

M1503
.S155
S3
1892

THE
GAMMANS POETRY
COLLECTION



In Memory of
GEORGE H. GAMMANS, II
Class of 1940
First Lieutenant Army Air Corps
Distinguished Service Cross
Missing in Action January 15, 1943

THE LIBRARY OF THE
UNIVERSITY OF
NORTH CAROLINA



ENDOWED BY THE
DIALECTIC AND PHILANTHROPIC
SOCIETIES

MUSIC LIBRARY

M1503
.S155
S3
1892

UNIVERSITY OF N C AT CHAPEL HILL



00010980922



Digitized by the Internet Archive
in 2011 with funding from
University of North Carolina at Chapel Hill

G. SCHIRMER'S EDITION.

Nº 342 a. b.

Chorus Parts

Samson and Delilah

Opera in 3 Acts

BY

FERDINAND LEMAIRE

English Version by

Nathan Haskell Dole

MUSIC BY

C. Saint-Saëns.

Vocal Score Complete.

Pr. \$ 2.50 net.

Chorus Parts in Score

Pr. \$1. net.



NEW-YORK.

G. SCHIRMER, 35 UNION SQUARE.

Copyright 1892 by G. Schirmer.

r



SAMSON AND DELILAH.

Opera in three Acts.

LIBRARY UNIV. OF
GREAT BRITAIN
AND IRELAND
SOUTH CAROLINA

Act I.

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

Samson is among them.

English Version by
NATHAN HASKELL DOLE.

Scene I.

CAMILLE SAINT-SAËNS.

Moderato.

Samson.
SOPRANO.
CONTRALTO.
TENOR.
BASS.
PIANO.

Chorus.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a series of chords, with a dynamic marking of *mf* appearing in the second measure.

Second system of musical notation. The right hand continues with eighth-note patterns. The left hand features chords and a melodic line. A dynamic marking of *f* is present in the second measure.

Third system of musical notation. The right hand has a more complex eighth-note melody. The left hand plays chords. A dynamic marking of *dim.* is visible in the second measure.

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand plays chords. A dynamic marking of *p* is present in the second measure.

Fifth system of musical notation. The right hand has a complex eighth-note melody. The left hand plays chords. A dynamic marking of *p* is present in the second measure.

Sixth system of musical notation. The right hand continues with eighth-note patterns. The left hand plays chords. A dynamic marking of *p* is present 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

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

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* 8

pray'r While o'er them sorrows dark -

cresc. *f*

p Oh! let thy wrath give.

p 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

p *dim.*

wrath give place to lov-ing care!

wrath give place to lov-ing care!

wrath give place to lov-ing care!

pp

pp

pp

B

pp

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

{ CONTRALTO. *pp*

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

B

p

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics: "fav - or, We are un - done; In". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

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: "vain thy peo - ple fight!". The piano accompaniment maintains its complex, rhythmic texture.

The third system shows the piano accompaniment for the first system, featuring intricate rhythmic patterns in both the right and left hands.

The fourth system shows the piano accompaniment for the second system, continuing the complex rhythmic patterns.

The fifth system shows the piano accompaniment for the third system, featuring intricate rhythmic patterns in both the right and left hands.

The curtain rises.

19

cresc.

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

f God, wilt thou have that we

Tutti. *f* dir.

f God, wilt thou have that we

C

f God, wilt thou have that we

unis.

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

unis.

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

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

p

dim.

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

p

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

cresc.

cresc.

cresc.

più cresc.

That he at last to my aid may draw nigh!

più cresc.

That he at last to my aid may draw nigh!

più cresc.

That he at last to my aid may draw

più cresc.

nigh!

f

D
Allegro non troppo.

f

D
By savage foes our cities have been har-ried, Gentiles thine al-tar with shame have pro-
Allegro non troppo. (♩ = 126.)

f

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

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

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

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

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

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

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

scat - ter'd are, scarce our name hath re-main'd!

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

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

wore?
wore?
wore?
wore?

f
Lord!
Lord!
Lord!
Lord!

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

dim. *p* *mf*

dim.

Those vows sworn to our na - - tion,

dim.

Those vows sworn to our na - - tion,

dim.

Those vows sworn to our na - - tion,

dim.

Those vows sworn to our na - - tion,

dim.

E

p In days — of yore,

pp

When E - gypt hurt us

p

pp

p In days — of yore,

pp When E - gypt hurt us

p

pp

p In days — of yore,

pp When E - gypt hurt us

p

pp

E

In days — of yore,

When E - gypt hurt us

p

pp

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.* (♩ = 116.)
(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.

cresc.

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

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

cresc. *fp* *f* *fp*

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

f *f* *G*

A - las! vain words he ut - ters!

p *p* *p*

A - las! vain words he ut - ters!

p *p*

p *molto espress.*

fp

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

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

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

cresc.

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

cresc.

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

div.

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

f rit.

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

f rit.

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!

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 rest, followed by the lyrics 'peace! Doubt not the God a - - bove you!'. The piano accompaniment starts with a piano (*p*) dynamic and a *molto cresc.* marking, transitioning to *fp* (fortissimo piano) later in the system. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

And fall down on your

mf

The second system continues the vocal line with the lyrics 'And fall down on your'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A *mf* (mezzo-forte) dynamic marking is present.

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

dim. *p*

The third system continues the vocal line with the lyrics 'knees: Pray to him who doth love you! Be -'. The piano accompaniment includes a *dim.* (diminuendo) marking followed by a *p* (piano) dynamic marking.

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

The fourth system continues the vocal line with the lyrics 'hold his might - y hand The safe - guard of our'. The piano accompaniment maintains the eighth-note pattern in the left hand.

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

The fifth system concludes the vocal line with the lyrics 'na - tion! With daunt - less val - or stand! In hope'. The piano accompaniment continues with the eighth-note pattern in the left hand.

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

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "hope of sal - va - - tion! God, the Lord,". The piano accompaniment consists of a right hand with a flowing eighth-note pattern and a left hand with a steady eighth-note accompaniment. A dynamic marking of *sf* (sforzando) is placed above the piano part.

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

The second system continues the vocal line with the lyrics "speeds the right! God, the Lord, nev - er fail - eth!". The piano accompaniment maintains the same rhythmic texture as the first system.

He fills our arms with might,

The third system features the vocal line with the lyrics "He fills our arms with might,". The piano accompaniment continues with the same rhythmic pattern.

He fills our arms with might, And our

The fourth system continues the vocal line with the lyrics "He fills our arms with might, And our". The piano accompaniment remains consistent.

pray'r now pre - vail -

The fifth system features the vocal line with the lyrics "pray'r now pre - vail -". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *crusc.* (crescendo) is placed below the piano part.

K

eth!

Lo! the spir- it of the

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

f

K

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

ed!

f

3

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

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

test - - - ed!

ed!

We will march at his

We will march at his side,

We will march at his side,

We will march at his

side;

De - liv-'rance shall at -

De - liv'rance shall at - tend

De - liv'rance shall at - tend

side;

De - liv-'rance shall at -

energico.

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

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

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

L *ff* For the Lord, For the Lord

is our guide, And his

is our guide, And his

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with two flats and a common time signature. The vocal lines have a melodic line with a long note on 'And his'.

div.
arm shall de - fend us!

arm shall de - fend us!

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The vocal line starts with a *div.* marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A *ff* marking is present in the piano part.

The third system consists of four staves. The top two staves are vocal lines, which are mostly empty with some fermatas. The bottom two staves are piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes and chords. There are triplets in the piano part.

Chorus of Israelites.

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

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

f
 Give

Help - - less the earth shall quake!

Help - - less the earth shall quake!

p *f*

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

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

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

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

Samson. *L'istesso tempo.*
Is - ra - el! break your chain! A - rise, display your

Dagon's ire, death en - tail-ing!
L'istesso tempo. (♩ = ♪).

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

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

fight: Let the right win once more!

SOP. & C'ALTO. *unis.*

TENORS.

BASSES.

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

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

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

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

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

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

Samson.

G

Lord! before thy dis -

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

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

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

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

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

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

H

day!

SOP. & C'ALTO. *ff*

TENOR. *ff*

BASS. *ff*

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

H

cresc.

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

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

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

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

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

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

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

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

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

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

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

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

right win once more! Is - ra - el!

right win once more! Is - ra - el!

right win once more! Is - ra - el!

ff

Now a - rise, now a - rise!

Now a - rise, now a - rise!

Now a - rise, now a - rise!

ff

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

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

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

Scene IV.

A Philistine Messenger.

B

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

arm?

B (♩ = 92.)

pp u tempo.

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

path.

Come! why_____

First Philistine.

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

Second Philistine.

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

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

C Il doppio più Lento. (♩ = 92.)

shel-ter-ing moun-tains gain!
 shel-ter-ing moun-tains gain!
 shel-ter-ing moun-tains gain!

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

The High Priest.

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

fp *mf*

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

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

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.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in common time (C) and begins with a piano (*pp*) dynamic marking. The bass line includes a *3a.* (third ending) bracket.

Second system of musical notation, continuing the grand staff. It includes a *sempre pp* marking.

Third system of musical notation, continuing the grand staff with various musical notations and phrasing.

Fourth system of musical notation, continuing the grand staff. It includes a *pp* marking and a *3a.* bracket.

Andantino. (♩ = ♩)

A Hebrew old men.
Basses of the Chorus.

Fifth system of musical notation, showing the vocal line for the basses of the chorus in 3/4 time. It begins with a piano (*p*) dynamic marking.

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

Sixth system of musical notation, showing the piano accompaniment for the chorus in 3/4 time, starting with a **A** section marker.

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! —

E

pp

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

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

Scene VI.

Un poco più lento. (♩ = 76.)

sempre pp

And.

sempre con Ped.

The piano accompaniment features a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature. The melody in the treble clef is marked 'sempre pp' and includes a fermata over the final measure. The bass clef part is marked 'And.' and 'sempre con Ped.', with a fermata over the final measure.

SOPRANO.

dolciss.

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

The soprano vocal line is written on a single staff with a treble clef and a key signature of two sharps. It begins with a fermata and is marked 'dolciss.'. The lyrics are 'Now Spring's generous hand, Brings flow'rs to the land: _____'.

CONTRALTO.

dolciss.

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

The contralto vocal line is written on a single staff with a treble clef and a key signature of two sharps. It begins with a fermata and is marked 'dolciss.'. The lyrics are 'Now Spring's generous hand, Brings flow'rs to the land: _____'.

pp

The piano accompaniment continues with a treble and bass clef. The treble clef part has a fermata and is marked 'pp'. The bass clef part also has a fermata.

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

The soprano vocal line continues with a treble clef and a key signature of two sharps. It begins with a fermata. The lyrics are 'Be they worn as crowns by thy conqu'ring band. _____'.

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

The contralto vocal line continues with a treble clef and a key signature of two sharps. It begins with a fermata. The lyrics are 'Be they worn as crowns by thy conqu'ring band. _____'.

The piano accompaniment concludes with a treble and bass clef. The treble clef part has a fermata. The bass clef part also has a fermata.

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! **A** Come, deathless de -

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

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

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

pp

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

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

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

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

bove! My sis-ters love Like birds _____

bove! My sis-ters love Like birds _____

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

I come with a song for the

a - - - bove. _____

a - - - bove. _____

B *Andante sostenuto.* (♩ = 56.)

pp

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

dolciss.

Act III.
First Tableau.
A prison at Gaza.

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

Scene I.

Andante.

Samson.

SOPRANOS.

CALLOS.

TENORS.

BASSES.

PIANO.

Andante. (♩ = 76.)

fp fp fp fp fp fp fp

fp fp fp fp

fp fp fp fp

fp

fp fp fp fp

fp fp fp fp

fp fp

fp fp fp fp

fp fp

fp fp

fp

p

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

Curtain rises.

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

B Samson.

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

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

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

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

C

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

espress. R.H.

espress.

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

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

fp

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

f

D Chorus. (behind the Scenes.)

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

TENORS.

p Sam - son.

BASSES.

p Sam - son, What to

D

p

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

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

us doth it tok - - - en?

Samson.

E

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

E

fp

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

fp *cresc.*

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

dim. *p* *fp*

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

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

f

F Poco animato.
SOPRANOS.

152

CALLOS. God meant thou should'st

TENORS. God meant thou should'st take the com -

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

BASSES.

F

p

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

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

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

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

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

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

G**Samson.**

sf
senza rall.
Brothers! your com-

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

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

G
fp

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

fp *fp*

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

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

p *sf*

H Poco più animato.

Let me a-lone thine anger bear! —

Punish-ing me —

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

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

H Poco più animato.

cresc.

Thine Is-ra-el spare! —

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

ff
He to Del-i-lah

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

ff
He to Del-i-lah

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

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

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

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

Let them e - scape! Let them not die!

Why thy

Samson! What to us doth it

pp

pp

pp

pp

pp

pp

K

vow to God hast thou broken?

to - - - ken?

pp

Second Tableau.

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

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

Scene II.

Il doppio più Lento.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

Chorus.

PIANO.

Il doppio più Lento.

p

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

162

Allegretto.

A dolce.

Dawn now on the hill-tops heralds the day:

div.

dolce.

Dawn now on the hill-tops heralds the day:

div.

A Allegretto. (♩ = 76.)

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

Stars and torches in its light fade a-way!

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

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

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

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

lone makes us bright and gay. The breeze of the

lone makes us bright and gay. The breeze of the

div.

div.

Pi

B

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

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

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

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

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

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

か
か

か
か

8

tend - ed. Fill high for thy

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

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

mf *p*

B

es!
Chorus.

p Sam - son! in thy

p Sam - son!

p Sam - son! Sam - son!

B

Sam - son! in thy pleasure we share!

simile.

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

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

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

Più Allegro. (♩ = 96.)

na - - - - - tion!

f *ff*

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

f *div.*

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

f *div.*

f

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

f

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

f

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!

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 is two sharps (F# and C#), and the time signature is common time. The vocal line begins with a fermata over a whole note, followed by a series of eighth notes. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamic markings include *ff* and *sf*.

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 the lyrics "i - lah! give thanks to our God! Je - ho - vah trem - bles at his aw - ful". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking is *p*.

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

The third system of the musical score. The vocal line continues with the lyrics "nod! Con - sult we now what his God - head ad - vis - es,". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

fp

The fourth system of the musical score. The vocal line continues with the lyrics "E'en while we bow the sa - cred in - cense ris - -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking is *fp*.

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

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

H Allegro moderato. (♩ = 112.)

es!

f

mf Da - gon, be

p

mf **Delilah.**

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

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

ev - er prais'd! He, my weak arm hath aid - ed, And my

He, thy weak arm hath aid - ed, And thy faint heart he rais'd when our

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

last — hope had faded. O thou,

tr

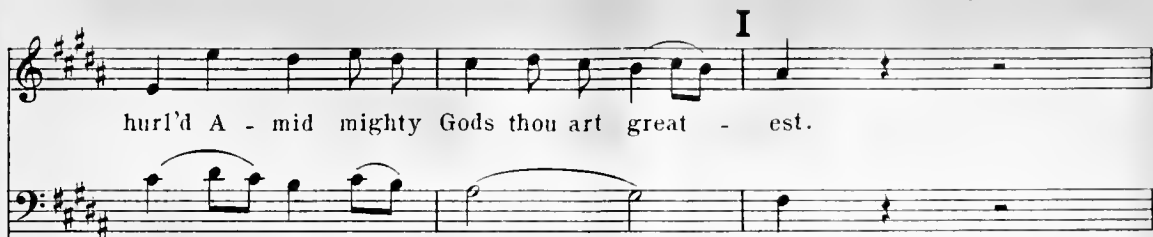
O thou, ruler o - ver the world, Thou who

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

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

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

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



Gods — thou art — great - - - est.

Chorus.

p

Thy blessing scat - ter, With

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!

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a forte (f) dynamic.

Delilah.

Ac - cept, O Lord sub - lime,

High Priest.

Ac - cept, O

The second system consists of four staves. The top two staves are vocal lines for Delilah and High Priest. The bottom two staves are piano accompaniment. The piano part starts with a forte (f) dynamic, then a dim. (diminuendo) marking, and ends with a piano (p) dynamic.

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

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

The third system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a forte (f) dynamic.

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

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

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

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

cresc. *fp*

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

79

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

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

K
p

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

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

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

L *con brio.*

con brio. Dagon shows his pow - er,

Dagon shows his pow - er,

f *dim.* *p*

See the new flame tow - er!

See the new flame tow - er! Burn - ing bright a -

Burn - ing bright a - mid - smouldring

mid - smould'ring ash - es,

ash - - es,

p

Da - gon shows his pow - er

p

Da - gon shows his pow - er

Detailed description: This system contains the first two vocal phrases. The first vocal line starts with 'ash - - es,' followed by a rest. The second vocal line begins with a piano (*p*) dynamic and the phrase 'Da - gon shows his pow - er'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

See the new flame tow - er!

See the new flame tow - er!

Detailed description: This system contains the second two vocal phrases. The first vocal line has a rest followed by 'See the new flame tow - er!'. The second vocal line begins with 'See the new flame tow - er!'. The piano accompaniment continues with the same rhythmic pattern as the first system.

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

f

Our Lord of light, De -

Burn - ing

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

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

scending o'er us flash-es!

Lo! the God

bright A - mid smould'ring ash - es.

eth;

All his - peo - ple - fear -

Whom we worship now ap - pear - eth;

And all his - peo - ple

M

legg.

eth. Ah!

fear - eth.

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

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

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

M

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

Ah!

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

p Ah!

p Ah!

p Dagon shows his pow - er!

p

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

p
Ah!

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

nod!
nod!

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

f

fear - eth his rod!

fear - eth his rod!

f *dim.*

High Priest (to Samson.)

p

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

p

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

And on thy knees his grace im - plore!

(To the lad.)

Maestoso. Quasi Recit. (♩ = 76.)

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

The first system features a vocal line in bass clef and piano accompaniment in treble and bass clefs. The piano part consists of sustained chords in the right hand and a rhythmic accompaniment in the left hand. The vocal line begins with a rest followed by a series of notes.

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

N

The second system continues the vocal line and piano accompaniment. A large 'N' is placed above the vocal line. The piano accompaniment features a prominent bass line with a '2da.' marking. The system concludes with a 'molto esp.' marking.

Samson.

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

The third system is for the character Samson. It includes a vocal line and piano accompaniment. The piano part has a long, sustained chord in the right hand. The vocal line has a long note at the end of the phrase.

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

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

The fourth system is marked 'Allegro moderato' and features a vocal line and piano accompaniment. The piano part has a rhythmic accompaniment with a 'p' marking. The vocal line begins with a rest and then continues with notes.

cresc.

The fifth system shows the piano accompaniment for the final part of the page. It features a 'cresc.' marking and a complex rhythmic pattern in both hands.

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

Dance.

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

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

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

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

This system contains the vocal melody and piano accompaniment for the first system. It features two vocal staves and two piano staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The lyrics are: "wor - ship ap - pear - eth; All his peo - ple fear - eth his".

This system contains the piano accompaniment for the second system. It features two piano staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The music consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

rod.

rod.

This system contains the piano accompaniment for the third system. It features two piano staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The music consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The dynamic marking *ff* is present. The word "rod." is written below the staves.

ff

ff

This system contains the piano accompaniment for the fourth system. It features two piano staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The music consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The dynamic marking *ff* is present. A tempo marking $(\text{♩} = \text{♩})$ is shown at the beginning.

ff

ff

This system contains the piano accompaniment for the fifth system. It features two piano staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The music consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The dynamic marking *ff* 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-quisht the

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

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

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

Ha! _____ Kept us from harm.

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

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 -

P
Ha! Ha!

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

P

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

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

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

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

ry! Glo - ry! Glo - ry!

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

ry! ry! ry!

Allegro moderato. (♩ = 144.)

f *dim.*

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

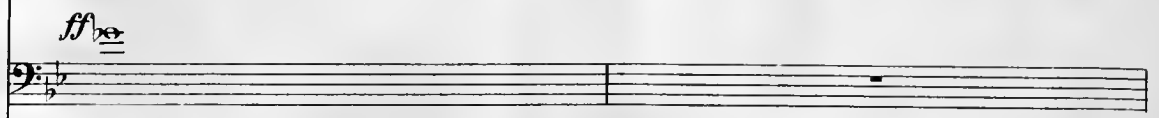
all in this place.

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

ff
Ha!



ff
Ha!



ff
Ha!



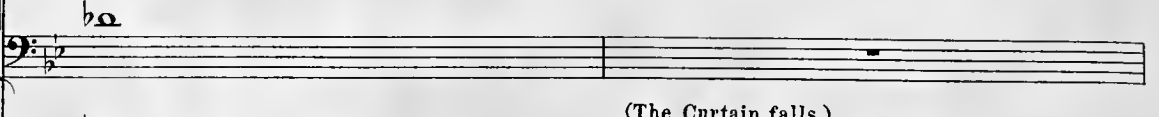
ff
Ha!



ff
Ha!



ff
Ha!



(The Curtain falls.)

