - li - la — ton

guer - don!
 - ches - ses.

p

gold?
 ori

Del - i - lah's ven - geance were not sold For all a King's un - counted
Et que pour - rait tout un tre - sor Si je ne rê - vais la ven -

3

treas - ure!
 - gean - ce!

Thy knowledge tho' boundless in meas - ure,
Toi - mê - me, malgre ta sci - en - ce,

Hath play'd thee false in read - ing me!
Je t'ai trom - pé par cet a - mour.

O'er you he gain'd the
Sam - son sut vous domp -

cresc. vic- to- ry: But I am still too pow'ful for him! More keen-ly than thou I ab-
rit. - ter un jour; Mais il n'a pu me vaincre enco-re, Car, au-tant que toi je l'ab-

a tempo hor - him!
 - hor - - - re!

accelerando

The High Priest
Allegro

Thy de-sign and thy death-less hate I should have guesst! To hear thy wi- ly
Pau-rais dû de- vi- ner ta haine et ton des- sein! Mon cœur en t'é- cou-

words my heart with pleasure trem- - bles!
 - tant tres- sail- le d'al- lé- gres - - - se.

Moderato

p

Yet, art thou sure of him? Will thy pow'r stand the test? Hast thou measur'd his
 Mais sur son cœur dé - jà n'ai - rais - tu pas en vain Me - su - ré ta puis -

pp

cun - ning? May be he too dis - sem - - ble!
 - sen - ce, es - say - é ton a - dres - - se?

Più lento (♩ = 72)

mf *p*

Delilah

Thrice, in - deed, have I fail'd to accom - plish my plan: I have
 Oui... dé - jà, par trois fois, dé - gui - sant mon pro - jet, J'ai vou -

sought for the key to the strength of the man!
-tu de sa force é-claircir le se-cret.

I have kindled his love with the hope that by yield - ing, I might
J'ai-tu-mai cet a-mour; es-pé-rant qu'à sa flam-me Je li-

spoil the mys - te - ri - ous might he is wield - ing.
-rais l'in-con-nu dans le fond de son à-me.

cresc.
 Thrice, hath he foild my plan, dis-ap-point - ed my hope!
 Mais, par trois fois aus-si dé-jou-ant mon es-poir,

G

His se-cret still he holds, and with him none can cope:
Il ne s'est point li-vré, ne m'a rien lais-sé voir.

f

dolce espressivo

In vain I em-u-late all the
En vain d'un fol a-mour j'i-mi-

dim. p

fire he express-es, Tho' I thought that I might gain that
-tai les tendres-ses, Es-pé-rant a-mol-lir son-

poco a poco cresc.

knowl-edge by caress-es! This haught-y Hebrew slave Oft hath
cœur par mes ca-res-ses! J'ai vu ce fier cap-tif, en-la-

poco a poco cresc.

H

hast - end a-way From my sweet - est em-brac - es
 - cé dans mes bras, S'arracher de ma cou - - che

to engage_ in the fray! But to-day, have no
 et cou-rir aux combats! Aujourd- d'hui ce - pen-

fear! my might will o-ver - awe him! Pale grew his face once
 - dant, il su-bit ma puis - san - ce; Car je l'ai vu pâ-

stern: He shook, when last I saw him! So I know that our
 - lér, trem-bler_ en ma pré-sen - ce; Et je sais qu'à cette

foe his friends once more will spurn: He will yearn for my love; we shall see him re-
leur, a-ban-don-nant les siens, Il revient en ces lieux resserrer nos li-

molto espressivo

- turn. This vic-t'ry shall be mine! I am read-y to meet him! One
- ens. Pour ce dernier com-bat j'ai pré-pa-ré mes ar-mes: Sam-

rit. *atempo*

last weapon is left me; my tears shall defeat him!
- son ne pourra pas ré-sis-ter à mes lar-mes.

rit. *atempo*

The High Priest

K

O may Da-gon, our God, by thy side deign to
Que Da-gon, no-tre Dieu, daigne é-ten-dre son

stand! 'Tis for him thou art fight - ing; Thou win-ner by his
bras! Tu com - bats pour sa gloi - re, et par lui tu vain -

Allegro moderato (♩=76)

Delilah

hand!
bras!
 That
 Il

Allegro moderato (♩=76)

p cresc. fp

vengeance now at last may find him, Del - i - lah's chain must firm - ly
fait, pour assou - vir ma hai - - ne, Il fait que mon pouvoir l'en -

bind him! May he, by his love, lose his power, And
- chai - - ne! Je veux que, vaincu par l'u - mour, Il

here, at my feet, meek-ly cower! ——— The High Priest
cour - be le front a son tour!

That vengeance now at last may
Je veux, pour assou - vir ma

find — him, Del - i - lah's chain must firm-ly bind — him! May
hat - ne, Je veux que Da - li - la l'en - chat - - ne; Il

he, by his love, lose his power, And here, at thy feet, meek - ly
faut que, vaincu par l'a - mour, Il cour - be le front à son

Delilah

That vengeance now at last may find — him, Del-
Il faut, pour assou - vir ma haine, il faut que

cower!
tour!

00163

i - lah's chain must bind him! May he, by his love, lose his
mon pou-voir l'en - chaî-ne! Je veux que, vain-cu par l'a -

In thee a-lone my hope re - main - eth:
En toi seule est mon es - pé - ran - ce,

power, And here, and here, at my feet, meekly cower!
-mour, Il courbe, il cour - be le front à son tour!

Thy hand the
A toi l'hon -

My hand the glo - rious vic'try gain - eth! My hand, this
A moi l'hon - neur de la ven - gean - ce, a moi l'hon -

glo - rious vic'try gain - eth! Thy hand the glo - rious vic'try gain -
- neur de la ven - gean - ce! A toi l'hon - neur de la ven - gean -

day, my hand! That ven-geance now at last may
-neur! à moi! Il faut, pour assouvir ma

eth, thy hand! That ven-geance now at last may
-ce! à toi! Je veux, pour assouvir ma

cresc. f fp

find him, Del-i-lah's chain must firm-ly bind him! May
kat - - ne, Il faut que mon pouvoir l'en - chaî - - ne! Je

find him, Del-i-lah's chain must firm-ly bind him!
kat - - ne, Je veux que Da-li-la l'en - chaî - - ne!

fp

he, by his love, lose his power, And here, at my feet, meekly
veux que, vaincu par l'a-mour, Il cour-be le front à son

May he, by his love, lose his power, And
Je veux que, vaincu par l'a - mour, Il

M

cower! And here meek - ly cower!
tour; Il cour - - be le front!

here, at thy feet, And here. at thy
 cour - - be le front, il cour - - be le

fp *fp*

Ah!
 Ah!

feet, meek - ly cower!
 front à son tour!

cresc. *fp*

Let him here be - fore his foe cower!
 Qu'il cour - be le front à son tour!

Let him here be - fore his foe cower!
 Qu'il cour - be le front à son tour!

dim.

sensa rall.

We two shall strike the blow: Death to our
U - nis-sons - nous - tous deux! *U - nis-sons-*

We two shall strike the blow: Death to our
U - nis-sons - nous - tous deux! *U - nis-sons-*

might - y foe! Death!
- nous - tous deux! *Mort!*

might - y foe! Death!
- nous - tous deux! *Mort!*

Death! Death! Death to
Mort! *Mort!* *Mort - au*

Death! Death! Death to
Mort! *Mort!* *Mort - au*

cresc.

our might - - y foe!
chef des Hé-breux!

our might - - y foe!
chef des Hé-breux!

ff

rit.

rit.

dim.

Delilah

Recit.
The High Priest

To-night, didst thou not tell me, Sam-son is a-wait-ed?
Sam-son, me di-sais-tu, dans ces lieux doit se ren-dre?

He will come!
Je l'at-tends!

Then I
Je m'é-

p

rit.

go! lest he find me be-lat-ed: But soon, by se-cret paths, I bring th'a-vinging
-loigne, il pourrait nous sur-pren-dre. Bientôt, je re-viendrai par de secrets che-

band: Now the fate of thy land is lodg'd with-in thy
-mins. Le des-tin de mon peuple, ô femme, est dans tes

hand! Un-veil his secret heart, and rob him of his treas-ure; Make him tell where re-
mains. Dé-chi-re de son cœur l'in-vul-né-rable é-cor-cé, Et surprends le se-

N Moderato assai (♩ = 69)

sides that force which none can meas-
-cret qui nous ca-che sa for-

- ure.
- ce. (Exit.)

Delilah approaches by L. of the stage the entrance to her dwell- 135
 ing, and dreamily leans against one of the pillars.

First system of the piano introduction, featuring treble and bass staves with various rhythmic patterns and dynamics.

Second system of the piano introduction, including dynamic markings *mf* and *p*.

Third system of the piano introduction, including dynamic markings *mf*, *p*, and *dim.*

Vocal entry system for Delilah, including the name "Delilah" and lyrics: "Ahl can it be? / Se pourrait-il / And have I / que sur son". Dynamics include *p* and *pp*.

Second system of the vocal entry, including lyrics: "lost / coeur" and "the / L'a".

Third system of the vocal entry, including lyrics: "sway / -mour", "that / est", "I / per", "held / du", "Oer / sa", "my / puis".

lov - er?
- san - - - - - ce?

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "lov - er?" and "- san - - - - - ce?". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano parts feature a continuous eighth-note accompaniment.

The
La

cresc.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "The" and "La". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano accompaniment features a continuous eighth-note accompaniment. The word "cresc." is written below the piano part.

night is dark, with - out a
nuit est sombre et sans lu -

decresc.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "night is dark, with - out a" and "nuit est sombre et sans lu -". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano accompaniment features a continuous eighth-note accompaniment. The word "decresc." is written below the piano part.

ray.
- car...

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "ray." and "- car...". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano accompaniment features a continuous eighth-note accompaniment.

Delilah

If he seek me now how dis -
Rien ne peut tra - kir sa pré -

cov - er? - er?
 - sen - - - - ce.

Delilah

A - - -
 Hé - - -

cresc.

las!
-las!

pp

The
Il mo - ments
ne vicent

passi
pas!

diminuendo

pp

rit.

Enter Samson, R. He seems to be disturbed, troubled, uncertain. He glances about him.
It grows darker and darker.

Scene III

Allegro agitato (♩ = 160)

Delilah. 

Samson. 

PIANO *pp* 





(Distant flashes of lightning)



Samson *agitato*

Once a -
En ces

p

gain to this place My erring feet draw nigh.
lieux, mal-gré moi, m'ont ra-me-né mes pas...

pp

I ought to shun her face: No will have I!
Je voudrais fuir, hé-las! et ne puis pas!

Tho' my pas-sion I curse, Yet its
Je ma-x-dis mon a-mour... et pour-

cresc.

p

tor - ments still slay me. A - way! A - way from
 - tant, j'aime en - co - re.... Fuy - ons, fuy - ons ces

cresc.

herel Ere she by stealth be - tray mel
 lieux que ma faiblesse a - do - - - - - rel...

f p molto cresc. f

B Delilah (glides swiftly up to Samson) Piu lento

'Tis thou? 'Tis thou whom I a -
 C'est toi! c'est toi, mon bien - ai -

pp

dorel In thine ab - sence I lan - guish. In see - ing thee once
 - mel j'at - ten - dais ta pré - sen - cel Jou - blic, en te voy -

more, for - got are hours of an - guish. Thy face, thy face -
-ant, des heu - res de souf - fran - ce. Sa - lut! sa - lut!

sensu rall. **Allegro agitato**
 — is doub - ly wel — come.
 — *ô mon doux maî - tre!*

Samson
 Ah, cease! that wild dis -
Ar - rê - te ces trans -

Allegro agitato
pp sempre

coursel At thy words all my soul is dark - en'd with re-morsel
-ports! Je ne puis t'é-con - ter sans hon - te et sans re-mords!

poco rit.
espress.
p poco rit.

Delilah *dolce a tempo*
 Ah, Sam - son! my best be - lov - ed
Sam - son! ô toi, mon bien - ai -

a tempo

friend! Ah! why in thy heart dost thou de-spise me?
 -mé! Pour - quoi re-pous - ser ma ten-dres - se?

Is't thus that thy love hath an end, Which
 Pour - quoi de mon front par-fu - mé, Pour -

once a - boye all jew - els did prize me!
 - quoi dé-tour - ner tes ca - res - ses?

Samson *dolce*
 Thou hast been price - less to my heart,
 Tu fus tou - jours chère à mon cœur,

And nev - er canst thou — be dis - card - ed. Dear - er than
 Et tu n'en peux é - - - tre ban - ni - e! J'au - rais vou -

life — art thou re - gard - ed: In my love none
 - lu — don - ner ma vi - e A l'a - mour qui

dim.
pp

Delilah

By my side, — by my side dost thou
 Prés de moi, — près de moi pour -

p

hath great - er part, —
 fit mon bon - heur!

pp
pp

fear — some dis - as - ter? Dost thou
 - quoi ces a - lar - mes? Au - rais -

mf
p

doubt if I love thee still? Do I not ful -
-tu dou - té de mon cœur? N'es-tu pas mon

fill all thy will? Art thou not my dear lord and
mat - tre et sei - gneur? L'a - mour a - t-il per - du ses

mas - ter? Je - ho - vah
char - mes? Hé - las! es - cla - ve

D

Samson

heard my vow: To o - bey Him is my bounden
de mon Dieu, Je su - bis sa vo - lôn - té

du - ty! Fare - well! I must leave thee now;
 sain - te; Il faut, par un der - nier a - dieu,

dim.

Neer a - gain be - hold thy matchless beau - ty; No more to
 Rom - pre sans mur - mu - re et sans crai - te Le doux li -

pp accelerando

E Più Allegro (♩ = 100)

joy - ful love give - way: Is - rap's
 en de no - tre a - mour! D'Is - ra -

cresc. *f*

hopes re - viva by this to - ken; For the Lord hath de - creed the day
 - él re - naît l'es - pe - ran - cel Le Sei - gneur a mar - qué le jour

pp

Which shall see our chains sure-ly bro - - ken!
 Qui ver - ra no - - tre dé - li - van - - cel

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

He hath spok - en — to me His word: "Among thy breth - - ren thou art e -
 Il a dit à son ser - vi - teur: Je t'ai choi - si — par - mi les

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano).

lect - ed To lead them back to — God, their Lord; End - ing all the
 frè - res, Pour les gui - der vers le Sei - gneur Et — mettre un

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes a dynamic marking of *espress.* (espressivo).

F Allegro moderato (♩ = 144)

woes, whereby they are af - flict - ed"
 terme à leurs mi - sè - - res!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes a dynamic marking of *f* (forte).

Delilah

What car - eth my
Qu'im - por - te à mon

dim. *pp*

heart,
cœur all for - lorn,
dé-so - lé For Is - ra - el's fate. or her glo - ry?
Le sort d'Is - ra - ël et sa gloi - re!

p espress.

When joy — from me bru - tal - ly torn Sums up for
Pour moi — le bon - heur — en - vo - lé Est le seul

appassionato

me the wretched sto - ry. When I in thy
fruit de la vic - toi - re. L'a - mour é - gu -

cresc.

prom - ise be - lieved, My peace of mind for - ev - er was end -
 -rait ma rai - son Quand je cro-yais à tes pro - mes -

dim.
 ed; Each false ca - ress that I re - ceived, Was in my
 -ses, Et je n'ai bu que le poi - son En m'a - i -

pp

rit.
 veins a poi - son blend - ed.
 -orant de tes ca - res - ses! *espressivo*

rit. *a tempo cresc.*

Samson
 For - bear
 Ah! ces - - -

p *cresc.*

to rack my soul with woe! I must
se d'af - fli - ger mon cœur! Je su-

f *p* *pp*
marcato

yield to a law a - bove thee:
-bis a - ue loi su - prê - me...

cresc. *più cresc.*

Un poco più lento

Ten - fold my grief when thy tears flow
Tes pleurs ra - vi - vent ma dou - leur!

mf *dim.* *p*

H Allegro dolce

Del - i - lahl I love
Da - li - la! *Da - li - la!* *je t'ai -*

pp *pp*

(Distant flashes of lightning)

thee!
me!

rit.

Moderato assai (♩ = 80) Delilah dolce

A god, far more mighty than thine, My
Un Dieu plus puis-sant que le tien, A-

pp

friend, through me his will pro-claim-eth:
-mi, te par-le par ma bou-che; 'Tis the
C'est le

I

God of Love, the di-vine, Whose law thy God's small
Dieu d'a-mour, c'est le mien! Et, si ce sou-ve-

espress.

p

L
dol. molto espress.

I strug - gle with my
Pour toi si grand est

dim. *p*

fate no more. I know on earth no law a -
mon a - mour, Que j'ose ai - mer mal-gré Dieu

bove thee: Yeal tho' Hell hold my doom in store: -
mê - me! Oui! dus-sè-je en mou - rir un jour,

f *p* *sf*

Del-i - lah! Del-i - lah!
Da-li - lah! Da-li - lah!

mf *p*

pp **Andantino** (♩ = 66)

I love — thee!
je t'ai — me!

pp *pp sempre*

M

una corda

Delilah
dolciss. e cantabile assai.

My heart, at thy dear voice, O-pens wide, like the
Mon cœur s'ouvre à ta voix, com-me s'ou - vrent les

flower — Which the morn's — kiss - es wak - en;
fleurs — Aux bai - sers — de l'au-ro - re!

espress. **bb**

But, that I
Mais, ô mon

may re-joice,
bien-ai-mé,

That my tears no more show-er,
pour mieux sé-cher mes pleurs,

dim.

Tell thy love,
Que ta voix

still un-shak-en!
parle en-co-re!

pp

rinf.

Oh! say thou wilt not now Leave Del-
Dis-moi qu'à Da-li-la tu re-

sf *p*

rinf

i - lah a - gain! Re - peat thine ac - cents
 - viens pour ja - mais, Re - dis à ma ten -

pp *sf*

stringendo

ten - der, Ev - ry pas - sion - ate vow.
 - dres - se Les ser - ments d'au - tre - fois,

stringendo

p

cresc. *mf* *rit.*

Oh! thou dear - est of men.
 ces serments que j'ai - mais!...

mf *rit.*

N *Un poco più lento.*

dolce

Ah! to the charms of love sur - ren - der!
 Ah! ré - ponds à ma ten - dres - sel

pp

1 2

Rise with me to its heights of splen - dor!
 Ver - se - moi, ver - se - moi l'i - vres - se!

senza accel. cresc. *più cresc.*

To love's delights sur - ren - der! To love's delights sur - ren - der!
 Ré - ponds à ma ten - dres - se, Ré - ponds à ma ten - dres - se!

f *dim.*

Ah! Rise with me to its heights of splen - dor!
 Ah! ver - se - moi, ver - se - moi l'i - vres - se!

cresc. *p* *pp*

Samson

Del-i - lah! Del-i - lah! I love.
 Da - li - lah! Da - li - lah! je t'ai -

p molto espress. *dim.*

O Andantino (♩ = 66)

theel
- mel

pp

Dalila
dolce

As fields of grow - ing corn.
Ain - - si qu'on voit des blés

In the morn bend and sway,
les é - pis on - du - ler

When the light zeph - yr ris - - es;
Sous la bri - - se lé - gè - - re,

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

E'en so my heart for - lorn
 Ain - si fré - mit mon cœur,

Second system of musical notation, including lyrics and piano accompaniment.

Is thrill'd by passion's play
 prêt à se con - so - ler

Third system of musical notation, including lyrics and piano accompaniment.

At thy voi - c'es sweet sur - pris - es.
 A ta voi - x qui m'est ché - re!

Fourth system of musical notation, including lyrics and piano accompaniment.

rit
Less
La

poco animato
rap - id is the dart In its
flè - - che est moins ra - pide à por -

poco animato

death - deal - ing flight Than I
- ter le tré - pas, Que ne

spring to de - light? To my
l'est ton a - man - - - te à vo -

stringendo

place on thy heart!
-ler dans tes bras,

cresc. To my place on thy heart!
A vo - ler dans tes bras!

rit.

mf rit.

P Un poco più lento

Ah! to Love's de -
Ah! ré - ponds à

lights sur - ren - der! Rise with me to its.
ma ten - dres - sel Ver - se moi, cer - se -

Samson

I'll dry thy tears By charm of sweet caress - es! And chase thy
Par mes bai - sers je veux sé - cheries lar - mes, Et de ton

cresc.

heights of splen - dor! To Love's de-light's sur -
 - moi li - cres - - se! Ré - ponds à ma ten -

fears, And the grief that op - press - es!
 cœur é - loi - gner les a - lar - - mes,

più cresc.

ren - der! To love's delights sur - ren - der!
 - dres - - se, Ré - ponds à ma ten - dres - - se!

cresc. *più cresc.*

By charm of sweet ca - ress - es, By charm of sweet ca -
 Je yeux sé - cher tes lar - mes, Je yeux sé - cher tes

cresc.

Ah! Rise with me to the heights of splen - dor!
 Ah! ver - se - moi, ver - se - moi li - cres - - se!

ress es.
 lar - - - - mes.

dim.

Del-i-lah! Del-i-lah! I love
 Da-li-la! Da-li-la! je t'ai -

molto espress.
p *dim.* *pp*

(Flashes of lightning) (Violent crash of thunder)

thee!
 - me!
 Un poco più animato

cresc. *dim.* *p*

Delilah

But! no, the dream is o'er! Del-i-lah trusts no
 Mais!... non! que dis-je, hé-las! la tris-tis-te Da-li-

more!
 - la Words are i-dle pre-tens-es! Thou hast mockt me be-
 Dou-te de tes pa-ro-les! E-ga-rant ma rai-

fore! In oaths I set nostore! Too fla-grant thine of-fens-es!
 -son, Tu me trompas dé-jà par des ser-ments fri-ro-les!

Samson
cresc.

When I dare
 Quand pour toi

to follow thee now, For-getl-ful of God and my vow!
 j'ose ou-bli-er Dieu, Sa gloi-re, mon peuple et mon voru!

p *fp*

The God who hath seal'd my ex-ist-ence With
 Ce Dieu qui marqua ma nais-san-ce Du

cresc.

strength di-vine, that knew no re-sist-ance!
 sceau di-vin de sa puis-san-ce!

appassionato

fp

Delilah

rit. **R** *a tempo* *energico*

Ah well! thou shalt now read my heart! Know why thy
Eh bien! connais donc mon a - mour! C'est ton Dieu

God I've envied, ha - - ted: Thy God, by whose fi - at thou
mé - me que j'en - vi - - e! Ce Dieu qui te don - na le

art, To whom thou art con - se - crat - ed! O tell me this vow thou hast
jour, Ce Dieu qui con - sa - cra ta vi - e! Le vœu qui t'enchaîne à ce

sworn, How thy might & strength is re - doub - led! Remove the doubts where - by I'm
Dieu Et qui fait ton bras redou - ta - ble, A mon a - mour fais - en là -

torn; *-veu,* Let *Chas -* not my heart longer be *- se le dou - te qui n'ac -*

troubled! *-ca - ble!* **Samson** *Del-i - lah!* *3 De-li - la!* What dost thou de- *que veux-tu de*

(Distant lightning and thunder)

sire! *mot?* **Let** *Crains* not thy dis- *que je ne*

più p. **marcato**

trust *dou -* rouse *- te* mine *de* Delilah *dol.* If *Si* *senza accel.* ire! *toi!*

pp **dolcissimo**

still I have power left to move thee, Whereby — in the past — I was blest,
J'ai conser-vé ma puis-san-ce, Je veux l'essay-er — en ce jour!

This hour I would put it to test: Firm trust in me — would now be-
Je veux é-prou-ver ton a-mour En ré-cla-mant — ta con-fi-

cresc.

hoove thee! — en — ce!

Samson

(Lightning and thunder coming nearer and nearer)

He — las! — las! the chain which I must
Hé — las! — las! qu'im - por - te à ton bon-

mf dim. pp

wear Maketh not, nor marreth thy joy - ance: For my
-heur Leli-en sa - cré qui men - çat - ne? Ce se -

cresc.

Tell me thy vow! As-
Par cet a - veu sou-

se - cret, why dost thou care?
- cret que gar - de mon cœur?

cresc.

suage — the pain I bear!
- la - - ge ma douleur!

Thy power is vain! vain thine an-
Pour le ra-vir, ta force est

noy — ance. (Lightning, without thunder)
cui - - ne!

senza accel.

cresc.

V Delilah

Yeal my power is vain, Be -
Oui! vain est mon pou - voir. Car -

cause thy love is bound - ed!
 raine est ta ten - dres - se!

My de - sire to dis - dain,
 Quand je veux le sa - voir,

To de - spise my spir - it, wounded By this se - cret un -
 Ce se - cret qui me bles - se, Dont je veux la moi -

known, And to add, with - out rea - son, In cold in - sult - ing
 - tie, O - ses - tu, dans ton â - me, Sans honte et sans pi -

X

tone. Charges of la - tent trea - son!
 - tie, *M'ac-cu-ser d'être* in - - fâ - me?

Samson
 With a
D'une im-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A dynamic marking of *f* is present in the piano part.

X

heart in de - spair, Too im -
 - men - - - - - se *douleur* *Ma pauvre*

The second system continues the vocal and piano parts. The vocal line has a fermata over the first measure. The piano accompaniment features a dynamic marking of *p* in the first measure and *f* in the second measure.

mense _____ to be spok - en, I
éno _____ *ac - ca - blé - e* *Im -*

The third system shows the vocal line with a long horizontal line under the word 'mense' and the piano accompaniment with a dynamic marking of *p* in the first measure and *f* in the second measure.

raise _____ to God my pray'r In a
-plo - - - - re le Sei - gneur Du - ne

p *f*

Delilah

For him have I display'd
J'a - vais pa - ré pour lui

voice, sad and bro - ken!
voix dé - - so - lé - el

p *fp*

all my beauty's dec-or-a - tion! And how am I re-paid?
Ma jeu - nesse et mes char-mes! Je n'ai plus au - jourd'hui

cresc. *fp*

What for — me byt lam-en-ta-tion?
 Qu'à ré - pan - dre des lar-mes!

Samson

All Dieu powerful
 tout-puis-

cresc.

To see thy stern face My
 Pour ces dor-niers a-dieux Ma

God! I call — on thee for aid!
 - sant, jin-vo - - que ton ap - - - pui!

Y

sp

sad fore - bod - ings — wak - en! Sam - son, flee from this place
 voix est im - puis - san - te! Fuis! Sam-son, fuis ces lieux

cresc.

sp

Ere I die, thy love for-sak-en!
 Où mour - ra ton a - man - tel

Tell thy
 Ton se -

Say no more!
 Laisse - moi!

vow - cret!
 Tell me now, I implore, The
 Ton se - cret? ce se - cret qui

Ask me not
 Je ne puis!

Più allegro

vow that thou hast tak en!
 can - se mes a - lar - mes! (Lightning, without thander)

Samson

The storm is ris - ing
Lb - ra - - ge sur ces

p cresc.

fast To rend the hills a - sun - - der;
monts Dé - chat - - ne sa co - le - - re!

f

And the Lords wrath will
Le Sei - gneur sur nos

p cresc.

Poco a poco più allegro

blast The trai - tor with his thun - - der!
fronts Fait gron - der son ton - ner - - re!

f

Delilah

I fear not by thy side: Come! Come!
Je le brave a - vec toi! Viens! Viens!

Nay! Say no
Non! lais - se -

p cresc.

At his wrath, cast de -
Que m'im - por - - te la

more!
- moi!

Vain is my self - re - li - ance!
Je ne puis m'y ré - sou - dre...

p cresc.

Molto allegro

fi - - ance!
fou - - dre!

'Tis the voice of my
C'est la voix de mon

ad lib.

Cow - - - - - ard! You love-less
 Lâ - - - - - che! cœur sans a -

God!
 Dieu!

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in a high register, with the lyrics 'Cow - - - - - ard! You love-less' and 'Lâ - - - - - che! cœur sans a -'. The piano accompaniment features a complex, rhythmic pattern with many sixteenth notes and slurs. A dynamic marking 'p' is present at the end of the system.

(Thunder and lightning.)
Più mosso

heart, I de - spise you! A - way!
 - mour! Je te mé - pri - se! A - dieu!

The second system of music continues the vocal and piano parts. The tempo is marked 'Più mosso'. The lyrics are 'heart, I de - spise you! A - way!' and '- mour! Je te mé - pri - se! A - dieu!'. The piano accompaniment is more dramatic, with larger chords and a slower, more powerful feel.

(Delilah runs toward her dwelling: the storm breaks in all its fury, Samson, raising his arms to

This system shows the piano accompaniment for the third system of music. It features a complex, rhythmic pattern with many sixteenth notes and slurs, continuing the dramatic and powerful feel of the previous system.

heaven, seems to call upon God. Then he springs in pursuit of Delilah, hesitates, and, finally, enters the dwelling.)

This system shows the piano accompaniment for the fourth system of music. It features a complex, rhythmic pattern with many sixteenth notes and slurs, continuing the dramatic and powerful feel of the previous system.

3

dim.

Il doppio più lento (♩=116)

(Philistine soldiers enter R., and softly approach Delilah's dwelling.)

A B

pp

sotto voce

pp

pp

pp

This system shows the first two staves of a musical score. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* is placed between the staves.

poco a poco più animato

This system continues the piece. The upper staff features a more rhythmic and active melodic line. The lower staff has a steady accompaniment. The tempo instruction *poco a poco più animato* is written above the upper staff.

This system shows further development of the musical themes. The upper staff has a melodic line with some grace notes and slurs. The lower staff continues with a consistent accompaniment pattern.

Ac
poco a poco cresc.

This system introduces a new section marked **Ac** (Allegretto). The tempo instruction *poco a poco cresc.* is written below the upper staff. The upper staff has a more active melodic line with slurs and accents. The lower staff accompaniment is also more rhythmic.

l.h.

This system shows the final system on the page. The upper staff continues with a melodic line. The lower staff accompaniment is marked *l.h.* (left hand). The piece concludes with a final cadence in both hands.

f

A D

sempre f e staccato

marcato

(Tremendous crash of thunder.)

Delilah appearing on the terrace) **A E** Delilah

Your aid! Philis-tines, your
A moi! Philistins! à

dim. *p*

aid!
moi!

Samson

(The soldiers rush into the house)

I'm be-tray'd...
Trahi-son!

Molto allegro (quasi presto)

p molto cresc.

The first system of the musical score features a vocal line for Samson and a piano accompaniment. The vocal line begins with the lyrics "aid! moi!" and "Samson". The piano accompaniment starts with a dynamic marking of *p* and a "molto cresc." instruction. The tempo is marked "Molto allegro (quasi presto)".

8

The second system shows the piano accompaniment continuing from the first system. It features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand. A measure rest of 8 measures is indicated at the beginning of the system.

(Curtain falls)

8

The third system of the score is marked "(Curtain falls)". It continues the piano accompaniment with a similar rhythmic pattern. A measure rest of 8 measures is indicated at the start of the system.

The fourth system continues the piano accompaniment, showing a continuation of the rhythmic and melodic patterns established in the previous systems. It concludes with a final chord in the right hand.

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 (76 = ♩)

Samson

SOPRANOS

ALTOS

TENORS

BASSES

PIANO

Andante

The musical score consists of several systems. The top system shows vocal staves for Samson (treble clef) and a chorus of four voices: Sopranos, Altos, Tenors, and Basses (all treble clefs). The piano accompaniment is shown in a grand staff (treble and bass clefs). The tempo is marked 'Andante' with a metronome marking of 76 = ♩. The key signature has two flats (B-flat and E-flat). The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often in chords, with dynamic markings of *fp* (fortissimo piano) and *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

Two systems of piano introduction. The first system consists of two staves with a treble and bass clef, featuring a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the piece with similar notation, including some trills and grace notes.

Curtain rises.

Piano accompaniment for the first vocal entry. It features a treble and bass clef with a series of chords and arpeggiated figures. Dynamics include *fp* (fortissimo piano) and *p* (piano).

B
Samson *p*

Vocal line and piano accompaniment for the first vocal entry. The vocal line is on a single staff with lyrics in English and French. The piano accompaniment is on two staves with sustained chords. Dynamics include *pp* (pianissimo).

Look down on me, O Lord! Have mer-cy on me! Be -
 Vois ma mi - sère, hé - las! vois ma dé - tres - sel! Pi -

Vocal line and piano accompaniment for the second vocal entry. The vocal line continues with lyrics in English and French. The piano accompaniment features a melodic line in the treble and a bass line in the bass.

hold my woe! Be - hold, sin hath undone me! My erring feet have wander'd from Thy
 - tié! Seigneur! pi - tié pour ma faiblesse! J'ai dé - tour - né mes pas de ton che -

path, And now I feel the burden of thy wrath!
 - min: Bien-tôt de moi tu re-ti-ras ta main. *espress.*

espress.
 To thee, O God! this poor wreckt life I of-fer: I am no more than a scorn to the
 Je t'of-fre, ô Dieu, ma pauvre â-me bri-sé-e! Je ne suis plus qu'un ob-jet de ri-

scor-fer! My light-less eyes tes-ti-fy of my
 - sé-e! Ils m'ont ra-vi la lu-mière du

fall; Up-on my head hath been shed bit-ter gall.
 ciel; Ils m'ont ver-sé l'a-mer-tu-me et le fiel!

E**Samson**

A - las! Is - rael, load - ed with chains, From God's
Hé - las! Is - ra - - èl dans les fers, Du ciel

ho - ly face sternly banisht, Ev - 'ry hope of re - turn hath van - isht, And
at - ti - rant la ven - gean - ce, A per - du jus - qu'à l'es - pé - ran - ce Par

on - ly dull de - spair re - mains! _____ May we regain all the light of thy
tous les maux qu'il a souf - fert! _____ Que nostribus à tes yeux trouvent

fa-vor! Wilt thou once more thy protec-tion ac-cord? Forget thy wrath at our reproach, O
grâce! Daigne à ton peuple e-pargner la dou-leur! A-pai-se-toi devant leurs maux, Sei-

Lord! Thou whose compas-sionate love doth not wa-ver.
-gneur! Toi, dont ja-mais la pi-tié ne se las-sel

più mosso

F

SOPRANOS

God meant thou shouldst
Dieu nous con-fi-

ALTOS

God meant thou shouldst take the com-
Dieu nous con-fi-ait à ton

TENORS

God meant thou shouldst take the com-mand To lead us
Dieu nous con-fi-ait à ton bras, Pour nous gui-

BASSES

più mosso

take the com - mand To lead us back to fa - ther -
 - ait à ton bras, Pour nous gui - der dans les com -
 mand To lead us back, To lead us back to fa - ther -
 bras, Pour nous gui - der, Pour nous gui - der dans les com -
 back to fa - ther - land, To lead us back to fa - ther -
 - der dans les com - bats, Pour nous gui - der dans les com -
 God meant thou shouldst take the com - mand To lead us back to fa - ther -
 Dieu nous con - fi - ait à ton bras, Pour nous gui - der dans les com -

land. Sam - son! What to us doth it tok - en? Sam - son! What to
 - bats, Sam - son! qu'as - tu fait des tes frè - res? Sam - son! qu'as - tu
 dim.
 land. Sam - son! What to us doth it tok - en? Sam - son! What to
 - bats, Sam - son! qu'as - tu fait des tes frè - res? Sam - son! qu'as - tu
 dim.
 land. Sam - son! What to us doth it tok - en? Sam - son! What to
 - bats, Sam - son! qu'as - tu fait des tes frè - res? Sam - son! qu'as - tu
 dim.
 land. Sam - son! What to us doth it tok - en? Sam - son! What to
 - bats, Sam - son! qu'as - tu fait des tes frè - res? Sam - son! qu'as - tu

G *sensa rall.*Brothers! your com-
Frè-res! vo-tre

us doth it tok-en? Why thy vow to God hast thou brok - en?
fuit de tes frè-res? Qu'as-tu fait du Dieu de tes pè-res?

us doth it tok-en? Why thy vow to God hast thou brok - en?
fuit de tes frè-res? Qu'as-tu fait du Dieu de tes pè-res?

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us doth it tok-en? Why thy vow to God hast thou brok - en?
fuit de tes frè-res? Qu'as-tu fait du Dieu de tes pè-res?

sp

plaint voic'd in song, Reaches me as in gloom I languish, And my
chant dou-loureux, Pé-né-trant dans ma nuit pro-fon-de, D'une an-

spir - it is torn with anguish To think of all this shame and wrong.
-gois - se mor-telle i-non-de Mon cœur cou-pab-le et mal-heu-reux!

cresc.

God, take my life in ex-pi-a-tion!
 Dieu! prends ma vie en sa-cri-fi-ce

H Poco più animato

Let me a-lone thine anger bear! — Punishing me, —
 Pour sa-tis-fai-re ton courroux! — D'Is-ra-ël —

f He, for a woman, sold his pow'r!
 Pour u-ne femme il nous ven-dait,

f He, for a woman, sold his pow'r!
 Pour u-ne femme il nous ven-dait,

f He, for a woman, sold his pow'r!
 Pour u-ne femme il nous ven-dait,

f He, for a woman, sold his pow'r!
 Pour u-ne femme il nous ven-dait,

Poco più animato

cresc.

Thine Is - ra - el spare!
dé - tour - ne tes coups,

He, for a woman, sold his pow'r! <i>Pour u - ne femme il nous ven - dait,</i>	He to Del-i - lah <i>De Da - li - la, pay -</i>
He, for a woman, sold his pow'r! <i>Pour u - ne femme il nous ven - dait,</i>	He to Del-i - lah <i>De Da - li - la, pay -</i>
He, for a woman, sold his pow'r! <i>Pour u - ne femme il nous ven - dait,</i>	He to Del-i - lah <i>De Da - li - la, pay -</i>
He, for a woman, sold his pow'r! <i>Pour u - ne femme il nous ven - dait,</i>	He to Del-i - lah <i>De Da - li - la, pay -</i>

Restore Thy mer - cy to our na - tion!
Et je pro - cla - me ta jus - ti - ce!

hath be - tray'd us! <i>-ant les char - mes.</i>	Thou, who wert to us like a <i>Fils de Ma - no - ah, qu'as - tu</i>
hath be - tray'd us! <i>-ant les char - mes.</i>	Thou, who wert to us like a <i>Fils de Ma - no - ah, qu'as - tu</i>
hath be - tray'd us! <i>-ant les char - mes.</i>	Thou, who wert to us like a <i>Fils de Ma - no - ah, qu'as - tu</i>
hath be - tray'd us! <i>-ant les char - mes.</i>	Thou, who wert to us like a <i>Fils de Ma - no - ah, qu'as - tu</i>

Samson *I* *f* *espressivo* *dim.*

Contrite, broken-hearted, I
A tes pieds, bri-se, mais sou-

tow'r, Why hast thou slaves and hopeless made us?
dim.
fuit De no-tre sang et de nos lar-mes?

tow'r, Why hast thou slaves and hopeless made us?
dim.
fuit De no-tre sang et de nos lar-mes?

tow'r, Why hast thou slaves and hopeless made us?
dim.
fuit De no-tre sang et de nos lar-mes?

tow'r, Why hast thou slaves and hopeless made us?
dim.
fuit De no-tre sang et de nos lar-mes?

sp

lie, But I bless Thy hand in my sor-row;
dim.
-mis, Je bé-nis la-main qui me frap-pe.

sp *dim.*

Com-fort, Lord, let Thy peo-ple bor-row!
p
Fais, Sei-gneur, que ton peuple é-chap-pe

K Tempo I° (76 = ♩)

Let them e - scape! Let them not die!
A la fu - reur des en - ne - mis!

pp Why thy
pp *Qu'as-tu*

pp Why thy
pp *Qu'as-tu*

pp Samson! What to us doth it
pp *Sam-son! qu'as-tu fait de tes*

pp Samson! What to us doth it
pp *Sam-son! qu'as-tu fait de tes*

Tempo I° (76 = ♩)

vow to God hast thou broken?
fait du Dieu de tes pè - res?

vow to God hast thou broken?
fait du Dieu de tes pè - res?

to - - ken?
frè - - res?

to - - ken?
frè - - res?

pp

The Philistines enter the prison, and take Samson out. (*Transformation.*)

L Allegro (152 = ♩)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The melody in the upper staff is characterized by eighth-note patterns, while the bass line features a steady eighth-note accompaniment.

The second system of musical notation continues the piece with two staves. The upper staff has a forte (*f*) dynamic marking. The melody in the upper staff is more active, with some notes beamed together. The bass line continues with a consistent eighth-note accompaniment.

The third system of musical notation features a decrescendo (*dim.*) dynamic marking. The melody in the upper staff is more melodic and includes some rests. The bass line continues with the eighth-note accompaniment.

The fourth system of musical notation features a piano (*p*) dynamic marking. The melody in the upper staff is more active, with some notes beamed together. The bass line continues with the eighth-note accompaniment.

The fifth system of musical notation features a piano (*p*) dynamic marking and an *espress.* marking. The upper staff has a melodic line with some notes beamed together. The bass line continues with the eighth-note accompaniment. The system concludes with a fermata over the final notes.

First system of musical notation. The right hand features a melodic line with a long slur and a fermata over the final note. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *v* (forte) is present above the first measure.

Second system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues with eighth-note accompaniment. A dynamic marking of *v* is placed above the second measure.

Third system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has eighth-note accompaniment. Dynamic markings include *p* (piano) in the first measure and *mf* (mezzo-forte) in the second measure.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has eighth-note accompaniment. Dynamic markings include *p* in the first measure and *mf* in the second measure.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has eighth-note accompaniment. Dynamic markings include *p* in the first measure and *mf* in the second measure.

Musical notation system 1, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a harmonic accompaniment. A dynamic marking *dim.* is present in the second measure. The system concludes with a double bar line and a fermata over the final notes.

Musical notation system 2, featuring a treble and bass clef. The treble clef contains a melodic line with slurs. The bass clef contains a harmonic accompaniment. The system concludes with a double bar line.

Musical notation system 3, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a dynamic marking *p*. The bass clef contains a harmonic accompaniment with a dynamic marking *ad.* below the staff. The system concludes with a double bar line.

Musical notation system 4, featuring a treble and bass clef. The treble clef contains a melodic line with slurs. The bass clef contains a harmonic accompaniment. The system concludes with a double bar line.

Musical notation system 5, featuring a treble and bass clef. The treble clef contains a melodic line with slurs. The bass clef contains a harmonic accompaniment. The system concludes with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. It contains two measures of music with a *cresc.* dynamic marking in the second measure.

Second system of musical notation, continuing the piece with two measures of music in the same key and time signature.

Third system of musical notation, continuing the piece with two measures of music in the same key and time signature.

Fourth system of musical notation, continuing the piece with two measures of music in the same key and time signature.

Fifth system of musical notation, continuing the piece with two measures of music in the same key and time signature. It includes a *dim.* dynamic marking in the second measure.

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

ALTO

TENOR

BASS

PIANO

p

Chorus

40163

Chorus of the Philistines

A Allegretto (78 = ♩)

del.
Dawn now on the hill-tops heralds the day:
L'a - be qui blan - chit dé - jà les co - teaux,

div. del.
Dawn now on the hill-tops heralds the day:
L'a - be qui blan - chit dé - jà les co - teaux,

del.
Dawn now on the hill-tops heralds the day:
L'a - be qui blan - chit dé - jà les co - teaux,

del.
Dawn now on the hill-tops heralds the day:
L'a - be qui blan - chit dé - jà les co - teaux,

Allegretto (78 = ♩)

Stars and torches in its light fade a - way!
Du - no nuit si bel - le é - teint les flam - beaux;

Stars and torches in its light fade a - way!
Du - no nuit si bel - le é - teint les flam - beaux;

Stars and torches in its light fade a - way!
Du - no nuit si bel - le é - teint les flam - beaux;

Stars and torches in its light fade a - way!
Du - no nuit si bel - le é - teint les flam - beaux;

Let us rev-el still, and de-spite its warn-ing Love till the
Pro-longeons la fête, et malgré l'au-ro-re, Ai-mons en-

Let us rev-el still, and de-spite its warn-ing Love till the
Pro-longeons la fête, et malgré l'au-ro-re, Ai-mons en-

Let us rev-el still, and de-spite its warn-ing Love till the
Pro-longeons la fête, et malgré l'au-ro-re, Ai-mons en-

Let us rev-el still, and de-spite its warn-ing Love till the
Pro-longeons la fête, et malgré l'au-ro-re, Ai-mons en-

morning! It is love a-lone makes us bright and gay, Love a-
co-re. L'a-mour verse au cœur l'ou-bli de nos maux, Verse au

morning! It is love a-lone makes us bright and gay, Love a-
co-re. L'a-mour verse au cœur l'ou-bli de nos maux, Verse au

morning! It is love a-lone, love alone makes us bright and gay, Love a-
co-re. L'a-mour verse au cœur, verse au cœur l'ou-bli de nos maux, Verse au

morning! It is love a-lone, love alone makes us bright and gay, Love a-
co-re. L'a-mour verse au cœur, verse au cœur l'ou-bli de nos maux, Verse au

B

lone makes us bright and gay.
cœur l'ou-bli de nos maux.

The breeze of the
Au vent du ma-

lone makes us bright and gay.
cœur l'ou-bli de nos maux.

The breeze of the
Au vent du ma-

lone makes us bright and gay.
cœur l'ou-bli de nos maux.

The breeze of the
Au vent du ma-

lone makes us bright and gay.
cœur l'ou-bli de nos maux.

The breeze of the
Au vent du ma-

morn puts the shades to flight,
-tin, l'om-bre de la nuit

They has-ten a-
Comme un lé-ger

morn puts the shades to flight,
-tin, l'om-bre de la nuit

They has-ten a-
Comme un lé-ger

morn puts the shades to flight,
-tin, l'om-bre de la nuit

They has-ten a-
Comme un lé-ger

morn puts the shades to flight,
-tin, l'om-bre de la nuit

They has-ten a-
Comme un lé-ger

Let us rev-el still, and de- spite its warn- ing Love till the
Pro- longeons la fête, et malgré l'au- ro- re, Ai- mons en-

Let us rev-el still, and de- spite its warn- ing Love till the
Pro- longeons la fête, et malgré l'au- ro- re, Ai- mons en-

Let us rev-el still, and de- spite its warn- ing Love till the
Pro- longeons la fête, et malgré l'au- ro- re, Ai- mons en-

Let us rev-el still, and de- spite its warn- ing Love till the
Pro- longeons la fête, et malgré l'au- ro- re, Ai- mons en-

morning! It is love a- lone makes us bright and gay, Love a-
- co- re. L'a- mour verse au cœur l'ou- bli de nos maux, Verse au

morning! It is love a- lone makes us bright and gay, Love a-
- co- re. L'a- mour verse au cœur l'ou- bli de nos maux, Verse au

morning! It is love a- lone, love alone makes us bright and gay, Love a-
- co- re. L'a- mour verse au cœur, verse au cœur l'ou- bli de nos maux, Verse au

morning! It is love a- lone, love alone makes us bright and gay, Love a-
- co- re. L'a- mour verse au cœur, verse au cœur l'ou- bli de nos maux, Verse au

B

lone makes us bright and gay.
cœur l'ou-bli de nos maux.

The breeze of the
Au vent du ma-

lone makes us bright and gay.
cœur l'ou-bli de nos maux.

The breeze of the
Au vent du ma-

lone makes us bright and gay.
cœur l'ou-bli de nos maux.

The breeze of the
Au vent du ma-

lone makes us bright and gay.
cœur l'ou-bli de nos maux.

The breeze of the
Au vent du ma-

morn puts the shades to flight,
-tin, l'om-bre de la nuit

They has-ten a-
Comme un lé-ger

morn puts the shades to flight,
-tin, l'om-bre de la nuit

They has-ten a-
Comme un lé-ger

morn puts the shades to flight,
-tin, l'om-bre de la nuit

They has-ten a-
Comme un lé-ger

morn puts the shades to flight,
-tin, l'om-bre de la nuit

They has-ten a-
Comme un lé-ger

way
voile

like a mist-veil light,
à l'ho-ri-son fuit.

The ho-ri-zon
L'o-ri-ent s'em.

way
voile

like a mist-veil light,
à l'ho-ri-son fuit.

The ho-ri-zon
L'o-ri-ent s'em.

way
voile

like a mist-veil light,
à l'ho-ri-son fuit.

The ho-ri-zon
L'o-ri-ent s'em.

way
voile

like a mist-veil light,
à l'ho-ri-son fuit.

The ho-ri-zon
L'o-ri-ent s'em.

glows with a ro-sy splen-dor, The Sun shines bright on each swelling
-pour-pre, et sur les mon-ta-gnes Le so-leil luit, Der-dant ses ray.

glows with a ro-sy splen-dor, The Sun shines bright on each swelling
-pour-pre, et sur les mon-ta-gnes Le so-leil luit, Der-dant ses ray.

glows with a ro-sy splen-dor, The Sun shines bright on each swelling
-pour-pre, et sur les mon-ta-gnes Le so-leil luit, Der-dant ses ray.

glows with a ro-sy splen-dor, The Sun shines bright on each swelling
-pour-pre, et sur les mon-ta-gnes Le so-leil luit, Der-dant ses ray.

height, and each treetop ten - - - - - der, And each tree-top ten -
 - ons au sein des cam - pa - - - - - gnes, Au sein des cam-pa -

height, and each treetop ten - - - - - der, And each treetop ten -
 - ons au sein des cam - pa - - - - - gnes, Au sein des cam-pa -

height, and each treetop ten - - - - - der, And each treetop ten -
 - ons au sein des cam - pa - - - - - gnes, Au sein des cam-pa -

height, and each treetop ten - - - - - der, And each tree-top ten -
 - ons au sein des cam - pa - - - - - gnes, Au sein des cam-pa -

der.,
 gnes.

der.
 gnes.

der.
 gnes.

der.
 gnes.

C

DANCE
(Ballet)

Recitativo ad lib.

Musical score for Recitativo ad lib. The score is written for piano in G major (one sharp) and 3/8 time. It features a single melodic line in the treble clef with a dynamic marking of *f* (forte) at the beginning and *dim.* (diminuendo) towards the end. The bass clef contains a simple accompaniment of quarter notes. The piece concludes with a double bar line.

Allegro moderato (♩ = 120)

First system of the Allegro moderato section. The tempo is marked as *Allegro moderato* with a metronome marking of quarter note = 120. The music is in G major and 3/8 time. It begins with a piano (*p*) dynamic. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

Second system of the Allegro moderato section. The melodic line in the treble clef continues with eighth and sixteenth notes, featuring some slurs and accents. The bass clef accompaniment remains consistent with quarter notes.

Third system of the Allegro moderato section. The treble clef line shows more complex rhythmic patterns with slurs and accents. The bass clef accompaniment continues with quarter notes.

Fourth system of the Allegro moderato section. The melodic line in the treble clef concludes with a final flourish. The bass clef accompaniment ends with a few final notes. The piece concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as accents (>) and slurs, and features a key signature change to one flat in the final measure.

Third system of musical notation, showing a *cresc.* (crescendo) marking in the bass staff. The treble staff continues with a melodic line, and the bass staff has a steady eighth-note accompaniment.

Fourth system of musical notation, marked with a section letter 'A' above a triplet in the treble staff. It includes dynamic markings for *f* (forte) and *p* (piano).

Fifth system of musical notation, primarily in the bass clef, featuring a complex rhythmic pattern of eighth notes and chords.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 2/4 time signature. The upper staff begins with a quarter rest followed by eighth-note chords. The lower staff features a steady eighth-note accompaniment. A *cresc.* marking is placed above the upper staff in the third measure.

The second system continues the musical piece with two staves. The upper staff has eighth-note chords, and the lower staff has eighth-note accompaniment. The *cresc.* marking continues from the previous system.

The third system shows a change in texture. The upper staff now features half-note chords with slurs, while the lower staff continues with eighth-note accompaniment. The *cresc.* marking is still present.

The fourth system maintains the half-note texture in the upper staff and eighth-note accompaniment in the lower staff. The *cresc.* marking is still present.

The fifth system continues the half-note texture in the upper staff and eighth-note accompaniment in the lower staff. The *cresc.* marking is still present.

The sixth system concludes the piece with the same half-note texture in the upper staff and eighth-note accompaniment in the lower staff. The *cresc.* marking is still present.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of chords with slurs, while the bass staff has a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble staff shows a melodic line with slurs and a fermata over the final note. The bass staff continues with eighth-note accompaniment.

Third system of musical notation. The treble staff features a melodic line with slurs and a fermata. The bass staff has a steady eighth-note accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs and a fermata. The bass staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble staff shows a melodic line with slurs and a fermata. The bass staff has eighth-note accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with slurs and a fermata. The bass staff continues with eighth-note accompaniment. The word *dim.* is written below the bass staff.

B

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The bass staff plays a steady eighth-note accompaniment. The system concludes with a piano (*p*) and *legg.* marking.

The second system continues the piece. The treble staff has a whole rest for the first two measures, then enters with a melodic line. The bass staff continues with eighth-note accompaniment. A *malinconico* marking is placed above the treble staff, and a piano (*p*) marking is placed below the treble staff.

The third system shows the treble staff with a melodic line of eighth and quarter notes. The bass staff continues with eighth-note accompaniment. There are some slurs and accents in the treble staff.

The fourth system continues the melodic and accompaniment patterns. The treble staff has several slurs and accents, and the bass staff maintains the eighth-note accompaniment.

The fifth system shows further development of the melodic line in the treble staff, with slurs and accents. The bass staff accompaniment remains consistent.

The sixth system concludes the piece. The treble staff has a melodic line with slurs and accents. A *sempre p* marking is placed below the treble staff. The bass staff continues with eighth-note accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines in the right hand, and a steady eighth-note accompaniment in the left hand. A 'V' marking is present above the first measure of the right hand.

Second system of musical notation, continuing the piece. It shows more complex chordal textures and melodic development in the right hand, with the left hand maintaining its rhythmic accompaniment.

Third system of musical notation, featuring long horizontal lines (slurs) over the right-hand notes, indicating sustained chords or a specific melodic contour. The left hand continues with its accompaniment.

Fourth system of musical notation, marked with a 'C' time signature change. The right hand has a more active, eighth-note melodic line, while the left hand has a sparse accompaniment with rests.

Fifth system of musical notation, showing a continuation of the eighth-note melodic line in the right hand and a more active accompaniment in the left hand.

Sixth system of musical notation, the final system on the page. It features a mix of melodic and harmonic elements in both hands, concluding the piece.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many beamed notes and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more intricate melodic passages.

D

Fifth system of musical notation, starting with a section marked *p cresc.* (piano crescendo). The treble staff has a series of eighth-note chords, while the bass staff provides a steady accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many slurs and a steady accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a *ff* dynamic marking in the bass staff.

Third system of musical notation, featuring a *dim.* dynamic marking in the bass staff.

Fourth system of musical notation, featuring a *p* dynamic marking in the bass staff.

Fifth system of musical notation, concluding the page with a long melodic line in the treble staff.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a long, sustained note. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the piece. The treble staff features a sequence of eighth notes and some chords. The bass staff has a 'cres.' (crescendo) marking and includes some rests.

The third system shows the continuation of the musical theme. The treble staff has eighth notes and some chords. The bass staff includes a 'cantabile' marking, indicating a change in tempo or mood.

doppio più Lento (♩ come ♩)

The fourth system begins with a tempo change. The treble staff has a series of eighth notes. The bass staff starts with 'R. L. p' (Right hand, Left hand, piano) markings.

The fifth system continues the 'doppio più Lento' section. The treble staff features eighth notes and chords. The bass staff has 'R. L.' markings and rests.

First system of musical notation. The right hand (RH) features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand (LH) plays a simple bass line. Dynamics are marked *R.* and *L.* in the first measure.

Second system of musical notation. The RH continues with its intricate rhythmic texture, and the LH provides harmonic support. Dynamics *R.* and *L.* are present in the first measure.

Third system of musical notation. The RH maintains its rhythmic complexity. Dynamics *R.* and *L.* are marked in the first measure.

Fourth system of musical notation. The RH continues with its rhythmic pattern. Dynamics *R.* and *L.* are marked in the first measure.

Fifth system of musical notation. The RH continues with its rhythmic pattern. Dynamics *R.* and *L.* are marked in the first measure. A fermata is placed over the final measure of the RH, and a section marked 'E' begins in the LH.

First system of musical notation. The right hand features a complex rhythmic pattern with eighth notes and sixteenth notes, including a triplet of eighth notes marked with a circled '8'. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* and *f*. Pedal markings 'L.' and 'R.' are present.

Second system of musical notation. The right hand continues with rhythmic patterns. The left hand features a melodic line with a *dim.* marking. Dynamics include *p*. Pedal markings 'L.' and 'R.' are present.

Third system of musical notation. The right hand continues with rhythmic patterns. The left hand features a melodic line with a *dim.* marking. Dynamics include *p*. Pedal markings 'L.' and 'R.' are present.

Tempo I

Fourth system of musical notation, starting with the tempo marking 'Tempo I'. The right hand features a melodic line with a *p* dynamic. The left hand provides a harmonic accompaniment. Pedal markings 'L.' and 'R.' are present.

Fifth system of musical notation. The right hand features a melodic line with a *p* dynamic. The left hand provides a harmonic accompaniment. Pedal markings 'L.' and 'R.' are present.

First system of musical notation, featuring a treble clef and a key signature of two flats. The melody is marked with accents and includes dynamic markings *mp* and *pp*.

Second system of musical notation, featuring a bass clef and a key signature of two flats. It includes a dynamic marking of *pp* and a fortissimo **F** marking.

Third system of musical notation, featuring a bass clef and a key signature of two flats. The system contains a complex rhythmic accompaniment with many beamed notes.

Fourth system of musical notation, featuring a treble clef and a key signature of two flats. It includes dynamic markings *p* and *cresc.*

Fifth system of musical notation, featuring a treble clef and a key signature of two flats. The system concludes with a fermata over the final note.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, each with a slur above it. The lower staff is in bass clef and contains a melodic line with eighth notes and slurs.

The second system of musical notation consists of two staves. The upper staff continues the chordal sequence from the first system. The lower staff continues the melodic line with eighth notes and slurs.

The third system of musical notation consists of two staves. The upper staff continues the chordal sequence. The lower staff continues the melodic line with eighth notes and slurs.

The fourth system of musical notation consists of two staves. The upper staff features a more complex melodic line with sixteenth notes and slurs. The lower staff continues with eighth notes and slurs.

The fifth system of musical notation consists of two staves. The upper staff continues the complex melodic line with sixteenth notes and slurs. The lower staff continues with eighth notes and slurs.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff includes a triplet of eighth notes and a dynamic marking 'A'. The bass staff continues the accompaniment with various rhythmic patterns.

Third system of musical notation. The treble staff features a series of chords with slurs. The bass staff has a rhythmic pattern with accents and slurs.

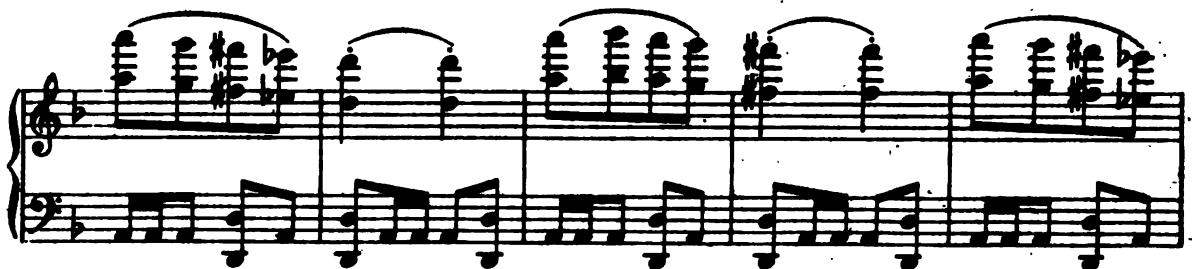
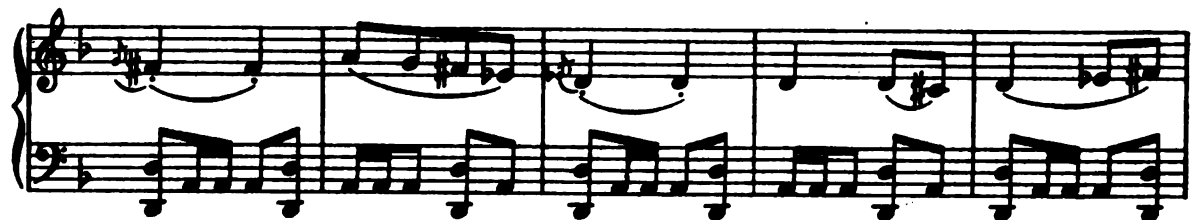

Fourth system of musical notation. The treble staff has a melodic line with a circled '8' above it. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a circled '8' above it. The bass staff continues the accompaniment.

8 *G*

Poco a poco più animato

sempre ff



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords in the right hand, many of which are beamed together and have a slur above them. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The right hand continues with complex chordal textures, including some chords with multiple sharps. The left hand maintains its rhythmic accompaniment.

Third system of musical notation. The right hand features a melodic line with slurs and accents, moving across several measures. The left hand accompaniment remains consistent.

Fourth system of musical notation. The right hand has a more active melodic line with many notes beamed together. The left hand accompaniment continues with eighth notes.

Fifth system of musical notation. The right hand shows a series of chords with slurs, some marked with a 'p' (piano). The left hand accompaniment continues.

Sixth system of musical notation, the final system on the page. The right hand features a series of chords, some with slurs and 'p' markings. The left hand accompaniment concludes the piece.

Scene III

(Samson, led by a child.)

Maestoso assai (50 = ♩) Allegro non troppo (108 = ♩)

f *dim. - cresc.* *f*

The high Priest *f* *p*

All hail!
Sa - lut!

fp

All hail! the judge of Is - ra -
Sa - lut au ju - ge d'Is - ra -

el! Who by his presence here makes our rite doubly splend - id!
- él, Qui vient par sa pré - sence é - ga - yer no - tre fê - te!

Let him be *Da-li-la!* by thy hands, fair Del-i-lah, at-
par tes soins qu'une cou-pe soit

tend - ed. Fill high for thy
prê - te; Verse à ton a -

love the hy-dro - mell Now let him drain the beak'er with songs for thy
-mant l'hy - dro - mel! Il vi - de - ra sa coupe en chan - tant sa maî -

prais - es, Andvaunt thy power in swell - ing phras -
- tres - se Et sa puis - sance en chan - te - res -

B

es!
-se!

Chorus

p Sam-son! in thy
Sam-son! nous bu-

p Sam-son! in thy
Sam-son! nous bu-

p Sam-son!
Sam-son! Sam-son!
Sam-son!

p Sam-son! in thy pleasure we share!
Sam-son! nous bu-sons a-vec toi!

B

pleas-ure we share!
-sons a-vec toi!

cresc. Sam-son!
Sam-son!

cresc. pleas-ure we share!
-sons a-vec toi!

cresc. Sam-son!
Sam-son!

cresc. We praise Del-i-lah, thy fair mist-ress!
A De-ù-le ta sou-ve-rèi-ne!

cresc. We praise Del-i-lah, thy fair
A De-ù-le ta sou-ve-

cresc.

Emp-ty the cup and drown thy care; Good wine mak-eth less deep-est dis -
Vi-de la cou-pe sans ef - froi: L'i - vres - se dis - si - pe la poi -

Emp-ty the cup and drown thy care; Good wine mak-eth less deep-est dis -
Vi-de la cou-pe sans ef - froi: L'i - vres - se dis - si - pe la poi -

Emp-ty the cup and drown thy care; Good wine mak-eth less deep-est dis -
Vi-de la cou-pe sans ef - froi: L'i - vres - se dis - si - pe la poi -

mistress! Emp-ty the cup and drown thy care; Good wine mak-eth less deep-est dis -
-rai - ne! Vi-de la cou-pe sans ef - froi: L'i - vres - se dis - si - pe la poi -

Andantino. (so - lo) **Samson (aside)**

Dead - ly sad - ness - fill - eth my soul,
L'ê - me tris - te jus - qu'à la mort,

tress.
-no.

tress.
-no.

tress.
-no.

tress.
-no.

Andantino (so - lo)

Lord be - fore — Thee hum - bly I bow me, O by thy will di -
De - vant toi, — Sei - gneur, — je m'in - ci - ne; Que par ta vo - lon -

vine al - low me To gain at last life's destin'd
- té di - vi - ne I - ci sac - com - plis - se mon

Delilah (approaching Samson with a wine-cup in her hand.)

D Allegro (132 = ♩)

dolce rit.

By — my hand, Love, be thou
Lais - se - moi pren - dre ta

goal!
sort!

D Allegro (132 = ♩)

p legg.

a tempo

led!
main,

Let — me show thee where — thy feet may
Et — te mon - trer — le che -

rit.

a tempo'

tread.
min,

Down the long and shad - y al - ley,
Com - me dans la sombre al - lé - e

Lead - ing to th'en - chant - ed val - ley, Where oft - en we
Qui con - duit à la val - lé - e, Le jour où sui -

used to meet, En - joy - ing hours heav'n - ly sweet!
- vant mes pas Tu mèn - la - çais de tes bras!

E

Thou hadst to climb crag - gy mount - ains,
Tu gra - vis - sais les mon - ta - gnes

sempre p

To make thy way to thy bride;
Pour ar - ri - ver jus - qu'à moi,

Where by the mur - mur - ing fount - ains, Thou wert in
Et je fuy - ais mes com - pa - gnes Pour é - tre

bliss by my side. Tell me now thy
seule a - vec toi. Sou - viens - toi de

heart still bless - es All the
nos é - ves - ses, Sou - viens -

warmth of my ca - res - ses!
 toi de mes ca - res - ses!

p *pp*
 Ped.

Thy love well serv'd for my end.
 L'a - mour ser - vait mon pro - jet!

dim. *p* *dim.*

That I my vengeance might fash - ion: Thy vi - tal se - cret I
 Pour as - sou - vir ma ven - gean - ce Je far - ra - chai ton se -

cresc.

gain'd, Work - ing on thy blind - ed pass - ion! By my
 - cret: Je l'a - vais ven - du d'a - van - ce! Tu croy -

p Ped.

love thy soul was lur'd! 'Twas I who have wrought our sal-
 -ais à cet a-mour; C'est lui qui ri-va ta

va - tion; 'Twas Del - i - lah's hand as -
 chaî - ne! Da-li - la venge en ce

stringendo

sur'd Her God, her ha - tred, and her
 jour Son Dieu, son peuple et sa

cresc.

Più Allegro (96 = ♩)

na - tion!
 hai - ne!

div.

'Twas thy hand that hath as-sur'd Our God, our
Dais-la venge en ce jour Son Dieu, son

'Twas thy hand that hath as-sur'd Our God, our
Dais-la venge en ce jour Son Dieu, son

div.

'Twas thy hand that hath as-sur'd Our God, our
Dais-la venge en ce jour Son Dieu, son

div.

'Twas thy hand that hath as-sur'd Our God, our
Dais-la venge en ce jour Son Dieu, son

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. Each pair has a treble clef and a bass clef. The lyrics are written below each vocal staff. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex rhythmic pattern with triplets and sixteenth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The word 'div.' is written above the first and third vocal staves.

hate, and our na - tion!
peuple et sa hai - - - - - ne!

hate, and our na - tion!
peuple et sa hai - - - - - ne!

hate, and our na - tion!
peuple et sa hai - - - - - ne!

hate, and our na - tion!
peuple et sa hai - - - - - ne!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. Each pair has a treble clef and a bass clef. The lyrics are written below each vocal staff. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex rhythmic pattern with triplets and sixteenth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Andantino

Samson (aside)

Deaf to thy voice, Lord, I re -
Quand tu par-lais, je res-tais

main'd, And, in my guilt - y pas - sion's blind-ness, A -
sourd; Et dans le trou - ble de mon â - me, Hé -

molto espress.

las! the pur - est love pro - fan'd, In lav - ish - ing on her my
- las! j'ai pro - fa - né l'a - - mour, En le don - nant à cet - te

Allegro (100 = ♩)

kind - - - ness.
fem - - - me.

High Priest

Allegro

p

Come Al -

now, we beg, sing, Samson, sing! Rehearse, in verse, thy sweet dis-
 -lons, Sam-son, di-ver-tis-nous, En re-di-sant à ton a-

cours-es, Which thou to her wert wont to bring
 -man-te Les doux pro-pos, les chants si doux

From thy eag-er love's in-most sourc-es! Or let Je-ho-vah show his
 Dont la pas-si-on s'a-li-men-te. Que Jé-ho-vah com-pa-tis-

pow'r, Light to thy sight-less eyes re-stor-ing: I prom-ise
 -sant A tes yeux ren--de la lu-miè-re! Je ser-vi-

thee, that self - same hour We all will thy God name, a -
-rai ce Dieu puis - - sant S'il peut ex-au - cer ta pri-

dor - ing! Ah! He is deaf un - to thy pray'r, This
- è - - rel Mais, in - capable à te ser - vir, Ce

God thou art vain - ly im - plor - ing! His im - potent wrath I may
Dieu, que tu nom - meston pè - - re, Je puis l'ou - tra - ger, le ha -

poco cresc.

dare, And scorn his thunders id - - ly -
- ir, En me ri - ant de sa - - co -

cresc. *p*

Samson **F** Animato (84 = d)

Hear - - est thou, O God, from thy
Tu per - mets, ô Dieu d'Is - ra -

roar - ing.
- iè - - re!

F Animato

throne How this im-pudent priest de - nies thee! And how his
- èl, Que' ce prêtre im - posteur ou - tra - - ge, Dans sa fu -

hate-ful troop de - spite thee! With pride and with in - so - lence
- reur et dans sa ra - ge, Ton nom, à la fa - - - ce du

flown!
ciel! Once a -
Que ne

gain all thy glo - ry show them!
mais - je ven - ger ta gloi - re,

Once more let thy mar - vels
Et par un pro - dige é - cla -

shine! Let thy light and thy might be
- tant Re - trou - ver pour un seul tas -

mine, That I a
- tant Les yeux, la

cresc.

G Un poco meno mosso (4-144)

gain force may o - ver - throw them!
et la vic - toi - re!

Ha! ha! ha!
Ah! ah! ah!

Ha! ha! ha!
Ah! ah! ah!

Un poco meno mosso.

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
Ah! ah! ah! ah! ah! ah! ah! ah!

ha! ha! ha! ha! ha! ha! ha! ha! ha!
ah! ah! ah! ah! ah! ah! ah! ah!

We laugh at thy
Ri-ons de

ha! ha! ha! ha! ha! ha! ha! ha! ha!
ah! ah! ah! ah! ah! ah! ah! ah!

ha! We laugh at thy furious spite! ha! ha!
ah! Ri-ons de sa fureur, ah! ah!

ha! ha! ha! ha! ha! ha! ha! ha! ha!
ah! ah! ah! ah! ah! ah! ah! ah!

ha!
ah!

staccato

L.

fu - rious spite!
sa fu - reur!

With i - die wrath thou
Dans ta rage im - puis -

unis.
 Us, thou canst not af - fright!
Tu ne nous fais pas peur!

ha! ha!
 ah! ah!

With i - die wrath thou
Dans ta rage im - puis -

Us, thou canst not af - fright!
Tu ne nous fais pas peur!

rag - est; Thy day is like the night!
-san - te, Samson, tu n'y vois pas!

Thy day is like the night!
Samson, tu n'y vois pas!

diy.
 rag - est; Thy day is like the night, is like the night! Thine eyes lack their
-san - te, Samson, tu n'y vois pas! Tu n'y vois pas! Prends gar - de à tes
 Thine eyes lack their
Prends gar - de à tes

ha! ha!
 Ah! ah!

is like the night! Thine eyes lack their
Tu n'y vois pas! Prends gar - de à tes

Thine eyes lack sight! Thine eyes lack their sight! Thy day is like the
Tu n'y vois pas! Prends gar-de à tes pas! Samson, tu n'y vois

Thine eyes lack sight! Thine eyes lack their
Tu n'y vois pas! Prends gar - de à tes

unis.
 sight! Samson! Sam - son! Thine eyes lack
was! Samson! Sam - son! Tu n'y vois

sight!
pas! Samson! Sam - son!
Sam - son! Sam - son!

night! Sam - son! Thy day is like the night!
pas! Sam - son! Sam - son, Tu n'y vois pas!

sight! Thy day is like the night! Sam - son! Thy
pas! Sam - son, Tu n'y vois pas! Sam - son, Sam -

sight! Thine eyes lack their sight! Thy day is like the
pas! Prends gar - de à tes pas! Sam - son, Tu n'y vois

Thine eyes lack sight! Thine eyes lack their
Tu n'y vois pas! Prends gar - - de a tes

Thine eyes lack sight! Thine eyes lack their sight! Thine eyes lack their
Tu n'y vois pas! Prends garde à tes pas, Prends garde à tes

day is like the night! Sam-son! Samson! Sam-son, Thine eyes lack their
-son, Tu n'y vois pas! Sam-son! Samson! Sam-son, Prends garde à tes

night! Thy day is like the night! Thine eyes lack sight! Thine eyes lack their
pas! Sam-son, tu n'y vois pas, Tu n'y vois pas, Prends garde à tes

sight! Thine eyes lack sight! Thine eyes lack sight! Samson! Sam-son, Thine eyes lack their
pas! Tu n'y vois pas, tu n'y vois pas! Samson! Sam-son, Prends garde à tes

sight! A weakling's war thou wagest! Ha! ha! ha! ha! ha! ha! ha! ha!
pas! Sa co-lère est plaisan-te! Ah! ah! ah! ah! ah! ah! ah! ah!

sight! A weakling's war thou wagest! Ha! ha! ha! ha! ha! ha! ha! ha!
pas! Sa co-lère est plaisan-te! Ah! ah! ah! ah! ah! ah! ah! ah!

sight! A weakling's war thou wagest! Ha! ha! ha! ha! ha!
pas: Sa co-lère est plaisan-te! Ah! ah! ah! ah!

sight! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
pas! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Red.

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.

Allegro moderato (♩ = 112)

es!
- ces.

Da - gon, be
Gloire à Da -

Delilah

Da - gon, be ev - er prais'd! Da - gon, be
Gloire à Da - gon vain-queur! Gloire à Da -

ev - er prais'd! Da - gon, be ev - er prais'd!
- gon vain-queur! Gloire à Da - gon vain-queur!

ev - er prais'd! He, my weak arm hath aid - ed, And my
 - gon vain-queur! Il ai - dait ma fai - bles - - se Ins - pi -

He, thy weak arm hath aid - ed, And thy faint heart he rais'd when our
 Il ai - dait ma fai - bles - - se, Ins - pi - rant à mon cœur Et la

faint heart he rais'd when our last hope had faded.
 - rant à mon cœur Et la force et l'a - dres - - se.

last hope had faded. O thou,
 force et l'a - dres - - se. O toi!

O thou, rul - er o - ver the world, Thou who
 O toi! le plus grand en-tre tous! Toi qui

rul - er o - ver the world, Thou who all the stars cre -
 le plus grand en-tre tous! Toi qui fis la terre où nous

all the stars cre - a - test; Be all thy foes to ru - in
fis la terre où nous som - mes, Que ton es-prit soit a-vec

a - test; Be all thy foes to ru - in hurl'd A - mid might-y
som - mes, Que ton es-prit soit a-vec nous, O mai - tre des

I
 hurl'd A - mid mighty Gods thou art great - est.
nous, O mai - tre des dieux et des hom - mes!

Gods — thou | art — great - - - est.
dieux — et des hom - - - mes!

Chorus:

p Thy blessing scat - ter, With
Mar - que d'un si - gne Nos

p Thy blessing scat - ter, With
Mar - que d'un si - gne Nos

p Thy blessing scat - ter, With
Mar - que d'un si - gne Nos

p Thy blessing scat - ter, With
Mar - que d'un si - gne Nos

I

might - y signs, Our flocks wax fatter, More rich our vines! Let ev - ry vil - lage
longs troupeaux; Mé - ris la vi - gne Sur nos co - teaux; Rends à la plai - ne

might - y signs, Our flocks wax fatter, More rich our vines! Let ev - ry vil - lage
longs troupeaux; Mé - ris la vi - gne Sur nos co - teaux; Rends à la plai - ne

might - y signs, Our flocks wax fatter, More rich our vines! Let ev - ry vil - lage
longs troupeaux; Mé - ris la vi - gne Sur nos co - teaux; Rends à la plai - ne

might - y signs, Our flocks wax fatter, More rich our vines! Let ev - ry vil - lage
longs troupeaux; Mé - ris la vi - gne Sur nos co - teaux; Rends à la plai - ne

With wealth o'er - flow, Keep thou from pil - lage Our hated foe!
No - tre mois - son Que, dans sa hai - ne, Brû - la Sam - son!

With wealth o'er - flow, Keep thou from pil - lage Our hated foe!
No - tre mois - son Que, dans sa hai - ne, Brû - la Sam - son!

With wealth o'er - flow, Keep thou from pil - lage Our hated foe!
No - tre mois - son Que, dans sa hai - ne, Brû - la Sam - son!

With wealth o'er - flow, Keep thou from pil - lage Our hated foe!
No - tre mois - son Que, dans sa hai - ne, Brû - la Sam - son!

Delilah

Ac - cept, O Lord sub - lime
 Re - çois sur nos au - tels

High Priest

Ac - cept, O
 Re - çois sur

f *dim.* *p*

Our vic - tim's grand ob - la - tion; For e'en our greatest
 Le sang de nos vic - ti - mes, Que t'of - frent des mor -

Lord sub - lime Our vic - tim's grand ob - la - tion;
 nos au - tels Le sang de nos vic - ti - mes,

crime, Take them in ex pi - a - tion!
 -tels Pour ex - pi - er leurs cri - mes.

For e'en our greatest crime, Take them in ex - pi -
 Que t'of - frent des mor - tels Pour ex - pi - er leurs

Re - veal to thy priests' wand'ring
Aux yeux de tes pré-tres di-
 a - tion! Re veal
cri - mes. Aux yeux

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

cresc.
fp

eyes, Who a - lone can be-hold thy - glo - ry, All the future's
-vins Pou-vant seuls con-templer ta fa - ce, Montre l'a-ve-
 to thy priests' wand'ring eyes, Who a - lone can be-hold thy -
de tes pré-tres di - vins Pou-vant seuls con-templer ta

f

dark mys - tic sto - - - ry, Which be - hind fate's
-nir qui se ca - - - che Aux re-gards des

glo - ry, All the future's dark mys - tic sto - - - ry, Which be -
fa - ce, Mon-tre l'a - ve - nir qui se ca - - - che Aux re -

K

veil hid - den lies.
au - tres hu - mains!

hind fate's veil hidden lies.
-gards des au - tres hu - mains!

p

God, hear our pray'r; With - in thy fane! Make
Dieu, sois pro-pice A nos des - tins! Que

p

God, hear our pray'r; With - in thy fane! Make
Dieu, sois pro-pice A nos des - tins! Que

p

God, hear our pray'r; With - in thy fane! Make
Dieu, sois pro-pice A nos des - tins! Que

p

God, hear our pray'r; With - in thy fane! Make
Dieu, sois pro-pice A nos des - tins! Que

K

us thy care; Let justice reign! Suc - cess attend us
ta jus - tice Aux Phi - lis - tins Don - ne la gloi - re

us thy care; Let justice reign! Suc - cess attend us
ta jus - tice Aux Phi - lis - tins Don - ne la gloi - re

us thy care; Let justice reign! Suc - cess attend us
ta jus - tice Aux Phi - lis - tins Don - ne la gloi - re

us thy care; Let justice reign! Suc - cess attend us
ta jus - tice Aux Phi - lis - tins Don - ne la gloi - re

When - e'er we fight! Pro - tection lend us, Both day and night!
Dans les com - bats; Que la vic - toi re Sui - ve nos pas!

When - e'er we fight! Pro - tection lend us, Both day and night!
Dans les com - bats; Que la vic - toi - re Sui - ve nos pas!

When - e'er we fight! Pro - tection lend us, Both day and night!
Dans les com - bats; Que la vic - toi - re Sui - ve nos pas!

When - e'er we fight! Pro - tection lend us, Both day and night!
Dans les com - bats; Que la vic - toi - re Sui - ve nos pas!

Delilah **L** *con brio*

Dagon shows his pow - er,
Da-gon se ré-vè - le!

The High Priest *con brio*

Da - gon shows his pow - er
Da-gon se ré-vè - le!

f *dim.* *p*

See the new flame tow - er!
La flamme nou-vel - le

See the new flame tow - er!
La flamme nou-vel - le

Burn - ing bright a -
Sur l'au-tel Re -

Burn - ing bright a - mid smouldring
Sur l'au - tel Re - nait - de la

mid smouldring ash - es,
- nait - de la cen - dre;

ash - es,
cen - dre;

p
Dagon shows his pow - er
Dagon se ré-vè - le!

p
Dagon shows his pow - er,
Dagon se ré-vè - le!

See the new flame tow - er!
La flamme nou - vel - le

Our Lord of light, De - scending o'er us - flash - es!
L'in - mor - tel Pour nous - va - des - cen - dre!

See the new flame tow - er!
La flam - me nou - vel - le

Burn - ing bright A - mid smouldring
Sur l'au - tel Re - naît de la

High Priest

Our Lord of light, De- scending o'er us flash- es!
L'im - mor - tel Pour nous va - des - cen - dre!

Burn- ing bright A - mid smould'ring
Sur l'au - - tel Re - natt de la

ash - es.
cen - - dre!

Delilah

Lol the God we worahip now ap - pear - - -
C'est - le Dieu Qui - par sa - pré - sen - - -

Lol the God
C'est le Dieu

ash - - - es.
cen - - - dre!

eth;
-ce

All his peo-ple fear - -
Mon-tre sa puis-san - -

Whom we worship, now appear - eth;
Qui par sa pré-sen - - ce

And all his people
Mon-tre sa puis-

M

eth.
- ce!

legg.
Ha!
Ah!

fear eth.
- san - - ce!

mf
Dagon shows his pow - er!
Dagon se ré - vè - le!

mf
Dagon shows his pow - er!
Da-gon se ré - vè - le!

mf
Dagon shows his pow - er!
Dagon se ré - vè - le!

p
Dagon shows his pow - er!
Dagon se ré - vè - le!

mf
Dagon shows his pow - er!
Dagon se ré - vè - le!

mf
Dagon shows his pow - er!
Da-gon se ré - vè - le!

M

mf L.H.

p

mf L.H.

Ha! _____
 Ah! _____

Our Lord of light, De-scending o'er us flashes!
 L'im-mor-tel Pour nous va des-cen-dre!

Ah! _____
 Ah! _____

Ah! _____
 Ah! _____

Dagon shows his pow-er!
 Da-gon se ré-vè-le!

Our Lord of light, De - scending o'er us - flash - es! Lo! the God we
Immor - tel Pour nous va des - cen - dre! C'est le Dieu Qui

Lo! the
C'est le

Ah!
 Aa!

wor ship ap - pear - eth; All his peo - ple - fear - eth his
par sa pré - sen - ce Mon - tre sa puis - sance En ce

God we wor - ship ap - pear - eth; All his peo - ple fear - eth his
Dieu Qui par sa pré - sen - ce Mon - tre sa puis - sance En ce

nod!
lieu.

nod!
lieu.

Lol the God we wor - ship ap - pear - eth; All his' people
C'est le Dieu Qui par sa pré - sen - ce Mon - tre sa puis -

Lol the God we wor - ship ap - pear - eth; All his' people
C'est le Dieu. Qui par sa pré - sen - ce Mon - tre sa puis -

Lol the God we wor - ship ap - pear - eth; All his' people
C'est le Dieu Qui par sa pré - sen - ce Mon - tre sa puis -

Lol the God we wor - ship ap - pear - eth; All his' peo - ple
C'est le Dieu Qui par sa pré - sen - ce Mon - tre sa puis -

fear - eth his rod!
 - sance En ce lieu.

fear - eth his rod!
 - sance En ce lieu.

fear - eth his rod!
 - sance En ce lieu.

fear - eth his rod!
 - sance En ce lieu.

dim.

High Priest (to Samson)

That fate may not in fav-or fal - ter, Now, Sam - son, come
 Pour que le sort soit fa - vo - ra - ble, Al - lons, Sam - son,

thine offering pour Un - to Da - gon, here on his al - tar,
 tiens a - vec nous, A Da - gon, le Dieu re - dou - te - ble,

And on thy knees his grace im - plore!
Of - frir ta coupe à deux ge - noux!

(To the lad)
Maestoso Quasi Recitativo (♩ = 76)

Guide thou his steps; let thy good care en - fold him That all the
Gui - dex ses pas vers le mi - lieu du tem - ple, Pour que de

N

peo - ple from a - far be - hold him!
loin le peuple le con - tem - ple. *molto espress.*

Samson

Now, Lord, to thee do I pray! Be thou once more — my
Sei - gneur, ins - pi - re - moi, Ne m'a - ban - don - ne

(To the lad)
pp ad lib.

(The lad leads Samson between the two pillars)
Allegro moderato (♩=112)

stay. Toward the mar - ble columns, My boy, lead thou the way!
pas! Vers les piliers de marbre, En -fant, gui - de mes pas!

pp

cresc.

Dagon shows his pow - er;
Dagon se ré - vè - le,

Dagon shows his pow - er;
Dagon se ré - vè - le,

Dagon shows his pow - er;
Dagon se ré - vè - le,

See the new flame tow - er!
La flamme nou - vel - le

Dagon shows his pow - er;
Dagon se ré - vè - le,

See the new flame tow - er!
La flamme nou - vel - le

Dance

See the new flame tow - er! Burning bright, A - mid smouldring ash - es,
La flamme nou - vel - le Sur l'autel Ré - naît de la cen - dre,

See the new flame tow - er! Burning bright, A - mid smouldring ash - es,
La flamme nou - vel - le Sur l'autel Ré - naît de la cen - dre,

Burn - ing bright, A - mid smouldring ash - es,
Sur l'au - tel Ré - naît de la cen - dre,

Burn - ing bright, A - mid smouldring ash - es,
Sur l'au - tel Ré - naît de la cen - dre,

Burn - ing bright, A - mid smouldring ash - es, So the God we
Sur l'au - tel Ré - naît de la cen - dre; C'est le Dieu Qui

Burn - ing bright, A - mid smouldring ash - es, So the God we
Sur l'au - tel Ré - naît de la cen - dre; C'est le Dieu Qui

Burn - ing bright, A - mid smouldring ash - es, So the God we
Sur l'au - tel Ré - naît de la cen - dre; C'est le Dieu Qui

Burn - ing bright, A - mid smouldring ash - es, So the God we
Sur l'au - tel Ré - naît de la cen - dre; C'est le Dieu Qui

wor - ship ap - pear - eth; All his peo - ple fear - eth his
 par sa pré - sen - ce Mon - tre sa puis - sance En ce

wor - ship ap - pear - eth; All his peo - ple fear - eth his
 par sa pré - sen - ce Mon - tre sa puis - sance En ce

wor - ship ap - pear - eth; All his peo - ple fear - eth his
 par sa pré - sen - ce Mon - tre sa puis - sance En ce

wor - ship ap - pear - eth; All his peo - ple fear - eth his
 par sa pré - sen - ce Mon - tre sa puis - sance En ce

(♩ = ♩)

rod.
lieu!

rod.
lieu!

rod.
lieu!

rod.
lieu!

(♩ = ♩)

ff sempre
 God! hear our pray'r
 Dieu, sois pro - pice

ff sempre
 God! hear our pray'r
 Dieu, sois pro - pice

ff sempre
 God! hear our pray'r
 Dieu, sois pro - pice

ff sempre
 God! hear our pray'r
 Dieu, sois pro - pice

With - in thy fane!
 A nos des - tins!

With - in thy fane! Make us thy care! Let jus - tice reign!
 A nos des - tins! Que ta jus - tice Aux Phi - lis - tins

With - in thy fane! Make us thy care! Let jus - tice reign!
 A nos des - tins! Que ta jus - tice Aux Phi - lis - tins

With - in thy fane! Make us thy care! Let jus - tice reign!
 A nos des - tins! Que ta jus - tice Aux Phi - lis - tins

Make us thy care! Let jus - tice reign!
 Que ta jus - tice Aux Phi - lis - tins

Suc-cess at - tend us When-e'er we fight.
Don - ne la gloi - re Dans les com-bats!

Suc-cess at - tend us When-e'er we fight.
Don - ne la gloi - re. Dans les com-bats!

Suc-cess at - tend us When-e'er we fight. Pro-tec-tion lend us
Don - ne la gloi - re Dans les com-bats! Que la vic - toi - re

Suc-cess at - tend us When-e'er we fight. Pro-tec-tion lend us
Don - ne la gloi - re Dans les com-bats! Que la vic - toi - re

Pro - tec - tion lend us By day and night!
Que la vic - toi - re Sui - ve nos pas!

Pro - tec - tion lend us By day and night!
Que la vic - toi - re Sui - ve nos pas!

By day and night!
Sui - ve nos pas!

By day and night!
Sui - ve nos pas!

O

Thou hast van-quist the
De-vant toi d'Is - ra -

Thou hast van-quist the
De-vant toi d'Is - ra -

Thou hast van-quist the in - so - lent boldness of Sam - son!
De - vant toi d'Is - ra - ël Dis - pa - raît l'in - so - len - ce!

Thou hast van-quist the in - so - lent boldness of Sam - son!
De - vant toi d'Is - ra - ël Dis - pa - raît l'in - so - len - ce!

in - so - lent bold - ness of Sam - son!
- ël Dis - pa - raît l'in - so - len - ce!

in - so - lent bold - ness of Sam - son!
- ël Dis - pa - raît l'in - so - len - ce!

Strengthen'd our arm, Our heart renew'd,
Nos bras gui - dés Par ton es - prit,

Strengthen'd our arm, Our heart renew'd,
Nos bras gui - dés Par ton es - prit,

Ha! Kept us from harm.
 Ah! Dans les com - bats

Ha! Kept us from harm.
 Ah! Dans les com - bats

Strengthen'd our arm, Our heart renew'd! Kept us from harm.
 Nos bras gui-dés Par ton es-prit, Dans les com - bats

Strengthen'd our arm, Our heart renew'd!
 Nos bras gui-dés Par ton es-prit,

8

Delilah

High Priest

Ha!
 Ah!

Ha!
 Ah!

And by thy wonders Brought this na-tion to ser-vi-tude,
 Ou par tes charmes, Ont vain-cu ce peu-ple mau-dit,

And by thy wonders Brought this na-tion to ser-vi-tude,
 Ou par tes charmes, Ont vain-cu ce peu-ple mau-dit,

And by thy wonders Brought this na-tion to ser-vi-tude,
 Ou par tes charmes, Ont vain-cu ce peu-ple mau-dit,

Brought this na-tion
 Ont vain-cu ce

8

Ha!
Ah!

Ha!
Ah!

Brought this na - tion to ser-vi - tude, Who de - spised thy wrath
Ont vain-cu ce peuple maudit Bra - vant ta co - lère

Brought this na - tion to ser-vi - tude, Who de - spised thy wrath
Ont vain-cu ce peuple maudit Bra - vant ta co - lère

Brought this na - tion to ser-vi - tude, Who de - spised thy
Ont vain-cu ce peuple maudit Bra - vant ta co -

to ser-vi - tude Brought this na - tion to ser-vi - tude, Who de - spised thy
peuple maudit, Ont vain-cu ce peuple maudit Bra - vant ta co -

s

And thy thun-
et tes ar -

And thy thun-
et tes ar -

wrath And thy thun-
- lere et tes ar -

wrath And thy thun-
- lere et tes ar -

P

Ha!
Ah!

Ha!
Ah!

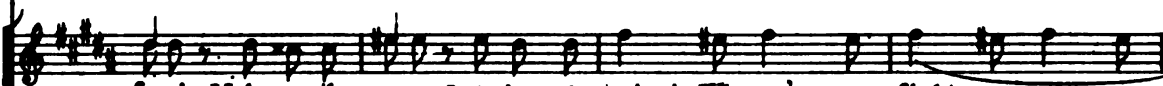
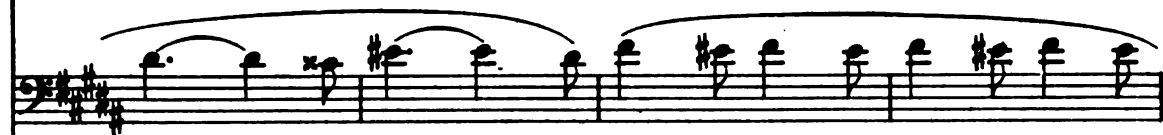
- ders. God! hear our pray'r Within thy
- mes! A nos des - - tins, Dieu, sois pro -

- ders. God! hear our pray'r Within thy
- mes! A nos des - - tins, Dieu, sois pro -

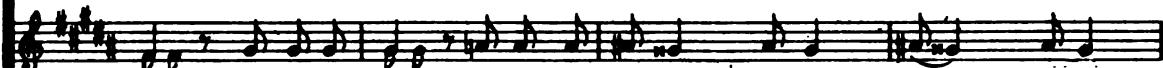
- ders. God! hear our pray'r Within thy
- mes! A nos des - - tins, Dieu, sois pro -

- ders. God! hear our pray'r Within thy
- mes! A nos des - - tins, Dieu, sois pro -

P



fano! Make us thy care, Let jus - tice reign! When - e'er we fight
- pioe! Que ta jus - tice Aux Phi - lis - tins Dans les com - bats



fano! Make us thy care, Let jus - tice reign! Suc - cess at - tend us When -
- pioe! Que ta jus - tice Aux Phi - lis - tins Don - ne la gloi - - re Dans



fano! Make us thy care, Let jus - tice reign! Suc - cess at - tend us When -
- pioe! Que ta jus - tice Aux Phi - lis - tins Don - ne la gloi - - re Dans



fano! Make us thy care, Let jus - tice reign! Suc - cess at - tend us When -
- pioe! Que ta jus - tice Aux Phi - lis - tins Don - ne la gloi - - re Dans



The musical score consists of seven systems. The first two systems are vocal staves (treble and bass clefs) with lyrics. The next two systems are vocal staves with lyrics, including the word 'div.' above the second staff. The final system is a piano accompaniment with treble and bass clefs.

Lyrics for the vocal parts:

Protection lend us By day and.
Que la vic - toi - - re Sui - - ve nos

Protection lend us By day and
Que la vic - toi - - re Sui - - ve nos

— Suc-cessat - tend us! Protection lend us By day and
 — *Donne la gloire! - - Que la vic - toi - - re Sui - - ve nos*

e'er we fight; Protection lend us By day and
les com - - bats! Que la vic - toi - - re Sui - - ve nos

div.
 e'er we fight; Protection lend us By day and
les com - - bats! Que la vic - toi - - re Sui - - ve nos

e'er we fight; Protection lend us By day and
les com - - bats! Que la vic - toi - - re Sui - - ve nos

night!
pas!

night!
pas!

night! pas! Da-gon we praise! Gloire à Dagon! Da-gon we praise Gloire à Dagon!

night! pas! Da-gon we praise! Gloire à Dagon! Da-gon we praise! Gloire à Dagon!

night! pas! Da-gon we praise! Gloire à Dagon! Da-gon we praise! Gloire à Dagon!

night! pas! Da-gon we praise! Gloire à Dagon! Da-gon we praise! Gloire à Dagon!

night! pas! Da-gon we praise! Gloire à Dagon! Da-gon we praise! Gloire à Dagon!

night! pas! Da-gon we praise! Gloire à Dagon! Da-gon we praise! Gloire à Dagon!

Glo - - - ry! Glo - - -
Gloi - - - re! Gloi - - -

Glo - - - ry! Glo - - -
Gloi - - - re! Gloi - - -

Glo - - - ry! Glo - - -
Gloi - - - re! Gloi - - -

Glo - - - ry! Glo - - -
Gloi - - - re! Gloi - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each staff has the lyrics "Glo - - - ry!" and "Gloi - - - re!" written below the notes. The piano accompaniment features a complex texture with many sixteenth notes in both the right and left hands.

ry! Glo - - -
re! Gloi - - -

ry! Glo - - -
re! Gloi - - -

ry! Glo - - -
re! Gloi - - -

ry! Glo - - -
re! Gloi - - -

8

The second system continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. The lyrics "ry!" and "re!" are written below the notes. A fermata is placed over the final notes of the vocal parts. A section of the piano accompaniment is marked with a dashed box and the number "8".

Allegro moderato (144 = ♩)

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

Vocal score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are: - ry! - ro!

Allegro moderato (144 = ♩)

Piano accompaniment for the first system. The right hand features a melody with a *f* dynamic and a *dim.* marking. The left hand provides a bass line.

Piano accompaniment for the second system. The right hand continues the melody with a *p* dynamic. The left hand continues the bass line.

Piano accompaniment for the third system. The right hand features a large melodic flourish with a *f* dynamic. The left hand continues the bass line with a *p* dynamic.

Samson *f*

Hear thy servant's cry, God, my Lord!
Souviens-toi de ton ser-vi-teur

Tho' he is
Qu'ils ont pri-

sore distrest with blind-ness!
-vé de la lu-mière!

Be
Dai-

former force once more re - stored! One in - stant re - new thy gracious
 - gne pour un instant, Sei - gneur; Me ren - dre ma for - - ce pre -

kind - ness! Let thine anger a -
 - miè - - re! Qu'avec toi je me

p *cresc.* *sp*

venge my race. Let them per - ish
 venge, ô Dieu! En les é - cra -

p marcato

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

all in this place.
 - sant en ce lieu!

ff

Ha!
AA!

S. *ff*

Ha!
AA!

A. *ff*

Ha!
AA!

T. *ff*

Ha!
AA!

B. *ff*

(The Curtain falls)

Fine