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G. SCHIRMER'S EDITION.

Nº 342 a. b.

Chorus Part of

Samson and Delilah

Opera in 3 Acts

BY

FERDINAND LEMAIRE

English Version by

Nathan Haskell Dole

MUSIC BY

C. Saint-Saëns.

Vocal Score Complete.

Pr. \$ 2.50 net.

Chorus Parts in Score

Pr. \$ 1. net.



NEW-YORK.

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SAMSON AND DELILAH.

Opera in three Acts.

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Act I.

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

Samson is among them.

English Version by
NATHAN HASKELL DOLE.

Scene I.

CAMILLE SAINT-SAËNS.

Moderato.

Samson.
SOPRANO.
CONTRALTO.
TENOR.
BASS.

Chorus.

PIANO.

Moderato. (♩ = 66.)

pp

p

And.

cresc.

10196 r
W527

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the eighth-note melody. The left hand features a dynamic marking of *mf* (mezzo-forte) in the second measure.

Third system of musical notation. The right hand continues the eighth-note melody. The left hand features a dynamic marking of *f* (forte) in the second measure.

Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand features a dynamic marking of *dim.* (diminuendo) in the second measure.

Fifth system of musical notation. The right hand continues the eighth-note melody. The left hand features a dynamic marking of *p* (piano) in the second measure.

Sixth system of musical notation. The right hand continues the eighth-note melody. The left hand features a dynamic marking of *p* (piano) in the second measure.

A

pp

VOIUS. (Behind the curtain.)

SOPRANO. *pp*

CONTRALTO. *pp* God!

TENOR. *pp* God!

BASS. *pp* God!

p

sotto voce.

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

sotto voce.

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

sotto voce.

God! Is - rael's God!

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

God! Is - rael's God! To
cresc.

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

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

Thy chil - dren save
 Thy chil - dren save

mf *f*

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

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

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

cresc. *f*

pray'r While o'er them sorrows dark -

cresc. *f*

p

Oh! let thy wrath give

Oh! let thy wrath give

en!

p

Oh! let thy wrath give

dim. *p*

place to lov - ing care; Oh! let thy

place to lov - ing care; Oh! let thy

place to lov - ing care; Oh! let thy

place to lov - ing care;

p

wrath give place to lov-ing care!

wrath give place to lov-ing care!

wrath give place to lov-ing care!

pp

pp

pp

B

pp

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

{ CONTRALTO. *pp*

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

B

p

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

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

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

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal staves have lyrics. The piano accompaniment continues with a similar rhythmic pattern, including some triplet figures.

The third system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with a complex rhythmic texture of eighth and sixteenth notes.

The fourth system shows the piano accompaniment for the fourth system, continuing the complex rhythmic texture with various chordal and melodic lines.

The fifth system shows the piano accompaniment for the fifth system, featuring a dense texture of notes and rests, with some melodic lines in the upper register.

The curtain rises.

cresc.

C **Tutti. *f* dir.**
 God, wilt thou have that we
 God, wilt thou have that we
Tutti. *f* dir.
 God, wilt thou have that we
 God, wilt thou have that we

C
 God, wilt thou have that we

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

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

p

dim.

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

p

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

cresc.

cresc.

cresc.

cresc.

più cresc.

That he at last to my aid may draw nigh!

più cresc.

That he at last to my aid may draw nigh!

più cresc.

That he at last to my aid may draw

più cresc.

nigh!

f

D
Allegro non troppo.

f

D
Allegro non troppo. (♩ = 126.)

f

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

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

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

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

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

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

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

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

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

wore?
wore?
wore?
wore?

f Lord!
f Lord!
f Lord!
f Lord!

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

dim. *p* *mf*

dim.

Those vows sworn to our na - - tion,

dim.

Those vows sworn to our na - - tion,

dim.

Those vows sworn to our na - - tion,

dim.

Those vows sworn to our na - - tion,

dim.

E

p In days — of yore,

pp When E - gypt hurt us

p In days — of yore,

pp When E - gypt hurt us

p In days — of yore,

pp When E - gypt hurt us

p In days — of yore,

pp When E - gypt hurt us

E

In days — of yore,

When E - gypt hurt us

sore?

sore?

sore?

sore?

espress.

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

F

Pause and stand, Oh my brothers!

F

cresc.

fp

and bless the ho - ly name Of the God of your fathers. *Un poco più lento.* (♩ = 416.)
(a little more slowly.)

pp

dolce.

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

espress.

p

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

poco sf

pp

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

p espress.

18

cresc.

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

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

cresc. *fp*

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

sf *f* *G*

A - las! vain words he ut - ters!

p

A - las! vain words he ut - ters!

p

A - las! vain words he ut - ters!

p

p *molto espress.*

fp

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

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

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

cresc.

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

cresc.

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

div.

div.

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

f rit.

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

f rit.

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

f rit.

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

cresc.

f rit.

dim.

tears now are left us!

dim.

tears now are left us!

H Allegro moderato. (♩ = ♩).

Samson.

H Is your God not on high? Hath

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

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

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



shown To you in might-y won - ders!



He led through the red Sea



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



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



822

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

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

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

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

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

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

cresc.
 Wretch-ed souls! Hold your

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

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

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

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

I Allegro. (♩ = 138.)

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

p *molto cresc.* *fp*

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a half note 'peace!' followed by a quarter note 'Doubt', a quarter note 'not', a quarter note 'the', a quarter note 'God', a quarter rest, a quarter note 'a', a quarter note 'bove', and a quarter note 'you!'. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand starts with a half note chord, followed by a quarter note chord, and then a series of eighth notes. The left hand starts with a half note chord, followed by a quarter note chord, and then a series of eighth notes. The tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The key signature has two flats (B-flat and E-flat). The first system includes dynamic markings: *p* (piano), *molto cresc.* (molto crescendo), and *fp* (fortissimo piano).

And fall down on your

mf

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'And', a quarter note 'fall', a quarter note 'down', and a quarter note 'on your'. The piano accompaniment continues with eighth notes in both hands. The dynamic marking *mf* (mezzo-forte) is present.

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

dim. *p*

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'knees:', a quarter note 'Pray', a quarter note 'to him', a quarter note 'who doth', a quarter note 'love', a quarter note 'you!', and a quarter note 'Be -'. The piano accompaniment continues with eighth notes in both hands. The dynamic markings *dim.* (diminuendo) and *p* (piano) are present.


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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note 'hold', a quarter note 'his', a quarter note 'might - y', a quarter note 'hand', a quarter note 'The', a quarter note 'safe - guard', and a quarter note 'of our'. The piano accompaniment continues with eighth notes in both hands.

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

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note 'na - tion!', a quarter note 'With', a quarter note 'daunt - less', a quarter note 'val - or', a quarter note 'stand!', and a quarter note 'In hope'. The piano accompaniment continues with eighth notes in both hands.

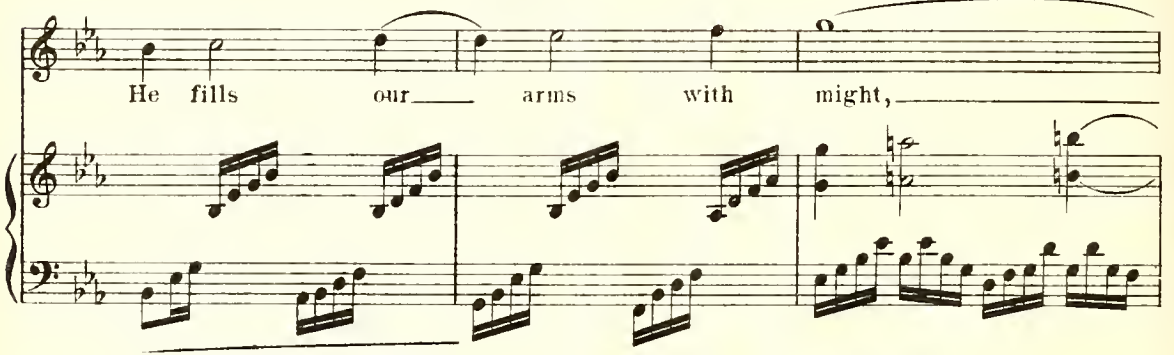
hope of sal - va - - tion! God, the Lord,



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



He fills our arms with might,



He fills our arms with might, And our



pray'r now pre - vail -



K

eth!

Lo! the spir- it of the

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

K

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

ed!

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

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

test - - - ed!

ed!

We will march at his

We will march at his side,

We will march at his side,

We will march at his

side;

De - liv'-rance shall at -

De - liv'rance shall at - tend

De - liv'rance shall at - tend

side;

De - liv'-rance shall at -

energico.

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

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

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

L For the Lord, For the Lord
ff

is our guide, And his

is our guide, And his

This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics "is our guide, And his" are written under the vocal lines. The second system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics "is our guide, And his" are written under the vocal lines. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

div.
arm shall de - fend us!

arm shall de - fend us!

ff

This system contains the third and fourth systems of music. The third system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics "arm shall de - fend us!" are written under the vocal lines. The fourth system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics "arm shall de - fend us!" are written under the vocal lines. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The dynamic marking *ff* (fortissimo) is present in the fourth system.

This system contains the fifth and sixth systems of music. Both systems feature piano accompaniment. The fifth system has a right-hand melody and a left-hand accompaniment. The sixth system has a right-hand melody and a left-hand accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

Chorus of Israelites.

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

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

f
 Give

Help - - less the earth shall quake!

Help - - less the earth shall quake!

p *f*

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

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

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

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

Samson. *L'istesso tempo.*

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

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

L'istesso tempo. (♩ = ♪).

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

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

fight: Let the right win once more!

SOP. & C'ALTO. *unis.*

TENORS.

BASSES.

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

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

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

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

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

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

Samson. **G**

Lord! before thy dis -

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

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

G

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

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

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

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

H
 day!
 SOP. & C'ALTO.
 Is - ra - el. break your chain! A -
 TENOR. *ff*
 Is - ra - el, break your chain! A -
 BASS. *ff*

H
cresc.
f

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

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

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

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

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

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

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

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

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

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

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

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

right win once more! Is - ra - el!

right win once more! Is - ra - el!

right win once more! Is - ra - el!

ff

Now a - rise, now a - rise!

Now a - rise, now a - rise!

Now a - rise, now a - rise!

Now a - rise, now a - rise!

ff

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

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

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

Scene IV.

A Philistine Messenger.

B

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

arm?

B (♩ = 92.)

pp a tempo.

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

path.

Come! why_____

First Philistine.

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

Second Philistine.

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

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

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

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

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

fp *mf*

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

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

fp *fp* *molto cresc.*

- tar fall to dust!

The Messenger and the First Philistine.

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

The Second Philistine.

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

f *ff*

Curses fall on them all; Let them die!

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

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

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

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

dim.

p

dim.

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

D
53

Scene V.

L'istesso Tempo.

pp

sempre pp

pp

Andantino. (♩ = ♩)

A Hebrew old men.
A Basses of the Chorus.

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

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

p

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

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

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

The Hebrews led by Samson enter right.

An aged Hebrew.

Bp

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

B

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

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

made, He bade us cease our lam - en -

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

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

D side.

Hebrew old Men. *cresc.*

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

D

pùù cresc.

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

pùù cresc.

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

cresc.

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

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

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

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

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

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

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

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

Scene VI.

Un poco più lento. (♩ = 76.)

sempre pp
And.
sempre con Ped.

SOPRANO.

dolciss.

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

CONTRALTO.

dolciss.

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

pp

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

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

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

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

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

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

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

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

A

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

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

pp

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

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

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

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

bove! My sis-ters love Like birds _____

bove! My sis-ters love Like birds _____

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The vocal lines begin with a rest, followed by the lyrics 'bove!' and 'My sis-ters love Like birds'. The piano accompaniment features a flowing, arpeggiated melody in the right hand and a more rhythmic bass line in the left hand.

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

I come with a song for the

a - - - bove. _____

a - - - bove. _____

B *Andante sostenuto.* (♩ = 56.)

pp

The second system of the score features Delilah's vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. It begins with a rest, followed by the lyrics 'I come with a song for the' and 'a - - - bove.'. The piano accompaniment is in a grand staff. The tempo marking is *Andante sostenuto.* with a metronome marking of 56. The dynamic marking is *pp* (pianissimo). The piano accompaniment features a complex, arpeggiated melody in the right hand and a more rhythmic bass line in the left hand.

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

dolciss.

The third system of the score continues Delilah's vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. It begins with the lyrics 'splen - dor Of my Love who won in the fray.'. The piano accompaniment is in a grand staff. The tempo marking is *dolciss.* (dolcissimo). The piano accompaniment features a complex, arpeggiated melody in the right hand and a more rhythmic bass line in the left hand.

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

Curtain rises.

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

B Samson.

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

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

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

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

C

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

espress. R.H.

espress.

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

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

fp

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

f

D Chorus. (behind the Scenes.)
SOPR. & C'ALTO. *in unis.*

152

TENORS. *p* Sam - son.

BASSES. *p* Sam - son, What to

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

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

us doth it tok - - - en?

E Samson.

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

fp

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

fp *cresc.*

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

dim. *p* *fp*

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

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

f

F Poco animato.

SOPRANOS.

154

CALLOS.

God meant thou should'st

TENORS.

God meant thou should'st take the com -

God meant thou should'st take the com - mand To lead us

BASSES.

F

p

take the com - mand To lead us back to fa-ther-

mand To lead us back, To lead us back to fa-ther-

back to fa - ther - land, To lead us back to fa-ther-

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

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

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

G**Samson.**

senza rall. **f**
Brothers! your com-

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

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

G **f**

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

fp *fp*

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

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

p *f*

H Poco più animato.

Let me a-lone thine anger bear! —

Punish-ing me —

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

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

H Poco più animato.

Thine Is-ra-el spare! —

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

ff
He to Del-i-lah

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

ff
He to Del-i-lah

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

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

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

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

Let them e - scape! Let them not die!

pp Why thy

pp Samson! What to us doth it

pp

K

vow to God hast thou broken?

to - - - ken?

pp

Second Tableau.

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

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

Scene II.

Il doppio più Lento.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

Chorus.

PIANO.

Il doppio più Lento.

The piano accompaniment consists of two systems of staves. The first system has a treble clef on top and a bass clef on the bottom. The treble staff contains chords and arpeggiated figures, with a dynamic marking of *p* (piano) at the beginning. The bass staff contains a steady accompaniment of chords. The second system continues the same musical texture. There are some markings below the staves, possibly indicating fingerings or performance instructions.

162

Allegretto.

A dolce.

Dawn now on the hill-tops heralds the day:

div.

dolce.

Dawn now on the hill-tops heralds the day:

div.

A Allegretto. (♩ = 76.)

Stars and torches in its light fade a-way!

Stars and torches in its light fade a-way!

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

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

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

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

lone makes us bright and gay. The breeze of the

div. lone makes us bright and gay. *Pi* The breeze of the

div.

B

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

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

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

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

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

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

か
か

か
か

2182

tend - ed. Fill high for thy

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

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

B

es!
Chorus. *p* Sam - son! in thy

p Sam - son! *p* Sam - son!

B

Sam - son! in thy pleasure we share!

simile.

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

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

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

181 Più Allegro. (♩ = 96.)

na - - - - - tion!

f *ff*

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

f *div.*

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

f *div.*

f

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

f

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

f

f

gain. may o - ver - throw them!

G

Un poco meno mosso.

Ha! ha! ha!

Un poco meno mosso. (♩=144)

G

Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

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

Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

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

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

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

We laugh at thy

R.H.

stacc.

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

Us, thou canst not af -

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

Us, thou canst not af -

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

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

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

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

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

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

Maestoso. (♩ = 92.)

High Priest.

f Come, fair Del-

ff sf sf sf sf sf sf

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time. The vocal line begins with a rest, followed by a series of eighth notes. The piano accompaniment features a series of chords, with dynamic markings *ff* and *sf*. A fermata is placed over the first two measures of the piano accompaniment.

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

p

The second system of the musical score. The vocal line continues with eighth notes. The piano accompaniment consists of chords, with a dynamic marking of *p*. The system concludes with a double bar line.

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

The third system of the musical score. The vocal line continues with eighth notes. The piano accompaniment consists of chords, with dynamic markings *p* and *f*. The system concludes with a double bar line.

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

fp f

The fourth system of the musical score. The vocal line continues with eighth notes, ending with a fermata. The piano accompaniment consists of chords, with dynamic markings *fp* and *f*. The system concludes with a double bar line.

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

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

H Allegro moderato. (♩ = 112.)

es!

Da - gon, be

mf Delilah.

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

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

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

last — hope had faded. O thou,

tr

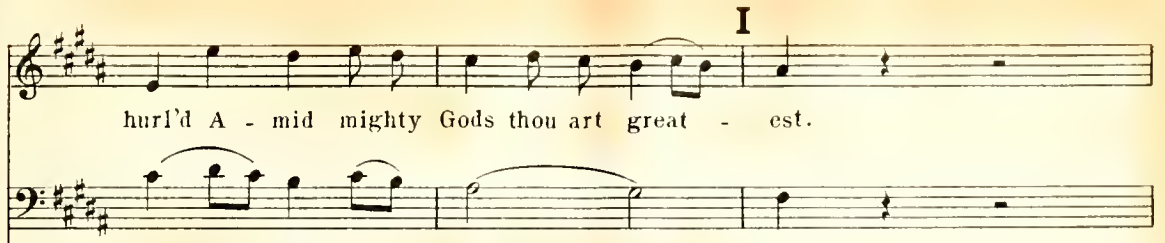
O thou, ruler o - ver the world, Thou who

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

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

a - test; Be all thy foes to ru - in hurld A - mid might-y

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



Gods — thou art — great - - - est.

Chorus.

p

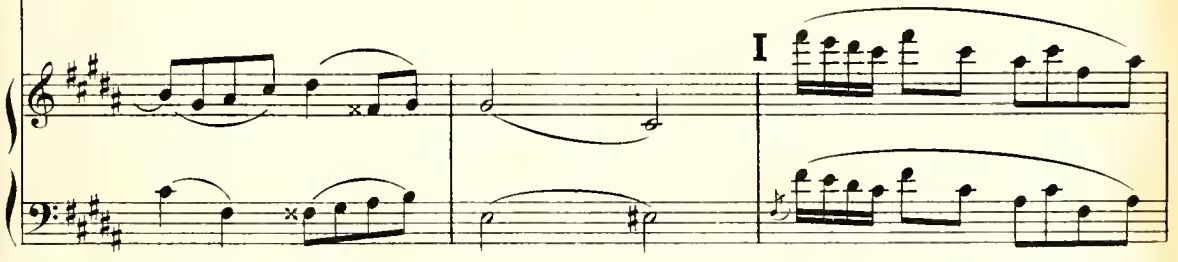
Thy blessing scat - ter, With

p

Thy blessing scat - ter, With


p

I



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

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



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

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

Delilah.

Ac - cept, O Lord sub - lime,

High Priest.

Ac - cept, O

acc.

f *dim.* *p*

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

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

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

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

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

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

cresc. *fp*

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

7

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

veil hid - den lies. hind fate's veil hidden lies.

p God, hear our pray'r; With - in thy fane! Make God, hear our pray'r; With - in thy fane! Make

p **K**

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

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

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

L *con brio.*

con brio. Dagon shows his pow - er,

Dagon shows his pow - er,

f dim. p

See the new flame tow - er!

See the new flame tow - er!

Burn - ing bright a -

Burn - ing bright a - mid - smouldring

mid - smouldring ash - es,

ash - - es,

p Da - gon shows his pow - er

p Da - gon shows his pow - er

See the new flame tow - er!

See the new flame tow - er!

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

f

Our Lord of light, De -

Burn - ing

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

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

scending o'er us flash-es!

Lo! the God

bright A - mid smould'ring ash - es.

eth;

All his - peo - ple - fear -

Whom we worship now ap - pear - eth;

And all his - peo - ple

M

legg.

eth. Ah!

fear - eth.

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

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

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

M

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

Ah!

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

p Ah!

p Ah!

p Dagon shows his pow - er!

p

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

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

nod!
 nod!

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

f

Musical score for the first system. It consists of four staves. The top two staves are vocal lines with the lyrics "fear - eth his rod!". The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

High Priest (to Samson.)

Musical score for the High Priest's first line of text. It consists of three staves. The top staff is the vocal line with the lyrics "That fate may not in fav-or fal - ter, Now, Sam - son, come". The middle and bottom staves are piano accompaniment. The key signature has three sharps and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the High Priest's second line of text. It consists of three staves. The top staff is the vocal line with the lyrics "thine offering pour Un - to Da - gon, here on his al - tar,". The middle and bottom staves are piano accompaniment. The key signature has three sharps and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the High Priest's third line of text. It consists of three staves. The top staff is the vocal line with the lyrics "And on thy knees his grace im - plore!". The middle and bottom staves are piano accompaniment. The key signature has three sharps and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

(To the lad.)

Maestoso. Quasi Recit. (♩ = 76.)

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

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

N

Samson.

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

(To the lad.) *pp* (The lad leads Samson between the two pillars.) *Allegro moderato.* (♩ = 112.)

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

cresc.

f

Dagon shows his pow - er;

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

Dance.

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

Burn - ing bright, A - mid smouldring ash - es,

Burn - ing bright, A - mid smouldring ash - es, So the God we

Burn - ing bright, A - mid smouldring ash - es, So the God we

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

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

This system contains vocal staves and piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The piano accompaniment includes a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "wor - ship ap - pear - eth; All his peo - ple fear - eth his".

This system continues the piano accompaniment from the first system, featuring a right-hand part in treble clef and a left-hand part in bass clef. The music consists of flowing sixteenth-note passages in both hands.

rod.

rod.

This system features piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef. The music is characterized by sustained chords and a melodic line in the right hand. The dynamic marking *ff* (fortissimo) is present. The word "rod." is written below the staves.

(♩ = ♪)

ff

f

This system continues the piano accompaniment. It includes a tempo or articulation marking "(♩ = ♪)" above the right-hand staff. The dynamic markings *ff* and *f* are used throughout the system.

f

This system continues the piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef. The music features a consistent rhythmic pattern of sixteenth notes. The dynamic marking *f* is present.

ff sempre.
 God! hear our pray'r

ff sempre.
 God! hear our pray'r

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

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

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

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

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

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

By day and night!

Thou hast van-quist the

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

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

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

Ha! _____ Kept us from harm.

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

8-----

Delilah.

Ha! _____

High Priest.

Ha! _____

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

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

Brought this na - tion

8-----

Ha!

Ha!

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

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

And thy thun -

wrath And thy thun -

Ha!

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

accelerato

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

P

care, Let jus - tice reign! When-e'er we fight

Suc - cess at - tend us When -

care, Let jus - tice reign! Suc - cess at - tend us When -

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

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

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

ry! Glo - ry! ry! ry!

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

ry! ry! ry!

Allegro moderato. (♩ = 144.)

f *dim.*

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, including a treble staff with a melodic line and a bass staff with accompaniment.

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

Third system of musical notation, showing the vocal line and piano accompaniment.

Tho' he is

Fourth system of musical notation, including a treble staff with a melodic line and a bass staff with accompaniment.

sore distrest with blind - ness!

Fifth system of musical notation, featuring a treble and bass staff with various notes and rests.

Be

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

kind - ness! Let thine anger a -

venge my race. Let them per - ish

all in this place. (The temple collapses, amid the shrieks of the Philistines.)

ff
Ha!

ff
Ha!

ff
Ha!

ff
Ha!

ff
Ha!

ff
Ha!

(The Curtain falls.)







