

SAINT-SAENS

SAMSON AND DELILAH

Vocal Score

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S A M S O N  
A N D  
D E L I L A H

An Opera in Three Acts

By

CAMILLE SAINT-SAËNS

The Original French Text by  
FERDINAND LEMAIRE

English Version by  
NATHAN HASKELL DOLE

Ed. 1759



G. SCHIRMER, Inc., NEW YORK



## DRAMATIS PERSONÆ

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

*(Chorus of Hebrews and Philistines)*



# INDEX

ACT I		Page
Scene I. SAMSON and HEBREWS (Chorus, S.A.T.B.).....		9
Pause and stand, Oh my brothers! ( <i>Arrêtez, ô mes frères!</i> ) [SAMSON]...		31
And fall down on your knees ( <i>Implorons à genoux</i> ) [SAMSON].....		39
Scene II. ABIMELECH, SAMSON, and HEBREWS (Chorus, S.A.T.B.).....		48
Your God whom ye implore ( <i>Ce Dieu que votre voix</i> ) [ABIMELECH].....		50
Israel! break your chain! ( <i>Israël! romps ta chaîne!</i> ) [SAMSON].....		58
Scene III. THE HIGH PRIEST and the FIRST and SECOND PHILISTINES..		66
Scene IV. The same, plus A PHILISTINE MESSENGER.....		70
Curse you and your nation for ever ( <i>Maudite à jamais soit la race</i> )		
[THE HIGH PRIEST].....		71
Scene V. AN OLD HEBREW and HEBREWS (Chorus, T.B.).....		76
Scene VI. SAMSON, DELILAH, the OLD HEBREW, PHILISTINES (Chorus, S. A.), and HEBREWS (Chorus, T.B.).....		81
Be they worn as crowns ( <i>Voici le printemps</i> ) [Chorus, S. A.].....		81
I come with a song for the splendor ( <i>Je viens célébrer la victoire</i> )		
[DELILAH, SAMSON, and the OLD HEBREW].....		84
Dance of the Priestesses of Dagon.....		92
The Spring with her dower ( <i>Printemps qui commence</i> ) [DELILAH]....		96
ACT II		
PRELUDE.....		102
Scene I. DELILAH.....		104
O Love! of thy might let me borrow! ( <i>Amour, viens aider ma faiblesse</i> )..		105
Scene II. DELILAH and the HIGH PRIEST.....		111
That vengeance now at last may find him ( <i>Il faut, pour assouvir ma haine</i> ).....		127
Scene III. DELILAH and SAMSON.....		139
My heart, at thy dear voice ( <i>Mon cœur s'ouvre à ta voix</i> ) [DELILAH]....		155
ACT III		
<i>First Tableau</i>		
Scene I. SAMSON and HEBREWS (Chorus, S.A.T.B.).....		182
<i>Second Tableau</i>		
Scene II. DELILAH, the HIGH PRIEST, and PHILISTINES (Chorus, S.A.T.B.)		198
<i>Divertissement: Dance (Ballet) Bacchanale.....</i>		204
Scene III. DELILAH, SAMSON, the HIGH PRIEST, and PHILISTINES (Chorus, S.A.T.B.).....		220
Deadly sadness filleth my soul ( <i>L'âme triste jusqu'à la mort</i> ) [SAMSON]..		223
Dagon, be ever praised! ( <i>Gloire à Dagon!</i> ) [DELILAH and the HIGH PRIEST].....		240

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# SAMSON AND DELILAH

Opera in three Acts

## Act I

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

Samson is among them.

### Scene I

CAMILLE SAINT-SAËNS

Moderato (66 = ♩)

Samson

SOPRANO

ALTO

TENOR

BASS

Chorus

PIANO

Moderato

*pp*

*p*

First system of musical notation. The right hand features a continuous eighth-note melody. 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 accompaniment includes a *cresc.* (crescendo) marking. A treble clef is introduced in the left hand at the end of the system.

Third system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment continues with chords and single notes.

Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment includes a *mf* (mezzo-forte) marking. A treble clef is introduced in the left hand at the end of the system.

Fifth system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment includes a *f* (forte) marking. A treble clef is introduced in the left hand at the end of the system.

Sixth system of musical notation. The right hand continues the eighth-note melody. The left hand accompaniment includes a *dim.* (diminuendo) marking. A bass clef is introduced in the left hand at the end of the system.

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving bass lines.

Second system of piano accompaniment. The right hand continues the melodic development with some rests, and the left hand maintains the harmonic structure.

Third system of piano accompaniment, marked with a section symbol 'A' and the dynamic marking 'pp'. The right hand has a more active melodic line, while the left hand is mostly chordal.

**Chorus (Behind the curtain)**

**SOPRANO** *pp*  
God!  
Dieu!

**ALTO** *pp*  
God!  
Dieu!

**TENOR** *pp*  
God!  
Dieu!

**BASS** *pp*  
God!  
Dieu!

Vocal staves for Soprano, Alto, Tenor, and Bass. Each part begins with a rest followed by the lyrics "God! Dieu!" in a long note. The dynamic marking is *pp* for all parts.

Fourth system of piano accompaniment, marked with the dynamic 'p'. The right hand has a melodic line with some rests, and the left hand provides harmonic support.



*sotto voce*

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

*sotto voce*

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

*sotto voce*

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

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

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

*sotto voce*

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

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

*cresc.*

*cresc.*  
 heark en! Thy chil - dren save,  
 - è - - re De tes en - fants

*cresc.*  
 heark - en! Thy chil - dren save,  
 - è - - re De tes en - fants

*cresc.*  
 Thy chil - dren save As they kneel in de -  
 De tes en - fants t'im - plo - rant à ge -

*cresc.*  
 our pe - ti - tion heark - en!  
 - cou - - - - - te la pri - è - - - re

Thy chil - dren save As they  
 De tes en - fants t'im - - plo - -

Thy chil - dren save As they  
 De tes en - fants t'im - - plo - -

spair, Thy chil - dren save  
 - nous, De tes en - fants

Thy chil - dren save  
 De tes en - - fants

*mf* *f*

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

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

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

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

*p* *sotto voce*  
 spair! Heed thou their pray'r while  
 -noux! Prends en pi - tié ton

*p* *sotto voce*  
 spair! Heed thou their pray'r while  
 -noux! Prends en pi - tié ton

*p*  
 spair!  
 -noux!

*p*  
 spair!  
 -noux!

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

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

*sotto voce*  
 Heed thou their  
 Prends en pi -

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

*cresc.*



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

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

en!  
 -re!

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

*dim.* *p*

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

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

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

Oh! let thy  
*Que sa dou*

Oh! let thy  
*Que sa dou -*

Oh! let thy  
*Que sa dou -*

*colp*



wrath - leur give dé - place to lov - ing care!  
 - leur dé - sar - me ton cour - roux!

wrath - leur give dé - place to lov - ing care!  
 - leur dé - sar - me ton cour - roux!

wrath - leur give dé - place to lov - ing care!  
 - leur dé - sar - me ton cour - roux!

*pp* *pp*

**B**

*pp*

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

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

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

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

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

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

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and several rests. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, often beamed in pairs or groups of four.

The second system continues the piece. The upper staff has a more active melodic line with many beamed notes. The lower staff maintains the eighth-note accompaniment, with some notes beamed in groups of four.

The third system shows a change in the bass line. The upper staff continues with its melodic line. The lower staff now features a more complex rhythmic pattern with eighth notes and some beaming.

The curtain rises.

The fourth system is marked with "cresc." in the lower staff. The upper staff has a melodic line with some notes marked with an accent (>). The lower staff has a bass line with a dynamic increase, indicated by the "cresc." marking.

The fifth system concludes the page. The upper staff features a melodic flourish with a final note marked with an accent (>). The lower staff continues with the accompaniment, ending with a final chord.



**C**

*Tutti div.*

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

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

*Tutti div.*

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

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

*unisono*

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

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

*unisono*

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

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

light! - nu? Ah! Mais, all the vai - ne -

light! - nu? Ah! Mais, all the vai - ne -

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

light! - nu?

*dim.*

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

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

dore him; Deaf to my cry he giv - eth no re -  
- plo - re; Sourd à ma voix, il ne me ré - pond

*p*

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

*più cresc.*

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

*più cresc.*

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

*più cresc.*

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

*più cresc.*



nigh!  
bras!

*f*

**D** Allegro non troppo (126 = ♩)

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

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

**Allegro non troppo**

*f*

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

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

Our tribes a -  
 Et sous leur

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

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



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

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

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

*f*  
 Our tribes a -  
*Et sous leur*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

wore?  
- bus?

wore?  
- bus?

wore?  
- bus?

wore?  
- bus?

Lord!  
Dieu!

Lord!  
Dieu!

Lord!  
Dieu!

Lord!  
Dieu!

Hast thou for-got  
As - tu rom - pu

Hast thou for-got  
As - tu rom - pu

Hast thou for-got  
As - tu rom - pu

Hast thou for-got  
As - tu rom - pu

*dim.*

*p*

*f*

*dim.*

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

*dim.*

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

*dim.*

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

*dim.*

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

**E**

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

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

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

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

**E**

sore?  
- çus?

sore?  
- çus?

sore?  
- çus?

sore?  
- çus?

*espress.*

**Samson** (emerging from the throng  
at the right.)

**F**

Pause and stand, Oh my brothers!  
Ar-rê-tez, ô mes frè-res!

*cresc.* *fp*

and bless the ho-ly name Of the God of your fathers.  
Et bé-nis-sez le nóm Du Dieu saint de nos pè-res! *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  
*Car l'heu-re du par-don Est peut-être ar-ri-ré-e!* *Oui, j'en-*

*espress.*

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

*poco sf > pp*

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

*p espress.*

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

*cresc.*

*p*



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

*cresc.* *fp* *f* *fp*

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

*f* *f* *f* *f* **G**

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

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

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

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

*p* *p* *p* *p* *molto espress.* *fp*

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

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

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

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

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

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

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

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

Rit. -

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

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

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

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

*cresc.*      *f*      Rit. -

*dim.*

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

*dim.*

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

*dim.*



**H****Samson**

Allegro moderato (♩ = ♩)

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

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

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

spake by His thun-ders; His glo-ry He hath  
*- ler ses o-ra-cles, Et ral-lu-mé ta*

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

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

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

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



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

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

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

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

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

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

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

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

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

*p*

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

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

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

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

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

*pp*

I Allegro (138 = ♩)

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

*p* *molto cresc.* - *fp*

Red.

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

*mf*

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

*dim.* *p*

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

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

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

*sf*



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

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

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

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

*cresc. -*

**K**

eth!  
-es!

*f.*  
Lo! the spir- it of the  
Ah! le souf- fle du Sei-

*f.*  
Lo! the spir- it of the  
Ah! le souf- fle du Sei

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

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

**K**

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

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

ed!  
- me!

ed!  
- me!



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

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

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

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

test - - - ed!  
 -fâ - - - me!

test - - - ed!  
 -fâ - - - me!

ed!  
- me!

We will march at his  
Et marchons a - vec

ed!  
- me!

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

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

We will march at his  
Et marchons a - vec

side;  
lui

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

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

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

side;  
lui

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

*energico*

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

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

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

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

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

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

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

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

**L** *ff*

For the Lord  
Jé - ho - vah!

*ff*

For the Lord  
Jé - ho - vah!

*ff*

For the Lord,  
Jé - ho - vah!

*ff*

For the Lord  
Jé - ho - vah!

For the Lord  
Jé - ho - vah!

**L** *ff*

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

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

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

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



div.

arm shall de - fend us!  
rend les - - pé - ran - - ce!

arm shall de - fend us!  
rend les - - pé - ran - - ce!

arm shall de - fend us!  
rend les - - pé - ran - - ce!

arm shall de - fend us!  
rend les - - pé - ran - - ce!

*ff*

3

3



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

## Scene II

Allegro moderato (116 = ♩)

First system of piano introduction. Treble clef, key signature of two flats (B-flat, E-flat), common time. Dynamics include *f* and *sf*. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Treble clef, key signature of two flats. Dynamics include *sf* and *p*. The bass line continues with eighth-note accompaniment, and the treble line has a melodic line with slurs.

Abimelech

Vocal line for Abimelech, first system. Bass clef, key signature of two flats. Lyrics: Who dares toraise the voice of pride? Do slaves with scorn re-vile their  
*Qui donc é - lève i - ci la voix? En - cor ce vil troupeau d'es-*

Piano accompaniment for Abimelech, first system. Treble and bass clefs, key signature of two flats. Dynamics include *p*. The piano part is mostly sustained chords.

Vocal line for Abimelech, second system. Bass clef, key signature of two flats. Lyrics: masters? Who oft in vain our strength have tried Would they now in -  
*- cla - ves, O - sant tou - jours bra - ver nos lois Et voulant bri -*

Piano accompaniment for Abimelech, second system. Treble and bass clefs, key signature of two flats. Dynamics include *fp* and *sempre p*. The piano part features a more active bass line with eighth notes and a treble line with chords and a triplet.

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

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

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

mock your fears!  
 vos vain - queurs!

# A Più allegro (192 = ♩)

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

call. \_\_\_\_\_ He lets you still in  
*cris, \_\_\_\_\_ Et vous l'o-sez pri-*

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

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



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

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

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

Fin.

**B**

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

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The lyrics are: "yield? — Je - ho - vah to Da - gon com - Dieux, — Gui - dant de son bras re - dou -". The piano accompaniment features a complex texture with many chords and some sixteenth-note passages. A fermata is placed over the first measure of the piano part.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "par - ing, Who for us win - neth the field. - ta - ble Nos guer - riers vic - to - ri - eux?". The piano accompaniment continues with similar complex textures and chordal structures.

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "— Nay! — your tim - id God fears and trem - bles When — Vo - tre di - vi - ni - té crai - ti - ve, Trem - -". The piano accompaniment features a mix of chords and melodic lines.

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

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "Da - gon be - fore him is seen: — He, the plain - tive - blan - te fuy - ait de - vant lui, — Com - me la co -". The piano accompaniment features a mix of chords and melodic lines, ending with a fermata.



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

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

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

keen!  
 - suit!

*p sempre*

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

*cresc.*

end!  
 - blé!

*fp*

**A**

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

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

irel Dieu. Yea! Oui, all the heavenly  
*l'an-ge des té-*

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

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

*p*

*Ad.*

(152 = ♩)

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

*cresc.* *fp*

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

*p sempre*

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

*Ad.*



E

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

Chorus of Israelites

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

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

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

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

*f*



Abimelech *f*

Give  
Ar -

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

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

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

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

*p* *f*

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

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

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

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

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

*p* *ff*

## Samson

Stesso tempo ( $\text{♩} = \text{♩}$ )

*f*

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

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

*dim.* *p*

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

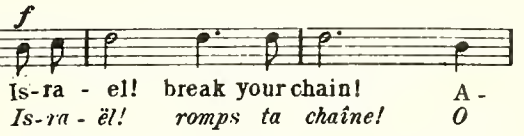
ho - vah, God of light, Hear our prayer as of yore! And for thy peo - ple  
 toi, Dieu de lu - miè - re, Comme aux jours d'au - tre - fois Ex - au - ce ma pri -

Chorus of Israelites



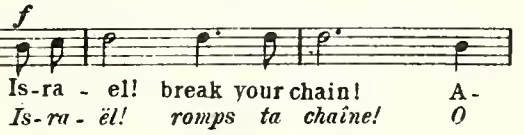
fight: Let the right win once more!  
- ère, Et com-bats pour tes lois!

SOP. & ALTO unis.



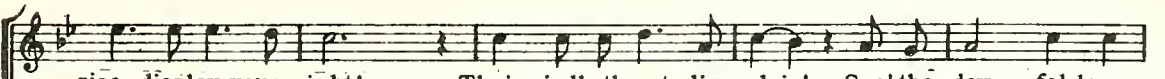
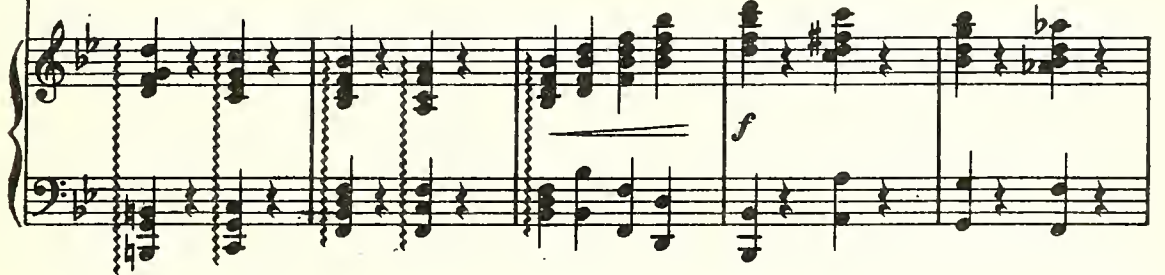
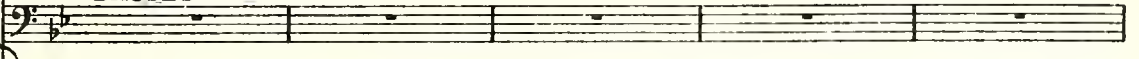
Is-ra - el! break your chain! A -  
Is-ra - ël! romps ta chaîne! O

TENORS

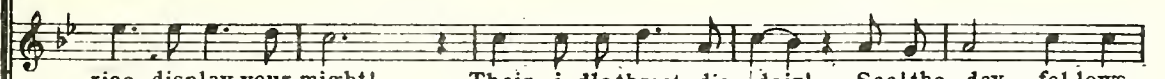


Is-ra - el! break your chain! A -  
Is-ra - ël! romps ta chaîne! O

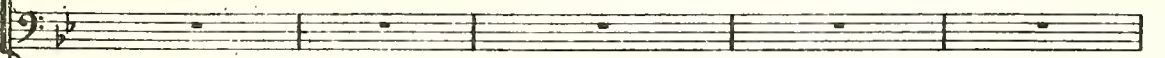
BASSES



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



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





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

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

The first system consists of three staves. The top two staves are vocal lines in G major with a key signature of one flat (F major). The bottom staff is a piano accompaniment in G major with a key signature of one flat, featuring a steady bass line and chords in the right hand.

Samson G

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

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

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

The second system consists of four staves. The top staff is a vocal line starting with a fermata and a 'G' time signature. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a piano accompaniment in G major with a key signature of one flat, featuring a steady bass line and chords in the right hand. A piano dynamic marking 'p' is present in the final measures.



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

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

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

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

## H

day!  
- an! A -  
0

SOP. & ALTO *ff*  
Is-ra - el, break your chain! A -  
Is-ra - ël! romps ta chaîne! 0

TENOR *ff*  
Is-ra - el, break your chain! A -  
Is-ra - ël! romps ta chaîne! 0

BASS *ff*  
Is-ra - el, break your chain! A -  
Is-ra - ël! romps ta chaîne! 0

*cresc.*  
*f*

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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



Now a - rise,  
lè - ve - toi!

now a - rise!  
lè - ve - toi!

Now a - rise,  
lè - ve - toi!

now a - rise!  
lè - ve - toi!

Now a - rise,  
lè - ve - toi!

now a - rise!  
lè - ve - toi!

*ff*

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

**I**

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

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

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

### Scene III

The Same, the High Priest, Attendants, Guards.

Stesso tempo

ff *dim.*

The piano introduction consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a fortissimo (ff) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one flat (B-flat) and contains a steady accompaniment of eighth notes.

The High Priest

*f*

What see I?  
Que vois - je?

*p*

The vocal line for The High Priest begins with a fortissimo (f) dynamic. The lyrics are "What see I? / Que vois - je?". The piano accompaniment continues with the same rhythmic pattern as the introduction, with a piano (p) dynamic marking.

A - bim-e-lech!  
A - bi-mé-lech!

By slaves struck down and, dy - ing!  
frappé par des es - cla - ves!

The vocal line continues with the lyrics "A - bim-e-lech! / A - bi-mé-lech!". The piano accompaniment remains consistent with the previous section.

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

To arms! Pur-  
*Cou-rons, cou-*

sue the fly - - ing!  
*-rons, mes bra - - ves!*

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

For the  
*é - cra-*

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

*cresc.*

**First Philistine** **A**

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



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

weighted With heav - y load of chains.  
*chaf - nes Sou - duin vont menlu - cer.*

### Second Philistine

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

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



# The High Priest

*f*

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

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

*cresc.*

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

*f*

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

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

*rit.*

Scene IV

**B**

A Philistine Messenger

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

arm?  
bras?

**B**

(♩ = 92)

*pp a tempo*

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

path.  
- son. Come! why \_\_\_\_\_  
Quit - tons \_\_\_\_\_

**First Philistine**

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

**Second Philistine**

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

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

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

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

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

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

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

**C** Il doppio più Lento

*pesante*

**ff**

### The High Priest

**f**

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

**fp** **mf**



I fain — your race from Earth would sever And leave no trace to tell:  
*Je veux — en ef-fa-çer la tra-ve, Les a-brûver de fiel!*

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

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

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



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

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note followed by a quarter note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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

The second system continues the musical piece. The vocal line has a dynamic marking of *f* (forte). The piano accompaniment has a dynamic marking of *ff* (fortissimo). The key signature remains three flats. The piano accompaniment includes a section with a *fp* (fortissimo piano) marking.

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

The third system of music features a vocal line and piano accompaniment. The vocal line has a dynamic marking of *f*. The piano accompaniment has a dynamic marking of *p* (piano). The key signature remains three flats. The piano accompaniment includes a section with a *mf* (mezzo-forte) marking.

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

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a dynamic marking of *f*. The piano accompaniment has a dynamic marking of *f*. The key signature remains three flats. The piano accompaniment includes a section with a *f* marking.

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

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

*molto cresc.*

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

**The Messenger and the First Philistine**

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

**The Second Philistine**

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

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

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

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

The musical score consists of two vocal staves (soprano and bass) and a piano accompaniment. The vocal lines are in French and English. The piano part features a complex texture with many sixteenth and thirty-second notes, creating a sense of urgency and drama.

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

The piano accompaniment continues with a dense, rhythmic pattern of chords and moving lines in both hands. The texture is thick and dramatic, reflecting the action described in the text above.

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

The piano accompaniment continues with a dense, rhythmic pattern of chords and moving lines in both hands. The texture is thick and dramatic, reflecting the action described in the text above. The score includes dynamic markings such as *dim.* and *p*.



### Scene V

Stesso tempo

pp  
Red.

sempre pp

pp  
Red.

**A** Andantino (♩ = ♩)

Hebrew old men  
Basses of the Chorus

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



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

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a swell and contains the lyrics: "swell! ——— God is the Lord! ——— In His pow'r and His glo - ry, nel! ——— Il a dai - gné ——— dans sa tou - te - puis - san - ce". The piano accompaniment starts with a piano (*p*) dynamic and features sustained chords in both hands.

He hath sav'd Is - ra - el! ——— Through Him weak arms have triumpho'er the  
 Se - cou - rir Is - ra - ël! ——— Par lui le faible est de - ve - nu le

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "He hath sav'd Is - ra - el! ——— Through Him weak arms have triumpho'er the Se - cou - rir Is - ra - ël! ——— Par lui le faible est de - ve - nu le". The piano accompaniment continues with sustained chords.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "mas - ters: Whose might op - prest them sore. ——— Up - on their maî - tre Du fort qui l'op - pri - mait! ——— Il a vain -". The piano accompaniment continues with sustained chords.

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "heads He hath heapt dire dis - as - ters: They will mock Him no' more! ——— - cu l'or - gueil - leux et le traî - tre Dont la voix l'in - sul - tait! ———". The piano accompaniment continues with sustained chords.

## An aged Hebrew

**B<sub>p</sub>**

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

**B**

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

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

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

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

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

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

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



*f*

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

The first system of the score features two vocal staves in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal lines begin with a fermata over the word 'spair!' followed by the lyrics 'Praise ye Je - ho - vah! Tell all the wondrous sto-ry! Your fers!'. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. A dynamic marking of *f* (forte) is placed above the first vocal staff.

*dim.*

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

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

The second system continues the vocal and piano parts. The vocal lines are marked with *dim.* (diminuendo) and include the lyrics 'Psalms of praise loud-ly swell! God is the Lord! In His pow'r and His -tez vers l'E - ter - nel. Il a dai - gné dans sa tou - te - puis -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *dim.* marking above the first vocal staff.

*p* **E**

glo - ry He hath sav'd Is - ra - el! \_\_\_\_\_  
 - san - ce Se - cou - rir Is - ra - èl! \_\_\_\_\_

*p*

glo - ry He hath sav'd Is - ra - el! \_\_\_\_\_  
 - san - ce Se - cou - rir Is - ra - èl! \_\_\_\_\_

**E** *p* *dim.*

The third system contains the vocal and piano parts for the phrase 'glo - ry He hath sav'd Is - ra - el! - san - ce Se - cou - rir Is - ra - èl!'. The vocal lines are marked with *p* (piano) and feature a dynamic shift to **E** (crescendo). The piano accompaniment includes a **E** marking and a *dim.* marking. The piano part has a melodic line in the right hand and a bass line in the left hand.

*pp*

The fourth system is primarily piano accompaniment, starting with a *pp* (pianissimo) dynamic marking. It features a complex melodic line in the right hand and a bass line in the left hand, ending with a key signature change to two sharps (F# and C#).



# Spring Chorus

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

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

## Scene VI

Un poco più lento (♩ = 76.)

*sempre pp*

*Red.*

*sempre con Pedale*

**PHILISTINE WOMEN**

**SOPRANO** *dolciss.*

Be they worn as crowns by thy conquering band.

*Voi - ci le prin-temps nous por-tant des fleurs*

**ALTO** *dolciss.*

Be they worn as crowns by thy conquering band.

*Voi - ci le prin-temps nous por-tant des fleurs*

*pp*

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

*Pour or - ner le front des guer-riers vain - queurs!*

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

*Pour or - ner le front des guer-riers vain - queurs!*

With light glad-some voi - es, — 'Mid glowing ros - es. — While all re -  
*Mê - lons nos ac - cents aux — par-fums des ro - ses — A peine é -*

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

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

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

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

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

light, Youth's spring time bright, — The beauty that charms the heart at the  
ciel, printemps de nos jours, — Doux char-me des yeux, es - poir des a -

light, Youth's springtime bright, — The beauty that charms the heart at the  
ciel, printemps de nos jours, — Doux char-me des yeux, es - poir des a -

*pp*

sight: — The love that en - tranc - es — And new love  
- mours! — Pé - nè - tre les cœurs, ver - se dans les

sight: — The love that en - tranc - es — And new love  
mours! — Pé - nè - tre les cœurs, ver - se dans les

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

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



bove!  
jours!

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

bove!  
jours!

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

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

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

a - - bove .  
tou - - jours!

a - - bove .  
tou - - jours!

**B** **Andante sostenuto** (♩ = 56.)  
*pp*

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

*dolcissimo*



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

*sempre pp*

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

*sempre legato*

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

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

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

*pp*  
*crese.*  
*dim.*

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

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

*p*

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

stern self de - ri - - al.  
*voix qui me pres - se!*

*es.*  
 - ne! **The old Hebrew**

*p*

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

**C** *crese.*

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

vic - - es.  
 - gè - - re;

spell with right a - larms me! O quench those eyes whose brightness  
 sens, trouble mon â - - me! Et de ses yeux é - teins la

*crese.*

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

*dim.* *pp*

**D** *dol.* **Delilah**

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

*crese.* *p*

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

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

**D** *sempre legato* *pp*



far are my warm ca - res - es, There a -  
 - sers le sont plus en - co - re; Et le  
 that my heart op - press - es, Burn - ing a -  
 - te qui me dé - vore, Et qu'el - le ra -  
 Ac - curst art thou,  
 Mal - heur à toi,

wait thee, Love, joy that bless - es, And all that  
 suc de la man - dra - go - re Est moins su -  
 new at this hour Be - fore  
 - vice en ce lieu, A - pai -  
 if 'neath her charm thou fall - est, If  
 si tu su - bis les char - mes De



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

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

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

*cresc.* *dim.*

*cresc.* *dim.*

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

him who his weak - ness con - -  
 - gneur, pour ce - lui qui l'im - -

giv - est heed,  
 que - le miel!

*pp*

fly — to thy sheltering breast: There, on thy heart, I will sweetly rest,  
 - po - se - la sur ton cœur Comme un sa - chet - de douce o - deur,  
 fess - es! . Ah! Lord pit - y —  
 - plo - re! Ah! pi - tié, Sei -

Ah! then thy tears are vain; in vain thou call - est On heav'n to  
 Ja - mais tes yeux n'auront as - sez de lar - mes Pour dé - sar -

*cresc.* **E**  
 Filling thy soul with rapture ten - der!  
 Dont la senteur est en - i - van - te!  
*cresc.* *sf.*  
 him who his weak - ness con - fess es!  
 - gneur, pour ce - lui qui t'im - plo - re!  
*cresc.*  
 save from the fruits of thy deed!  
 - mer la co - lè - re du ciel!

*cresc.* **E** *Red.*  
*più cresc.* *sf.*

Come, o  
 Ah! ———

*p*  
 O  
 Sci —

*marcato*      *dim.*      *p*

On heavn to save from the fruits — of thy  
 Pour dé - sar - mer — la co - lè - re du

*p*      *pp*

come! ———  
 viens! ———

God! ———  
 - gneur! ———

deed! ———  
 ciel! ———

*Red.*

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

### Dance of the Priestesses of Dagon

**F** Allegretto (104 = ♩)

*sempre pianissimo*

*leggieramente*



First system of musical notation, measures 1-3. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

Second system of musical notation, measures 4-6. The right hand continues the melodic line. The left hand includes a section labeled "L.H." in the middle measure, indicating a specific hand or technique.

Third system of musical notation, measures 7-9. The right hand continues the melodic line. The left hand features a bass line with a flat sign (b) in the first measure.

Fourth system of musical notation, measures 10-12. The right hand continues the melodic line. The left hand features a bass line with a sharp sign (#) in the first measure. A large "H" is written above the first measure of the right hand.

Fifth system of musical notation, measures 13-15. The right hand continues the melodic line. The left hand features a bass line with a sharp sign (#) in the first measure. Dynamic markings "p" are present at the end of the system.

Sixth system of musical notation, measures 16-18. The right hand continues the melodic line. The left hand features a bass line with a sharp sign (#) in the first measure. Dynamic markings "p" are present at the end of the system.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs, while the bass staff provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the final note of the treble staff.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and a fermata at the end. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with slurs and a fermata. The bass staff has a consistent accompaniment.

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

Fifth system of musical notation. The treble staff contains a melodic line with slurs and a fermata. The bass staff has a consistent accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with slurs and a fermata. The bass staff continues with its accompaniment.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, including accents and slurs. The key signature has two flats.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity and includes dynamic markings such as *pp* and *ppp*.

Third system of musical notation, showing further development of the melodic and harmonic material. It includes various articulations and dynamic changes.

Fourth system of musical notation, marked with a large **K** (Coda) symbol. It includes the instruction *più pp* and features a section with sixteenth-note runs and slurs. The key signature changes to three sharps.

Fifth system of musical notation, continuing the sixteenth-note passages and complex rhythmic patterns. It includes dynamic markings like *pp* and *ppp*.

Sixth system of musical notation, concluding the piece with the instruction *sempre più pp*. It features dense sixteenth-note textures and complex harmonic structures.



**L** Andante (♩ = 4)

Delilah *dolce*

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

*dolcissimo*

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

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

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

Our  
Tout

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



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

*cresc.* **M** Poco animato.

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

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

*cresc.*

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

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

*sf*

part. \_\_\_\_\_ When  
 -sé! \_\_\_\_\_ A

*f* *p* *dim.* *pp*

Tempo I.

Samson, with her face bent upon him.)

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

stream, and, mourn-ing, I'll dream. My heart I'll sur-  
 -rent, L'attendre en pleu-rant Chas-sant ma tris-

*cresc.* *poco cresc.*

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

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

*accel. dim.*

*accel.*

*mf pp*

*rit.*

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

**The Aged Hebrew**

*rit.*

**The powers of  
L'es-prit du**

*a tempo*

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



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

Red.

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

**P** *Un poco più lento* **Delilah**  
*dolce*  
My heart I'll sur - ren - der  
Chas-sant ma tris - tes - se,  
count - less woes!  
- me les os!

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

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



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

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

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

*Più lento* (Curtain drops)  
 way!  
 - tour!

# Act II

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

## Prelude

Moderato assai (69 = ♩)

PIANO

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

*p* *dim.* *pp tranquillo*

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and slurs.

Second system of musical notation, continuing the piece with various note values and articulation marks.

Third system of musical notation, including a double bar line and a repeat sign in the bass clef.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking in the bass clef.

Fifth system of musical notation, starting with a section marked 'A' and a *f* (forte) dynamic marking, followed by a *dim.* (diminuendo) marking.

Sixth system of musical notation, featuring a *p* (piano) dynamic marking and a *sempre dim.* (sempre diminuendo) marking.

Seventh system of musical notation, concluding with a *pp poco rit.* (pianissimo poco ritardando) marking.



## Delilah (alone)

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

### Scene I

Allegro agitato (160 = ♩)

Delilah Animato

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

*rit.*

Moderato

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

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

*espress.*



**B** Moderato (92 = ♩)

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

*cresc.*

*dim.*

*dim.*

**Delilah**

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

*p* *pp*

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

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

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

In his soul he no lon-ger would cher - ish The  
*Il voudrait 7 en vain - de son â - me Pou-*

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

*rit. dim. Subl. 2nd all. oo*

per - ish, Ev - er - more by re - m - em - brance fed?  
 flam - me Qu'a - li - men - te le sou - ve - nir?

*dim. pp*

*R*

He rests my slave; his feats be - lie him! My  
*Il est a moi c'est mon es - cla - ve! Mes*  
*espress.*

**D** *accel.* *cresc.*

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

*pp accel.*

*rit. Subl.*

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

*cresc.*



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

*f* *a tempo* *p*

**E** *non*  
 arms! O Love!  
 - noux! A - mour!

*cresc.* *f* *p*

of thy might let me bor - row!  
 viens ai - der ma fai - bles - se!

Pour thy poison  
 Ver - se le poi-

through Sam - son's heart!  
 - son dans son sein!

Let him be  
 Fais que, vain

*f* *p*



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

match - less art! When love con -  
 - né de - main! Con - tre là -

*pp*

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

*pp*

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

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

*dim.* *pp*

*rel* *as* *1* *2* *po*

long!  
 - forte!

*for*

(Distant flashes of lightning)

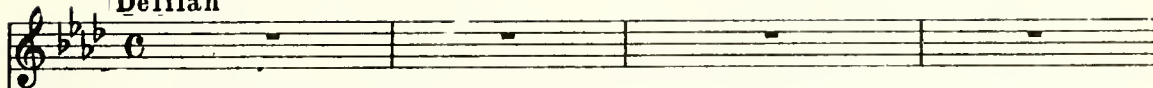
**H**

*pp*

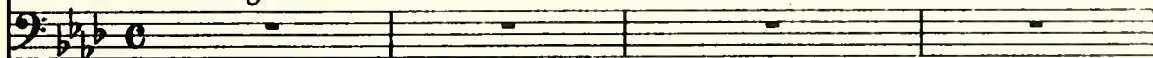
*sempre pp*

## Scene II

Allegro (132 = ♩)  
Delilah



The High Priest  
of Dagon



Allegro (132 = ♩)

The High Priest



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



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

*pp*

Delilah *p*

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

**A**

pas - tor!  
 - vè - re!

**The High Priest**

Our dis -  
 Notre

**B** Andante con moto (88 = ♩)

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

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



Lords! They sack the help-less cit - y: None re-sist - ed their  
 - breux Leur a livré la vil - le. Nos soldats devant

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a fermata over the first measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system of the musical score. The vocal line continues with a similar melodic structure. The piano accompaniment maintains the rhythmic pattern established in the first system.

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

The third system of the musical score. The vocal line has a fermata over the first measure. The piano accompaniment continues with the same rhythmic accompaniment.

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

The fourth system of the musical score. The vocal line continues. The piano accompaniment includes dynamic markings: *f* (forte) and *R.* (ritardando) in the first measure, and *L.* (lento) in the second measure.

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

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

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

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

*f*

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

**C** Delilah (bitterly) *mf*

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

*dim.* *p*

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

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



### The High Priest

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

*cresc.*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in bass clef, starting with a whole rest followed by a melodic phrase in 7/8 time. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A 'cresc.' marking is placed above the piano part.

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

*cresc.*

Detailed description: This system continues the musical score. The vocal line begins with a whole rest, then enters with a melodic line. The piano accompaniment continues with its rhythmic pattern. A 'cresc.' marking is present above the piano part. A large 'D' is written above the vocal staff at the beginning of the system.

**Allegro**

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

Detailed description: This system is marked 'Allegro'. The vocal line starts with a whole rest, then enters with a melodic line. The piano accompaniment is mostly whole rests, with some chords in the left hand. The tempo and mood are indicated by the 'Allegro' marking.

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

*mf* *p*

Detailed description: This system concludes the piece. The vocal line has a melodic phrase. The piano accompaniment features chords in the right hand and a simple bass line in the left hand. Dynamic markings 'mf' and 'p' are used. The system ends with a double bar line and a 3/4 time signature.



**E** Andante con moto  
Delilah *dolce*

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

doubts!  
*jour!*

Andante con moto

*p*

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

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

*cresc.* *pp*

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

*espress.*

*dol.*

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

**F**

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

*espress.*

*poco rit.*

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

*dim.* *pp* *poco rit.*

*a tempo*

charms!  
 bras.

**The High Priest**

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

*sempre pp*

*a tempo*

*cresc.*

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

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

*(♩ = ♩)*

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

*Più lento (♩ = 72)*

Naught thou wishest could be a burden:      Price-less shall be thy well-earn'd  
 Je ne ferai point de pro-mes-ses!      Tu peux choisirdans mes ri-

*f* *sf*



## Delilah (calmly)

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

guer - don!  
 - ches - ses.

*f* *p*

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

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

Hath play'd thee false in read - ing me! O'er you he gain'd the  
*Je t'ai trom - pé par cet a - mour. Sam - son sut vous domp -*



*cresc.* *rit.*

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

*a tempo*

hor - - - him!  
- hor - - - re!

*accelerando*

*f*

**The High Priest**  
**Allegro**

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

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

*f*

## Moderato

*p*

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

*pp*

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

*Più lento* (♩ = 72)

*mf*                      *p*

## Delilah

*p*

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

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

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

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

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



G

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

*dolce espressivo*

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

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

*poco a poco cresc.*

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

## H

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

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

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

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

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

*molto espressivo*

- turn.  
 - ens. This vic'try shall be mine! I am read-y to meet him! One  
*Pour ce dernier com-bat j'ai pré-pa-ré mes ar-mes: Sam-*

*rit.* *atempo*

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

*rit.* *atempo*

### The High Priest

**K** *f*

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



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

*Allegro moderato* (♩ = 76)

Delilah

hand!  
*cras!*  
*Allegro moderato* (♩ = 76)  
*p cresc. sf*

That  
*Il*

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

bind him! May he, by his love, lose his power, And  
*- chai - - nel Je veu: que, vaincu par l'a - mour, Il*

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

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

*cresc.* *fp*

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

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

*p* *cresc.* *f*

**L** Delilah *>*

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

cower!  
*tour!*

*p*

The musical score is written in a key with two flats (B-flat and E-flat) and a 7/8 time signature. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *f*, *fp*, *p*, and *cresc.* The vocal line includes lyrics in English and French. The score is divided into several systems, with a section for 'Delilah' starting with a 'L' time signature change.

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

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

*fp*

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

Thy hand the  
 A toi l'hon -

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

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



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

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

*cresc.* *f* *fp*

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

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

*fp*

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

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

## M

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

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

*fp* *fp*

Ah!  
 Ah!

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

*cresc.* *fp*

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

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

*dim.*





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

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

*ff*

*dim.*

**Delilah**

**Recit.**  
**The High Priest**

To-night, didst thou not tell me, Sam-son is a - wait - ed? Then I  
*Sam-son, me di-sais-tu, dans ces lieux doit se ren-dre? Je m'é-*

He will come!  
*Je l'at-tends!*

*p*

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

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

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

**N** Moderato assai (♩ = 69)

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

- ure.  
 - ce. (Exit.)

Delilah approaches by L. of the stage the entrance to her dwell- 195  
 ing, and dreamily leans against one of the pillars.

First system of piano introduction. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 3/4. The music features a flowing melody in the right hand and a rhythmic accompaniment in the left hand.

Second system of piano introduction. Treble clef, bass clef. Key signature: two flats. The right hand has a melodic line with a fermata over the second measure. Dynamics include *mf* and *p*.

Third system of piano introduction. Treble clef, bass clef. Key signature: two flats. Dynamics include *mf*, *p*, and *dim.* The right hand has a melodic line with a fermata over the second measure.

Fourth system of piano introduction. Treble clef, bass clef. Key signature: two flats. Dynamics include *p* and *pp*. The right hand has a melodic line with a fermata over the second measure. The left hand has a rhythmic accompaniment.

Fifth system of piano introduction. Treble clef, bass clef. Key signature: two flats. Dynamics include *pp*. The right hand has a melodic line with a fermata over the second measure. The left hand has a rhythmic accompaniment.

Sixth system of piano introduction. Treble clef, bass clef. Key signature: two flats. Dynamics include *pp*. The right hand has a melodic line with a fermata over the second measure. The left hand has a rhythmic accompaniment.



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

The first system of the musical score consists of three staves. The top staff is a vocal line in a single treble clef, with lyrics "lov - er?" and "-san - - - - ce?". The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a steady eighth-note accompaniment in both hands.

The  
La

*cresc.*

The second system of the musical score consists of three staves. The top staff is a vocal line in a single treble clef, with lyrics "The" and "La". The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a steady eighth-note accompaniment in both hands, with a *cresc.* marking.

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

*decresc.*

The third system of the musical score consists of three staves. The top staff is a vocal line in a single treble clef, with lyrics "night is dark, with - out a" and "nuit est sombre et sans lu -". The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a steady eighth-note accompaniment in both hands, with a *decresc.* marking.

ray.  
-eur...

The fourth system of the musical score consists of three staves. The top staff is a vocal line in a single treble clef, with lyrics "ray." and "-eur...". The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a steady eighth-note accompaniment in both hands.

Delilah

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

cov - er?  
 - sen - - - ce.

Delilah

A - -  
 Hé - -

*cresc.*

las!  
-las!

*pp*

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest followed by the lyrics "las!" and "-las!". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a complex texture with many beamed sixteenth notes and slurs.

The  
Il

mo - ments  
ne vient

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics "The", "Il", "mo - ments", and "ne vient". The piano accompaniment continues with similar rhythmic patterns as the first system.

pass!  
pas!

*diminuendo*

The third system shows the piano accompaniment continuing. The top staff is empty, while the middle and bottom staves contain the piano part. The middle staff has the dynamic marking "*diminuendo*". The piano part features a series of chords and moving lines.

The fourth system continues the piano accompaniment with two staves. The music consists of a series of chords and moving lines in both the treble and bass clefs.

*pp*

*rit.*

The fifth system concludes the piano accompaniment. The top staff has the dynamic marking "*pp*" and the bottom staff has "*rit.*". The music ends with a final chord and a double bar line.



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

Scene III

Allegro agitato (♩ = 160)

Delilah.

Samson

PIANO

Allegro agitato (♩ = 160)

*pp*

The first system of the musical score shows the piano accompaniment for the first two measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving bass lines. The tempo is marked 'Allegro agitato' with a quarter note equal to 160 beats per minute.

The second system continues the piano accompaniment. The right hand features more complex rhythmic patterns with accents. The left hand maintains a steady accompaniment. A 'cresc.' (crescendo) marking is placed above the right hand in the second measure of this system.

The third system continues the piano accompaniment. The right hand has a more active melodic line with many accents. The left hand continues with a rhythmic accompaniment. The overall mood is one of increasing tension.

(Distant flashes of lightning)

The fourth system is marked with a dynamic of *f* (forte) and includes a dramatic effect. The right hand has a melodic line with a fermata over the first measure. The left hand has a rhythmic accompaniment. A 'dim.' (diminuendo) marking is placed above the right hand in the second measure. A bracket labeled '8' spans the first two measures of the right hand.

Samson *agitato*

Once a -  
En ces

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

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

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

*cresc.*

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

*cresc.*

*dile*

here! Ere she by stealth be - tray me!  
 lieux que ma faiblesse a - do - - - re!...

*f* *p molto* *cresc.* *f*

**B** Delilah (glides swiftly up to Samson) *Più lento*

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

*pp*

dore! In thine ab - sence I lan - guish. In see - ing thee once  
 - mé! j'at - ten - dais ta pré - sen - ce! Jou - blie, - en te voy -

*pp*



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

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

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

**Allegro agitato**  
*pp sempre*

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

*poco rit.*  
*espress.*  
*p poco rit.*

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

*a tempo*

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

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

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

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

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

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

**Delilah**

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

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

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



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

*cresc.*

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

*mf* *dim.*

mas - ter? **D**  
 char - mes? Samson

A - las! Je - ho - vah  
 Hé - las! es - cla - ve

*pp* *fp*

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

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

Néer a - gain be - hold thy matchless beau - ty; No more to  
 Rom - pre sans mur - mu - - ret et sans crain - te Le doux li -

**E** Più Allegro (♩ = 100)

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

hopes re - vive by this to - ken; For the Lord hath de - creed the day  
 - ét re - naît l'es - pé - ran - ce! Le Sei - gneur a mar - qué le jour

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

The first system features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *fp* is present in the piano part.

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

The second system continues the vocal line and piano accompaniment. The piano part features more complex chordal textures and some melodic movement in the right hand.

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

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking of *espress.* (espressivo).

**F** Allegro moderato (♩ = 144)

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

The fourth system begins with a tempo change to **F** Allegro moderato, with a metronome marking of ♩ = 144. The vocal line includes a triplet of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dynamic marking of *f* is present.



## Delilah

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

*dim.* *pp*

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

*p espress.*

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

*appassionato*

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

*cresc.* *fp*

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

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

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

*rit.* *a tempo cresc.*

Samson *p*  
 For - bear —  
 Ah! ces - - -

*p* *cresc.*

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

*cresc.*

*f* *p* *pp*

*marcato*

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

*cresc.* *più cresc.*

Un poco più lento

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

*mf* *dim.* *p*

**H** Allegro dolce

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

*pp* *pp*



(Distant flashes of lightning)

thee!  
me!

*rit.*

Moderato assai (♩ = 80) *Delilah dolce*

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

*pp*

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

I

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

*espress.*

*p* 3 3 3

scep - ter sham - eth. Re  
- nir te tou - che, Rap -

call bliss - ful hours by my side: If thou from thy  
- pel - le à ton cœur ces beaux jours Pas - sés aux ge -

*pp*

mis - tress wilt sev - er, Thou'st broke the faith that should a -  
- nous d'u-ne a - man - te Que tu de - vais ai - mer tou -

bide; I, a - lone, re - main constant  
- jours, Et qui seule, hé - las! est cons -

*piu pp*

*rit.* **K** Allegro molto (♩ = 160)

ev - er!  
-tan - tel!

Samson *p*

Allegro molto (♩ = 160) Thou un - feel - ing!  
In - sen - sé - e!

Moderato.

To doubt of my heart!  
o - ser m'ac - cu - ser! *molto espressivo*

Ev - er  
Quand pour

of my love all things tell me! Oh! tho' I per - isht by God's dart!  
toi tout parle à mon â - me! Oui, dût la fou - dre m'é - cra - ser!

*sf* *dim.*

Tho' God's lightning should o - ver - whelm me!  
Dus - si - - je pé - rir de sa flam - - me!

(The thunderstorm approaches.)



**L***dol. molto espress.*

I strug - gle with my  
 Pour toi si grand est

*dim.* *p*

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

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

*f* *p*

*sf* *sf* *sf*

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

*mf* *p*

*pp* Andantino (♩ = 66)

I love — thee!  
je t'ai — — — me!

*pp* *pp sempre*

**M**

*una corda*

*ped.*

**Delilah**  
*doleiss. e cantabile assai.*

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

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

*espress.*

But, that I  
Mais, ô mon

may re-joice,  
bien-ai-mé,

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

*din.*

Tell thy love, still un-shak-en!  
Que ta voix parle en-co-re!

*pp*

*rinf.*

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

*sf* *p*



*rinf*

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

*pp* *sf*

*stringendo*

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

*p* *sf*

*stringendo*

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

*mf* *rit.*

**N** Un poco più lento*dolce*

Ah! ——— to the charms ——— of love ——— sur - ren - der!  
Ah! ——— re - ponds ——— à ——— ma ——— ten - dres - se!

*pp*

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

*senza accel. cresc.* *più cresc.*

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

*f* *dim.*

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

*cresc.* *p* *pp*

**Samson**

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

*p molto espress.* *dim.*

**O** Andantino (♩ = 66)

thee!  
- me!

*pp*

Dalila  
*dolce*

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

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

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



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

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

At thy voic - e's sweet sur - pris - es.  
 A ta voix qui m'est chère!

*rinf*  
Less  
La

*poco animato*  
rap - id is the dart  
flè - che est moins ra - pide  
*poco animato*  
*sf*

death - deal - ing flight  
ter le tré - pas,  
*sf*

spring to de - light?  
l'est ton a - man - te à vo -  
*sf*

*stringendo*

place on thy heart!  
- ler dans tes bras,

*stringendo*

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

*rit.*

*mf rit.*

**P** Un poco più lento

Ah! to Love's de -  
Ah! ré - ponds à

*p*

lights sur - ren - der! Risé with me to its  
ma ten - dres - se! Ver - se - moi, 'er-se-

Samson

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



*cresc.*

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

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

*p*

*più cresc.*

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

*cresc.* *più cresc.*

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

*cresc.*

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

ress es.  
 lar - - - mes.

*f* *dim.*

Del-i - lah! Da-li - la! Del-i - lah! Da-li - la! I love je tai - - -

*molto espress.*  
*p* *dim.* *pp*

(Flashes of lightning) (Violent crash of thunder)

theel  
- mel  
Un poco più animato

*cresc.* *ff dim.* *p*

Delilah

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

more!  
- la

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

fore! In oaths I set, no store! Too fla-grant thine of-fens-es!  
 -son, Tu me trompas dé-jà par des ser-ments fri-ro-les!

Samson  
*cresc.*  
 When I dare  
 Quand pour toi

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

*p* *sp*

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

*cresc.*

strength di - vine, that knew no ré - sist - ance!  
 scean di - vin de sa puis - san - ce! *appassionato*

*f*



Delilah

*rit.*

**R**

*a tempo*

*energico*

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

*sf* *p* *p* *6* *6*

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

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

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

torn; - veu, Let not my heart longer be  
 Chas - se le dou - te qui mac -

troubled!  
 - ca - ble!

Samson *f*  
 Del - i - lah!  
 Du - li - la!

What dost thou de - que veux - tu de

(Distant lightning and thunder)

sirei  
 moi?

*marcato*  
 Let Crains not thy dis -  
 que je ne

*più p.*

Delilah *dol.*  
 If Si

*senza accel.*

trust - rouse mine ire!  
 dou - te de toi!

*pp*

*dolcissimo*



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

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

hoove thee!  
*- an - ce!*

Samson

(Lightning and thunder coming nearer and nearer)

A - las!  
*Hé - las!*

the chain which I must  
*qu'im - por - te à ton bon -*

wear Maketh not, nor marreth thy joy - ance: For my  
*- heur Leli - en sa - cré qui m'en - chât - ne? Ce se -*



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

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

*cresc.*

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

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

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

*cresc.* *f*

*senza accel.*

**V** Delilah

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

*f*

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

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

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

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

tone. Charges of Ia - tent trea - son!  
- tie, Mac-cu-ser d'être in - fa - me?

Samson  
With a  
D'une im-

heart in de - spair, Too im -  
- men - - - - - se dou-leur Ma pauvre

mense to be spok - en, I  
âme ac - ca - blé - e Im -



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

*p*

Delilah

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

voice, sad and bro - ken!  
 voi.x dé - - so - lé - e!

*p* *fp*

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

*erese.* *fp*

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

Samson

All  
 Dieu powerful  
 tout-puis-

*cresc.* *f*

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

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

*f*

sad\_ fore - bod - ings\_ wak - en! Sam - son, flee from this place  
 voi:x est im - puis - san - te! Fuis! Sam-son, fuis ces lieux

*cresc.* *f*

Ere I die, thy love for-sak-en! Tell thy  
 Où mour-ra ton a-man-te! Ton se-

Say no more!  
 Laisse-moi!

*cresc.* *f* *p*

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

Ask me not  
 Je ne puis!

*f* *p* *mf*

**Più allegro**

vow thatthou hast tak en!  
 cau-se mes a-lar-mes! (Lightning, without thunder)

*f*



## Samson

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

*p cresc.*

fast To rend the hills a - sun - - - der;  
mònts Dé - chà - - ne sa co - lè - - re!

*f*

And the Lord's wrath will  
Le Sei - gneur sur nos

*p cresc.*

## Poco a poco più allegro

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

*f*

Delilah

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

Nay! Say no  
 Non! lais - se -

*p cresc.*

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

more!  
 - moi!

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

*f* *p cresc.*

Molto allegro

fi - - ance!  
 fou - - dre!

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

*f*

5 4 3 2

God!  
Dieu!

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

*ad lib.*

(Thunder and lightning.)

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

*Piu mosso*

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

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



3

3

*dim*

Il doppio più lento ( $\text{♩} = 116$ )

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

**A** **B**

*pp*

*sotto voce*

*pp*

*pp*

pp

This system features a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth notes, some beamed together, and several sixteenth-note chords. A slur covers the first two measures, and another slur covers the last two measures. The bass staff provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *pp* is placed between the staves.

*poco a poco più animato*

This system continues the piece with a grand staff. The treble staff has a melodic line with eighth and sixteenth notes, including some triplets. The bass staff has a steady accompaniment of eighth notes. The tempo instruction *poco a poco più animato* is written above the treble staff. A dynamic marking of *p* is visible.

*sf*

This system shows a grand staff with a treble and bass clef. The treble staff features a melodic line with eighth notes and some triplets. The bass staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *sf* is placed at the end of the system.

*sf* **Ac** *poco a poco cresc.*

This system features a grand staff. The treble staff has a melodic line with eighth notes and triplets. The bass staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *sf* is at the beginning, and **Ac** (Allegretto) is written above the treble staff. The instruction *poco a poco cresc.* is written below the treble staff.

*sf* *l. h.*

This system features a grand staff. The treble staff has a melodic line with eighth notes and triplets. The bass staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *sf* is at the beginning, and *l. h.* (left hand) is written below the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat major or D-flat minor). It begins with a forte (*f*) dynamic and includes a fermata over a chord in the right hand.

**AD**

Second system of musical notation. The right hand part is marked *sempre f e staccato* and the left hand part is marked *marcato*. The music continues with a driving, rhythmic pattern.

Third system of musical notation, continuing the piano accompaniment with similar rhythmic intensity and dynamics.

Fourth system of musical notation, featuring sixteenth-note runs in both hands, marked with a forte (*ff*) dynamic. The system concludes with a "Tremendous crash of thunder" indicated by a large *ff* dynamic and a final chord.

Delilah appearing on the terrace )

**A E**

**Delilah**

Fifth system of musical notation, showing the vocal line for Delilah. The lyrics are: "Your aid! Philis-tines, your A moi! Philistins! à". The piano accompaniment below is marked *dim.* and *p*. The system ends with a fermata over a chord.



aid!  
moi!

Samson

(The soldiers rush into the house)

I'm be-tray'd.—  
Trahi-son! —

Molto allegro (quasi presto)

*p* molto cresc. **fff**

(Curtain falls)

# Act III

## First Tableau

### A prison at Gaza

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

### Scene I

Andante (76 = ♩)

Samson

SOPRANOS

ALTOS

TENORS

BASSES

PIANO

Andante

The musical score consists of several systems. The first system shows the vocal staves for Samson, Sopranos, Altos, Tenors, and Basses, all of which contain rests. Below these is the piano accompaniment, which begins with a rhythmic pattern of chords and arpeggios. The tempo is marked 'Andante' with a metronome indication of 76 = ♩. The piano part includes dynamic markings of *fp* (fortissimo piano) and *p* (piano). The second system continues the piano accompaniment with similar rhythmic patterns. The third system shows the piano accompaniment continuing, with a section marked 'A' and a dynamic marking of *p*. The vocal staves remain silent throughout the scene.

Curtain rises.

**B**

Samson

*p*

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

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



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

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

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

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

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

*p*

Sam - son.  
Sam - son,

TENORS

BASSES

*p*

Sam - son,  
Sam - son,

What to  
qu'as - tu

*mf*

Why thy vow to God hast thou brok - en?  
qu'as - tu fait du Dieu de tes pè - res?

*p*

What to us doth it tok - en?  
Qu'as tu fait de tes frè - res?

us doth it tok - en?  
fait de tes frè - res?

**E**

## Samson

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

*fp*

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

*fp* *cresc.*

on - ly dull - despair re - mains! \_\_\_\_\_ May we regain all the light of thy  
 tous les maux qu'il a souf - ferts! \_\_\_\_\_ Que nostribus à tes yeux trouvent

*dim.* *p* *fp*



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

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

più mosso

**F**

SOPRANOS

God meant thou shouldst  
*Dieu nous con - fi -*

ALTOS

TENORS

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

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

BASSES

più mosso

*p*

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

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

*f* Brothers! your com-  
Frè - res! vo-tre

*p*

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

*p*

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

*p*

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

*p*

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

*sp*

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

*p*

*sp*

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



*cresc.*

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

*p* *sf*

**H** Poco più animato

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

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

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

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

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

Poco più animato

*cresc.* *f*

Thine Is - ra - el spare! —  
*dé - tour - ne tes coups,*

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

He to Del - i - lah  
*De Da - li - la, pay -*

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

He to Del - i - lah  
*De Da - li - la, pay -*

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

He to Del - i - lah  
*De Da - li - la, pay -*

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

He to Del - i - lah  
*De Da - li - la, pay -*

Restore Thy mer - cy to our na - tion!  
*Et je pro - cla - me ta jus - ti - ce!*

hath be - tray'd us!  
*- ant les char - mes.*

Thou, who wert to us like a  
*Fils de Ma - no - ah, qu'as - tu*

hath be - tray'd us!  
*- ant les char - mes.*

Thou, who wert to us like a  
*Fils de Ma - no - ah, qu'as - tu*

hath be - tray'd us!  
*- ant les char - mes.*

Thou, who wert to us like a  
*Fils de Ma - no - ah, qu'as - tu*

hath be - tray'd us!  
*- ant les char - mes.*

Thou, who wert to us like a  
*Fils de Ma - no - ah, qu'as - tu*

Samson **I** *sf* *espressivo* *dim.*

Contrite, broken-hearted, I  
A tes pieds, bri-sé, mais sou-

to'r, Why hast thou slaves and hopeless made us?  
*fait De no-tre sang et de nos lar-mes?*

to'r, Why hast thou slaves and hopeless made us?  
*fait De no-tre sang et de nos lar-mes?*

to'r, Why hast thou slaves and hopeless made us?  
*fait De no-tre sang et de nos lar-mes?*

to'r, Why hast thou slaves and hopeless made us?  
*fait De no-tre sang et de nos lar-mes?*

lie, But I bless Thy hand in my sor-row;  
*-mis, Je bé-nis la-main qui me frap-pe.*

Com-fort, Lord, let Thy peo-ple bor-row!  
*Fais, Sei-gneur, que ton peuple é-chap-pe*



**K** Tempo I° (76 = ♩)

Let them e - scape! Let them not die!  
A la fu - reur des en - ne - mis!

Why thy  
Qu'as - tu

Why thy  
Qu'as - tu

Samson! What to us doth it  
Sam - son! qu'as - tu fait de tes

Samson! What to us doth it  
Sam - son! qu'as - tu fait de tes

Tempo I° (76 = ♩)

*pp*

vow to God hast thou broken?  
fait du Dieu de tes pè - res?

vow to God hast thou broken?  
fait du Dieu de tes pè - res?

to - - - ken?  
frè - - - res?

to - - - ken?  
frè - - - res?

*pp*

The Philistines enter the prison, and take Samson out. (*Transformation.*)**L** Allegro (152 = ♩)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic and a *cresc.* marking. The melody in the upper staff is characterized by eighth-note patterns, while the bass line features a steady eighth-note accompaniment.

The second system continues the musical piece. It features a forte (*f*) dynamic marking. The upper staff has a melodic line with some slurs, and the bass line maintains a consistent eighth-note accompaniment. The overall texture is dense due to the overlapping eighth notes in both hands.

The third system shows a change in dynamics with a *dim.* (diminuendo) marking. The upper staff has a melodic line with a slur, and the bass line continues with its eighth-note accompaniment. The music appears to be gradually softening in volume.

The fourth system begins with a piano (*p*) dynamic marking. The upper staff has a melodic line with a slur, and the bass line continues with its eighth-note accompaniment. The music maintains a consistent rhythmic pattern.

The fifth system starts with a tempo change to *d=d* (double the tempo) and a mezzo-forte (*espress.*) dynamic marking. The upper staff has a melodic line with a slur, and the bass line continues with its eighth-note accompaniment. The music concludes with a final chord in the upper staff.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures and an accent (>) over the third measure. The lower staff (bass clef) features a continuous eighth-note accompaniment. The key signature has one flat (B-flat).

Second system of musical notation. The upper staff has a melodic line with a slur and an accent (>) in the third measure. The lower staff continues the eighth-note accompaniment. The key signature changes to two flats (B-flat and E-flat).

Third system of musical notation. The upper staff features a melodic line with a slur and a piano (*p*) dynamic marking. The lower staff continues the eighth-note accompaniment. The key signature changes to three flats (B-flat, E-flat, and A-flat).

Fourth system of musical notation. The upper staff has a melodic line with a slur and a piano (*p*) dynamic marking. The lower staff continues the eighth-note accompaniment. The key signature changes to four flats (B-flat, E-flat, A-flat, and D-flat).

Fifth system of musical notation. The upper staff has a melodic line with a slur and an accent (>) in the third measure. The lower staff continues the eighth-note accompaniment. The key signature changes to three flats (B-flat, E-flat, and A-flat).



Musical score system 1, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and an accent (>) over a note. The bass clef contains a bass line with a slur and an accent (>) over a note. The key signature has one flat (B-flat). The word "dim." is written in the middle of the system. The system concludes with a double bar line and a fermata over the final notes.

Musical score system 2, featuring a treble and bass clef. The treble clef contains a melodic line with a slur. The bass clef contains a bass line with a slur. The key signature has one flat (B-flat). The system concludes with a double bar line.

Musical score system 3, featuring a treble and bass clef. The treble clef contains a melodic line with a slur. The bass clef contains a bass line with a slur. The key signature has one flat (B-flat). The word "p" is written in the middle of the system. The system concludes with a double bar line and a fermata over the final notes.

Musical score system 4, featuring a treble and bass clef. The treble clef contains a melodic line with a slur. The bass clef contains a bass line with a slur. The key signature has one flat (B-flat). The system concludes with a double bar line.

Musical score system 5, featuring a treble and bass clef. The treble clef contains a melodic line with a slur. The bass clef contains a bass line with a slur. The key signature has one flat (B-flat). The system concludes with a double bar line.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a supporting bass line. A *cresc.* (crescendo) marking is present in the second measure of the second staff.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music continues with a melodic line in the treble clef and a supporting bass line.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music continues with a melodic line in the treble clef and a supporting bass line.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music continues with a melodic line in the treble clef and a supporting bass line. A *f* (forte) marking is present in the second measure of the second staff.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music continues with a melodic line in the treble clef and a supporting bass line. A *dim.* (diminuendo) marking is present in the second measure of the second staff.

## Second Tableau

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

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

## Scene II

*Il doppio più Lento*

SOPRANO

ALTO

TENOR

BASS

Chorus

*Il doppio più Lento*

PIANO

*p*

40163



## Chorus of the Philistines

A Allegretto (76 = ♩)

*dol.*  
Dawn now on the hill-tops heralds the day:  
*L'au-be qui blan-chit dé-jà les co-teaux,*

*div. dol.*  
Dawn now on the hill-tops heralds the day:  
*L'au-be qui blan-chit dé-jà les co-teaux,*

*dol.*  
Dawn now on the hill-tops heralds the day:  
*L'au-be qui blan-chit dé-jà les co-teaux,*

*dol.*  
Dawn now on the hill-tops heralds the day:  
*L'au-be qui blan-chit dé-jà les co-teaux,*

Allegretto (76 = ♩)

Stars and torches in its light fade a-way!  
*Du-ne nuit si bel-le é-teint les flam-beaux;*

Stars and torches in its light fade a-way!  
*Du-ne nuit si bel-le é-teint les flam-beaux;*

Stars and torches in its light fade a-way!  
*Du-ne nuit si bel-le é-teint les flam-beaux;*

Stars and torches in its light fade a-way!  
*Du-ne nuit si bel-le é-teint les flam-beaux;*

Let us rev - el still, and de - spite its warn - ing Love till the  
 Pro - longeons la fête, et mal - gré l'au - ro - re, Ai - mons en -

Let us rev - el still, and de - spite its warn - ing Love till the  
 Pro - longeons la fête, et mal - gré l'au - ro - re, Ai - mons en -

Let us rev - el still, and de - spite its warn - ing Love till the  
 Pro - longeons la fête, et mal - gré l'au - ro - re, Ai - mons en -

Let us rev - el still, and de - spite its warn - ing Love till the  
 Pro - longeons la fête, et mal - gré l'au - ro - re, Ai - mons en -

morning! It is love a - lone makes us bright and gay, Love a -  
 - co - re. L'a - mour verse au cœur l'ou - bli de nos maux, Verse au

morning! It is love a - lone makes us bright and gay, Love a -  
 - co - re. L'a - mour verse au cœur l'ou - bli de nos maux, Verse au

morning! It is love a - lone, love alone makes us bright and gay, Love a -  
 - co - re. L'a - mour verse au cœur, verse au cœur l'ou - bli de nos maux, Verse au

morning! It is love a - lone, love alone makes us bright and gay, Love a -  
 - co - re. L'a - mour verse au cœur, verse au cœur l'ou - bli de nos maux, Verse au

## B

lone makes us bright and gay.  
cœur l'ou-bli de nos maux.

The breeze of the  
Au vent du ma-

lone makes us bright and gay.  
cœur l'ou-bli de nos maux.

The breeze of the  
Au vent du ma-

lone makes us bright and gay.  
cœur l'ou-bli de nos maux.

The breeze of the  
Au vent du ma-

lone makes us bright and gay.  
cœur l'ou-bli de nos maux.

The breeze of the  
Au vent du ma-

morn puts the shades to flight,  
-tin, l'om-bre de la nuit

They has-ten a -  
Comme un lé-ger

morn puts the shades to flight,  
-tin, l'om-bre de la nuit

They has-ten a -  
Comme un lé-ger

morn puts the shades to flight,  
-tin, l'om-bre de la nuit

They has-ten a -  
Comme un lé-ger

morn puts the shades to flight,  
-tin, l'om-bre de la nuit

They has-ten a -  
Comme un lé-ger



way  
voile

like a mist-veil light;  
à l'ho-ri-zon fuit.

The ho-ri-zon  
L'o-ri-ent s'em.

way  
voile

like a mist-veil light;  
à l'ho-ri-zon fuit.

The ho-ri-zon  
L'o-ri-ent s'em.

way  
voile

like a mist-veil light;  
à l'ho-ri-zon fuit.

The ho-ri-zon  
L'o-ri-ent s'em.

way  
voile

like a mist-veil light;  
à l'ho-ri-zon fuit.

The ho-ri-zon  
L'o-ri-ent s'em.

glows with a ro-sy splen-dor, The Sun shines bright on each swelling  
-pour-pre, et sur les mon-ta-gnes Le so-leil luit, Dar-dant ses ray-

glows with a ro-sy splen-dor, The Sun shines bright on each swelling  
-pour-pre, et sur les mon-ta-gnes Le so-leil luit, Dar-dant ses ray-

glows with a ro-sy splen-dor, The Sun shines bright on each swelling  
-pour-pre, et sur les mon-ta-gnes Le so-leil luit, Dar-dant ses ray-

glows with a ro-sy splen-dor, The Sun shines bright on each swelling  
-pour-pre, et sur les mon-ta-gnes Le so-leil luit, Dar-dant ses ray-

height, and each treetop ten - - - der, And each tree-top ten -  
 - ons au sein des cam - pa - - - gnes, Au sein des cam-pa - -

height, and each treetop ten - - - der, And each tree-top ten -  
 - ons au sein des cam - pa - - - gnes, Au sein des cam-pa - -

height, and each treetop ten - - - der, And each tree-top ten -  
 - ons au sein des cam - pa - - - gnes, Au sein des cam-pa - -

height, and each tree-top ten - - - der, And each tree-top ten -  
 - ons au sein des cam - pa - - - gnes, Au sein des cam-pa - -

der.,  
 gnes.

der.  
 gnes.

der.  
 gnes.

der.  
 gnes.

**DANCE**  
(Ballet)

Recitativo ad lib.

Musical score for Recitativo ad lib. in G major, 3/8 time. The piece begins with a forte (*f*) dynamic and concludes with a *dim.* (diminuendo) marking. The melody is characterized by a continuous eighth-note pattern.

Allegro moderato ( $\text{♩} = 120$ )

First system of the Allegro moderato section in G major, 2/4 time. The tempo is marked as *Allegro moderato* with a quarter note equal to 120 beats per minute. The music starts with a piano (*p*) dynamic. The right hand features a rhythmic eighth-note pattern, while the left hand provides a steady bass accompaniment.

Second system of the Allegro moderato section, continuing the rhythmic patterns established in the first system.

Third system of the Allegro moderato section, showing further development of the eighth-note melody and accompaniment.

Fourth system of the Allegro moderato section, concluding the piece with a final flourish in the right hand.



First system of musical notation. The treble clef part features a melodic line with eighth and sixteenth notes, including accents and slurs. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef part continues the melodic development with slurs and accents. The bass clef part maintains the accompaniment with some changes in chord voicing.

Third system of musical notation. The treble clef part has slurs and accents. The bass clef part includes a *cresc.* marking and dynamic changes, with some notes marked with accents.

Fourth system of musical notation. The treble clef part features a section marked **A** containing two triplet figures. The bass clef part has a *f* marking and a *p* marking. The system concludes with a double bar line.

Fifth system of musical notation. The bass clef part continues with a steady accompaniment. The treble clef part has a short melodic phrase before the system ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth-note chords in the treble and eighth-note patterns in the bass. A *cresc.* marking is present above the treble staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both staves.

Third system of musical notation, introducing a *f* (forte) dynamic marking in the bass staff.

Fourth system of musical notation, featuring a series of chords in the treble and eighth-note patterns in the bass.

Fifth system of musical notation, continuing the chordal and rhythmic progression.

Sixth system of musical notation, concluding the page with sustained chords and rhythmic patterns.

First system of musical notation. The treble clef staff contains chords with accidentals (sharps and naturals) and slurs. The bass clef staff contains a rhythmic accompaniment of eighth notes with accents and slurs.

Second system of musical notation. The treble clef staff features a triplet of eighth notes marked with an '8' and a dotted line. The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff features a triplet of eighth notes marked with an '8' and a dotted line. The bass clef staff continues the rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff has a triplet of eighth notes marked with an '8' and a dotted line, and a dynamic marking of *ff*. The bass clef staff continues the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff features a triplet of eighth notes marked with a '3' and a slur. The bass clef staff continues the rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff features a triplet of eighth notes marked with a '3' and a slur. The bass clef staff continues the rhythmic accompaniment, ending with a dynamic marking of *dim.*



**B**

*p legg.*

*malinconico*

*p*

*sempre p*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and chords, while the bass clef provides a rhythmic accompaniment of eighth notes. A dynamic marking *v* is present in the second measure.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with some sustained notes, and the bass clef continues with eighth-note accompaniment. A dynamic marking *v* is present in the fifth measure.

Third system of musical notation. The treble clef has a melodic line with a long slur over the final two measures, and the bass clef continues with eighth-note accompaniment.

Fourth system of musical notation, marked with a **C** time signature change. The treble clef features a melodic line with sixteenth-note runs and slurs. A dynamic marking *p* is present in the second measure. The bass clef has a rhythmic accompaniment with slurs.

Fifth system of musical notation. The treble clef has a melodic line with sixteenth-note runs and slurs. The bass clef continues with eighth-note accompaniment and slurs.

Sixth system of musical notation. The treble clef has a melodic line with slurs and a dynamic marking *p*. The bass clef continues with eighth-note accompaniment and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and includes various rhythmic values, slurs, and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic and melodic patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic figures and slurs.

**D**

Fifth system of musical notation, starting with the dynamic marking *p cresc.* (piano crescendo). The music continues with a steady rhythmic pattern.



First system of musical notation, featuring a treble and bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation. The treble staff continues the melodic line, showing some rests and a change in phrasing. The bass staff maintains the accompaniment. A dynamic marking of *ff* (fortissimo) appears in the third measure.

Third system of musical notation. The treble staff features a more active melodic line with slurs. The bass staff continues with a steady accompaniment. A dynamic marking of *dim.* (diminuendo) is placed in the second measure.

Fourth system of musical notation. The treble staff has a melodic line with long slurs, suggesting a sustained or legato quality. The bass staff continues with the accompaniment. A dynamic marking of *p* (piano) is located in the fourth measure.

Fifth system of musical notation. The treble staff continues with the melodic line, featuring long slurs. The bass staff concludes the accompaniment with a final melodic flourish.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and a long horizontal line. The bass staff contains a bass line with eighth-note patterns and a long horizontal line.

Second system of musical notation. The treble staff continues with eighth-note patterns. The bass staff has a long horizontal line and a few notes. The word "Ped." is written below the bass staff.

Third system of musical notation. The treble staff has eighth-note patterns. The bass staff has a long horizontal line and a few notes. The word "cantabile" is written below the bass staff.

*doppio più Lento* (♩ come ♩)

Fourth system of musical notation. The treble staff has eighth-note patterns. The bass staff has a long horizontal line and a few notes. The letters "R." and "L." are written above the treble staff, and "p" is written below the bass staff.

Fifth system of musical notation. The treble staff has eighth-note patterns. The bass staff has a long horizontal line and a few notes. The letters "R." and "L." are written above the treble staff, and "f" is written below the bass staff.

First system of musical notation. The right hand (RH) features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand (LH) plays a simple bass line. Dynamics are marked as *R.* and *L.* in the RH.

Second system of musical notation. The RH continues with its intricate rhythmic texture, and the LH provides harmonic support. Dynamics are marked as *R.* and *L.* in the RH.

Third system of musical notation. The RH maintains its rhythmic complexity. Dynamics are marked as *R. sf* and *L.* in the first measure, and *R. p* and *L.* in the second measure.

Fourth system of musical notation. The RH continues with its rhythmic pattern. Dynamics are marked as *R. mf* and *L.* in the first measure, and *R. p* and *L.* in the second measure.

Fifth system of musical notation, starting with a section marked 'E'. The RH continues with its rhythmic pattern, and the LH features a more active bass line. Dynamics are marked as *R. sf* and *L.* in the first measure, and *sf* in the second measure. A fermata is placed over the final measure of the system.



First system of musical notation. The right hand features a series of eighth-note chords, with a circled '8' above the first measure. The left hand plays a bass line with chords. Dynamics include *f* and *L.*

Second system of musical notation. The right hand continues with eighth-note chords. The left hand has a bass line with chords. Dynamics include *dim.*, *R.*, *L.*, and *R.*

Third system of musical notation. The right hand continues with eighth-note chords. The left hand has a bass line with chords. Dynamics include *L.*, *R.*, *dim.*, *L.*, and *R.* with a triplet of eighth notes. The system ends with a 2/4 time signature.

## Tempo I

Fourth system of musical notation, marked *Tempo I*. The right hand features a melodic line with a slur and accent. The left hand has a bass line with chords. Dynamics include *pp* and *p*. The system is in 2/4 time.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand has a bass line with chords. Dynamics include *p*. The system is in 2/4 time.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper staff with slurs and accents, and a rhythmic accompaniment in the lower staff consisting of eighth notes.

Second system of a musical score. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has two flats. A dynamic marking of *pp* is present. A chord symbol **F** is written above the upper staff. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Third system of a musical score. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Fourth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Dynamic markings of *p* and *cresc.* are present. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Fifth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

First system of musical notation. The treble clef staff features a series of chords, each with a slur and an accent (>) above it. The bass clef staff contains a rhythmic accompaniment of eighth and sixteenth notes, also with accents above it.

Second system of musical notation. The treble clef staff continues with slurred and accented chords. The bass clef staff continues with the rhythmic accompaniment, including some sixteenth-note patterns.

Third system of musical notation. The treble clef staff shows slurred and accented chords. The bass clef staff continues with the rhythmic accompaniment, featuring eighth and sixteenth notes.

Fourth system of musical notation. The treble clef staff has a more active melodic line with slurs and accents. The bass clef staff features a prominent *ff* (fortissimo) dynamic marking and continues with the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff continues with slurred and accented chords. The bass clef staff continues with the rhythmic accompaniment, including a *b* (basso) marking.



First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and slurs, including a trill-like figure. The left hand (bass clef) provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *b* (piano) is present.

Second system of musical notation. The right hand includes a triplet of eighth notes and a dynamic marking of *A* (accendo). The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand features a series of chords with slurs. The left hand has a melodic line with slurs and dynamic markings.

Fourth system of musical notation. The right hand has a melodic line with slurs and a dynamic marking of *8* (octave). The left hand has a melodic line with slurs and dynamic markings.

Fifth system of musical notation. The right hand has a melodic line with slurs and a dynamic marking of *8* (octave). The left hand has a melodic line with slurs and dynamic markings.

8 *tr* *tr* **G** *Poco a poco più animato*  
*sempre ff*

The first system of music consists of two staves. The treble staff begins with a half note chord (F4, A4, C5) and continues with a series of chords and melodic fragments, including a half note chord (B4, D5, F5) and a quarter note chord (G4, B4, D5). The bass staff features a steady eighth-note accompaniment, starting with a half note chord (F3, A3, C4) and moving through several chords, including a half note chord (B2, D3, F3) and a quarter note chord (G2, B2, D3).

The second system continues the piece. The treble staff features a half note chord (F4, A4, C5) and a series of chords, including a half note chord (B4, D5, F5) and a quarter note chord (G4, B4, D5). The bass staff features a steady eighth-note accompaniment, starting with a half note chord (F3, A3, C4) and moving through several chords, including a half note chord (B2, D3, F3) and a quarter note chord (G2, B2, D3).

The third system shows further development. The treble staff features a half note chord (F4, A4, C5) and a series of chords, including a half note chord (B4, D5, F5) and a quarter note chord (G4, B4, D5). The bass staff features a steady eighth-note accompaniment, starting with a half note chord (F3, A3, C4) and moving through several chords, including a half note chord (B2, D3, F3) and a quarter note chord (G2, B2, D3).

The fourth system features a prominent melodic line in the treble staff, starting with a half note chord (F4, A4, C5) and continuing with a series of chords, including a half note chord (B4, D5, F5) and a quarter note chord (G4, B4, D5). The bass staff features a steady eighth-note accompaniment, starting with a half note chord (F3, A3, C4) and moving through several chords, including a half note chord (B2, D3, F3) and a quarter note chord (G2, B2, D3).

The fifth system shows a transition in the bass staff. The treble staff features a half note chord (F4, A4, C5) and a series of chords, including a half note chord (B4, D5, F5) and a quarter note chord (G4, B4, D5). The bass staff features a steady eighth-note accompaniment, starting with a half note chord (F3, A3, C4) and moving through several chords, including a half note chord (B2, D3, F3) and a quarter note chord (G2, B2, D3).

The sixth system concludes the piece. The treble staff features a half note chord (F4, A4, C5) and a series of chords, including a half note chord (B4, D5, F5) and a quarter note chord (G4, B4, D5). The bass staff features a steady eighth-note accompaniment, starting with a half note chord (F3, A3, C4) and moving through several chords, including a half note chord (B2, D3, F3) and a quarter note chord (G2, B2, D3).



Scene III

(Samson, led by a child.)

Maestoso assai (50 = ♩) Allegro non troppo (108 = ♩)

*f* *dim.* - *cresc.* *f*

The high Priest *f*

All hail!  
Sa - lut!

*fp*

All hail! the judge of Is - ra -  
Sa - lut au ju - ge d'Is - ra -

**A**

el! Who by his presence here makes our rite doubly splend - id!  
- èl, Qui vient par sa pré - sence é - ga - yer no - tre fê - te!

Let him be *Da-li-la!* by thy hands, fair Del-i-lah, at-  
*par tes soins* qu'une cou-pe soit

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of two flats (B-flat and E-flat). It begins with a triplet of eighth notes marked with a '3' and a 'b2' dynamic marking. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature, featuring a steady eighth-note accompaniment in the bass and chords in the treble.

tend - ed. Fill high for thy  
*prê - te; Verse à ton a -*

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest, then continues with a melodic line. The piano accompaniment features a series of chords in the bass and a more active treble part with some grace notes.

love the hy-dro - mel! Now let him drain the beak'er with songs for thy  
*-mant l'hy - dro - mel! Il vi-de-ra sa coupe en chan-tant sa mai-*

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked with a '3' and a 'b2' dynamic marking. The piano accompaniment features a series of chords in the bass and a more active treble part with some grace notes.

prais - es, And vaunt thy power in swell - ing phras -  
*- tres - se Et sa puis - sance en - chan - te - res*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest, then continues with a melodic line. The piano accompaniment features a series of chords in the bass and a more active treble part with some grace notes. Dynamics markings 'mf' and 'p' are present.

**B**

es!  
-se!

**Chorus**

*p*  
Sam-son! in thy  
Sam-son! nous bu-

*p*  
Sam-son! in thy  
Sam-son! nous bu-

*p*  
Sam-son!  
Sam-son!

*p*  
Sam-son! in thy pleasure we share!  
Sam-son! nous bu-vons a-vec toi!

**B**

*cresc.*  
pleas-ure we share!  
-vons a-vec toi!

*cresc.*  
pleas-ure we share!  
-vons a-vec toi!

*cresc.*  
We praise Del-i-lah, thy fair mist-ress!  
A Da-li-la ta sou-ve-rai-ne!

*cresc.*  
We praise Del-i-lah, thy fair  
A Da-li-la ta sou-ve-

*cresc.*



Emp-ty the cup and drown thy care; Good wine mak-eth less deep-est dis -  
 Vi-de la cou-pe sans ef - froi: Li - vres - se dis - si - pe la pei -

Emp-ty the cup and drown thy care; Good wine mak-eth less deep-est dis -  
 Vi-de la cou-pe sans ef - froi: Li - vres - se dis - si - pe la pei -

Emp-ty the cup and drown thy care; Good wine mak-eth less deep-est dis -  
 Vi-de la cou-pe sans ef - froi: Li - vres - se dis - si - pe la pei -

mistress! Emp-ty the cup and drown thy care; Good wine mak-eth less deep-est dis -  
 -rai-ne! Vi-de la cou-pe sans ef - froi: Li - vres - se dis - si - pe la pei -

**C** Andantino. (so = ♩)

Samson (aside)

Dead - ly sad - ness - fill - eth my soul,  
 L'à - me tris - te jus - qu'à la mort,

tress.  
-ne.

tress.  
-ne.

tress.  
-ne.

tress.  
-ne.

**C** Andantino (so = ♩)

*f* *dim.*

Lord be - fore — Thee hum - bly I bow me, O by thy will di -  
*De - vant toi, — Sei - gneur, — je m'in - cli - ne; Que par ta vo - lon -*

vine al - low me To gain at last life's destin'd  
*- té di - vi - ne I - ci s'ac - com - plis - se mon*

**Delilah** (approaching Samson with a wine-cup in her hand.)

**D** Allegro (132 = ♩)

*dolce rit.*  
 By — my hand, Love, be thou  
*Lais - se - moi pren - dre ta*

goal!  
*sort!*

**D** Allegro (132 = ♩)

*p legg.*

a tempo

led!  
*main,* Let — me show thee where — thy feet may  
*Et — te mon - trer — le che -*

a tempo

tread.  
min,

Down the long and shad - y al - ley,  
Com - me dans la sombre al - lé - e

Lead - ing to th'en - chant - ed val - ley, Where oft - en we  
Qui con - duit à la val - lé - e, Le jour où sui -

used\_ to meet, En - joy - ing hours heav'n - ly sweet!  
- vant mes pas Tu mèn - la - çais de tes bras!

**E**

Thou hadst to climb crag - gy mount - ains;  
Tu gra - vis - sais les mon - ta - gnes

sempre p



To make thy way to thy bride;  
*Pour ar - ri - ver jus - qu'à moi,*

Where by the mur - mur - ing fount - ains, Thou wert in  
*Et je fuy - ais mes com - pa - gnes Pour é - tre*

bliss by my side. Tell me now thy  
*seule a - vec toi. Sou - viens - toi de*

heart still bless - es All the  
*nos i - vres - ses, Sou - viens -*

warmth of my ca - res - ses!  
*toi de mes ca - res - ses!*

*p* *pp* *Red.*

Thy love well serv'd for my end.  
*L'a - mour ser - vait mon pro - jet!*

*f* *dim.* *p* *f* *dim.*

That I my vengeance might fash - ion: Thy vi - tal se - cret I  
*Pour as - sou - vir ma ven - gean - ce Je t'ar - ra - chai ton se -*

*cresc.*

gain'd, Work - ing on thy blind - ed pass - ion! By my  
*-cret: Je l'a - vais ven - du da - van - ce! Tu croy -*

*p* *f* *Red.*

love thy soul was lur'd! 'Twas I who have wrought our sal-  
 -ais à cet a-mour; C'est lui qui ri-va ta

va - tion; 'Twas Del - i - lah's hand as -  
 chaî - ne! Da-li - la venge en ce

*stringendo*

sur'd Her God, her ha - tred, and her  
 jour Son Dieu, son peuple et sa

*cresc.*

Più Allegro (96 =  $\text{♩}$ )

na tion!  
 hai - ne!



div.

'Twas thy hand that hath as-sur'd Our God, our  
*Dali-la* *venge* *en ce jour* *Son Dieu,* *son*

'Twas thy hand that hath as-sur'd Our God, our  
*Dali-la* *venge* *en ce jour* *Son Dieu,* *son*

'Twas thy hand that hath as-sur'd Our God, our  
*Dali-la* *venge* *en ce jour* *Son Dieu,* *son*

'Twas thy hand that hath as-sur'd Our God, our  
*Dali-la* *venge* *en ce jour* *Son Dieu,* *son*

hate, and our na - tion!  
*peuple* *et sa hai - ne!*

hate, and our na - tion!  
*peuple* *et sa hai - ne!*

hate, and our na - tion!  
*peuple* *et sa hai - ne!*

hate, and our na - tion!  
*peuple* *et sa hai - ne!*

Andantino

Samson (aside)

Deaf to thy voice, Lord, I re -  
 Quand tu par - lais, je res - tais

main'd, And, in my guilt - y pas - sion's blind - ness, A -  
 sourd; Et dans le trou - ble de mon â - me, Hé -

las! the pur - est love pro - fan'd, In lav - ish - ing on her my  
 - las! j'ai pro - fa - né l'a - - mour, En le don - nant à cet - te

Allegro (160 = ♩)

kind - ness.  
 fem - - - me.

High Priest

Allegro

Come Al -

now, we beg, sing, Samson, sing! Rehearse, in verse, thy sweet dis -  
 -lons, Sam-son, di-ver-tis-nous, En re-di-sant à ton a -

cours - es, Which thou to her wert wont to bring  
 -man - te Les doux pro-pos, les chants si doux

From thy eag-er love's in-most sourc - es! Or let Je - ho - vah show his  
 Dont la pas-si-on s'a-li - men - te. Que Jé - ho - vah com - pa - tis -

pow'r, Light to thy sight - less eyes re - stor - ing: I prom - ise  
 -sant A tes yeux ren - - de la lu - miè - re! Je ser - vi -



thee, that self - same hour We all will thy God name, a -  
 -rai ce Dieu puis - - sant S'il peut ex-au - cer ta pri -

dor - ing! Ah! He is deaf un - to thy pray'r, This  
 - è - - rel Mais, in-capable à te ser-vir, Ce

God thou art vain - ly in - plor - ing! His im - potentwrath I may  
 Dieu, que tu nom-meston pè - - re, Je puis l'ou-tra-ger, le ha -

*poco cresc.*

dare, And scorn his thunders id - - ly  
 - ir, En me ri - ant de sa \_\_\_\_\_ co -

*cresc.* *f* *p*

Samson **F** Animato (84 = d)

Hear - est thou, O God, from thy  
*Tu per - mets, ô Dieu d'Is - ra -*  
 roar - ing.  
*-lè - - - - re!*

**F** Animato

throne How this im-pudent priest de - nies thee! And how his  
*- èl, Que' ce prêtre im - posteur ou - tra - - ge, Dans sa fu -*

hate-ful troop de - spise thee! With pride and with in - so-lence  
*- reur et dans sa ra - ge, Ton nom, à la fa - - - ce du*

flown! Once a -  
*ciel! Que ne*

gain all thy glo - ry show them!  
 puis - je ven - ger ta gloi - re,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

Once more let thy mar - vels  
 Et par un pro - dige é - cla -

The second system continues the musical piece. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment maintains the same texture as the first system, with a melodic right hand and a supporting left hand.

shine!  
 - tant Let thy light and thy might be  
 Re - trou - ver pour un seul ins -

The third system shows the vocal line with a treble clef and a key signature of one flat. The piano accompaniment continues with its characteristic eighth-note patterns. The lyrics are written below the vocal line.

mine,  
 - tant That I a  
 Les yeux, la

*cresc.*

The fourth system concludes the page. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment features a more active eighth-note melody. A *cresc.* (crescendo) marking is placed below the piano part. The lyrics are written below the vocal line.



**G** Un poco meno mosso (♩=144)

gain force may o - ver - throw them!  
et la vic - toi - re!

*f* Ha! ha! ha!  
Ah! ah! ah!

*f* Ha! ha! ha!  
Ah! ah! ah!

Un poco meno mosso.

**G**

*f* ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!  
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!  
ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

We laugh at thy Ri- ons de sa fureur, ha! ha!  
ah! ah!

*f* ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!  
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

ha! We laugh at thy furious spite! ha! ha!  
ah! Ri- ons de sa fureur, ah! ah!

*f* ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!  
ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

ha!  
ah!

*tr* *staccato* *L.*

fu - rious spite!  
sa fu - reur!

With i - dle wrath thou  
Dans ta rage im - puis -

unis.

Us, thou canst not af fright!  
Tu ne nous fais pas peur!

ha! ha!  
ah! ah!

With i - dle wrath thou  
Dans ta rage im - puis -

Us, thou canst not af - fright!  
Tu ne nous fais pas peur!

rag - est; Thy day is like the night!  
-san - te, Samson, tu n'y vois pas!

Thy day is like the night!  
Samson, tu n'y vois pas!

div.

rag - est; Thy day is like the night, is like the night! Thine eyes lack their  
-san - te, Samson, tu n'y vois pas! Tu n'y vois pas! Prends gar - de à tes  
Thine eyes lack their  
Prends gar - de à tes

ha! ha!  
Ah! ah!

is like the night! Thine eyes lack their  
Tu n'y vois pas! Prends gar - de à tes

Thine eyes lack sight! Thine eyes lack their sight! Thy day is like the  
*Tu n'y vois pas! Prends garde à tes pas! Samson, tu n'y vois*

Thine eyes lack sight! Thine eyes lack their  
*Tu n'y vois pas! Prends garde à tes*

unls.  
 sight! Samson! Sam-son! Thine eyes lack  
*pas! Samson! Sam-son! Tu n'y vois*

sight! Samson! Sam-son!  
*pas! Sam-son! Sam-son!*

night! Sam-son! Thy day is like the night!  
*pas! Sam-son! Sam-son, Tu n'y vois pas!*

sight! Thy day is like the night! Sam-son! Thy  
*pas! Sam-son, Tu n'y vois pas! Sam-son, Sam-*

sight! Thine eyes lack their sight! Thy day is like the  
*pas! Prends garde à tes pas! Sam-son, Tu n'y vois*

Thine eyes lack sight! Thine eyes lack their  
*Tu n'y vois pas! Prends garde à tes*



Thine eyes lack sight! Thine eyes lack their sight! Thine eyes lack their  
*Tu n'y vois pas! Prends garde à tes pas, Prends garde à tes*

day is like the night! Sam-son! Samson! Sam-son, Thine eyes lack their  
*-son, Tu n'y vois pas! Sam-son! Samson! Sam-son, Prends garde à tes*

night! Thy day is like the night! Thine eyes lack sight! Thine eyes lack their  
*pas! Sam-son, tu n'y vois pas, Tu n'y vois pas, Prends garde à tes*

sight! Thine eyes lack sight! Thine eyes lack sight! Samson! Sam-son, Thine eyes lack their  
*pas! Tu n'y vois pas, tu n'y vois pas! Samson! Sam-son, Prends garde à tes*

sight! A weakling's war thou wagest! Ha! ha! ha! ha! ha! ha! ha!  
*pas! Sa co-lère est plaisan-te! Ah! ah! ah! ah! ah! ah! ah!*

sight! A weakling's war thou wagest! Ha! ha! ha! ha! ha! ha! ha!  
*pas! Sa co-lère est plaisan-te! Ah! ah! ah! ah! ah! ah! ah!*

sight! A weakling's war thou wagest! Ha! ha! ha! ha!  
*pas. Sa co-lère est plaisan-te! Ah! ah! ah! ah!*

sight! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!  
*pas! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!*

Red.

Maestoso (92 - ♩)

High Priest

*ff sf sf sf sf sf* **Maestoso.**

*fe*  
Come, fair Del-  
Viens, Da-li-

*p*

i-lah! give thanks to our God! Je-ho-vah trem-bles at his aw-ful-  
-la; re-n-dre grâce à nos dieux Qui font trem-bler Jé-hovah dans les

*p*

nod! Con-sult we now what his God-head ad-vis-es,  
cieux! Du grand Da-gon con-sul-tons les aus-pi-ces;

*fp*

E'en while we bow the sa-cred in-cense ris-  
Ver-sons pour lui le vin des sa-cri-fi-

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

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

Allegro moderato (♩ = 112)

es!  
- ces.

Da - gon, be  
Gloire à Da -

Delilah

Da - gon, be ev - er prais'd! Da - gon, be  
Gloire à Da - gon vain-queur! Gloire à Da -

ev - er prais'd! Da - gon, be ev - er prais'd!  
- gon vain-queur! Gloire à Da - gon vain-queur!



ev - er prais'd! He, my weak arm hath aid - ed, And my  
 - gon vain-queur! Il ai - dait ma fai-bles - - se, Ins - pi -

He, thy weak arm hath aid - ed, And thy faint heart he rais'd when our  
 Il ai - dait ma fai-bles - - se, Ins - pi - rant à mon cœur Et la

faint heart he rais'd when our last hope had faded.  
 - rant à mon cœur Et la force et l'a - dres - - se.

last hope had faded. O thou,  
 force et l'a - dres - - se. O toi!

O thou, rul - er o - ver the world, Thou who  
 O toi! le plus grand en-tre tous! Toi qui

rul - er o - ver the world, Thou who all the stars cre -  
 le plus grand en-tre tous! Toi qui fis la terre où nous

all the stars cre - a - test; Be all thy foes to ru - in  
*fis la terre où nous som - mes, Que ton es-prit soit a-nee*

a - test; Be all thy foes to ru - in hurl'd A - mid might-y  
*som - mes, Que ton es-prit soit a-vec nous, O maî - tre des*

I

hurl'd A - mid mighty Gods thou art great - est.  
*nous, O maî - tre des dieux et des hom - mes!*

Gods — thou art — great — — — est.  
*dieux — et des hom — — — mes!*

## Chorus

*p* Thy blessing scat - ter, With  
*Mar - que d'un si - gne Nos*

*p* Thy blessing scat - ter, With  
*Mar - que d'un si - gne Nos*

*p* Thy blessing scat - ter, With  
*Mar - que d'un si - gne Nos*

*p* Thy blessing scat - ter, With  
*Mar - que d'un si - gne Nos*

I

might - y signs, Our flocks wax fatter, More rich our vines! Let ev-'ry vil-lage  
*longs troupeaux; Mû-ris la vi-gne Sur nos co-teaux; Rends à la plai-ne*

might - y signs, Our flocks wax fatter, More rich our vines! Let ev-'ry vil-lage  
*longs troupeaux; Mû-ris la vi-gne Sur nos co-teaux; Rends à la plai-ne*

might - y signs, Our flocks wax fatter, More rich our vines! Let ev-'ry vil-lage  
*longs troupeaux; Mû-ris la vi-gne Sur nos co-teaux; Rends à la plai-ne*

might - y signs, Our flocks wax fatter, More rich our vines! Let ev-'ry vil-lage  
*longs troupeaux; Mû-ris la vi-gne Sur nos co-teaux; Rends à la plai-ne*

With wealth o'er-flow, Keep thou from pil - lage Our hated foe!  
*No - tre mois-son Que, dans sa hai - ne, Brû-la Sam - son!*

With wealth o'er-flow, Keep thou from pil - lage Our hated foe!  
*No - tre mois-son Que, dans sa hai - ne, Brû-la Sam - son!*

With wealth o'er-flow, Keep thou from pil - lage Our hated foe!  
*No - tre mois-son Que, dans sa hai - ne, Brû-la Sam - son!*

With wealth o'er-flow, Keep thou from pil - lage Our hated foe!  
*No - tre mois-son Que, dans sa hai - ne, Brû-la Sam - son!*



**Delilah**

Ac - cept, O Lord sub - lime  
 Re - çois sur nos au - tels

**High Priest**

Ac - cept, O  
 Re - çois sur

*f* *dim.* *p*

Our vic - tim's grand ob - la - tion; For e'en our greatest  
 Le sang de nos vic - ti - mes, Que t'of - frent des mor -

Lord sub - lime Our vic - tim's grand ob - la - tion;  
 nos au - tels Le sang de nos vic - ti - mes,

crime, Take them in ex pi a - tion!  
 -tels Pour ex - pi - er leurs cri - mes.

For e'en our greatest crime, Take them in ex - pi -  
 Que t'of - frent des mor - tels Pour ex - pi - er leurs

Re - veal to thy priests' wand'ring  
Aux yeux de tes pré-tres di-

a - tion!  
cri - mes. Re veal  
Aux yeux

*f*  
Da - gon, we praise!  
Gloire à Da - gon!

*f*  
Da - gon, we praise!  
Gloire à Da - gon!

*f*  
Da - gon, we praise!  
Gloire à Da - gon!

*f*  
Da - gon, we praise!  
Gloire à Da - gon!

*cresc.*  
*tr* *sp*

eyes, Who a - lone can be-hold thy - glo - ry, All the future's  
-vins Pou-vant seuls con-templer ta fa - ce, Montre l'a-ve-

to thy priests' wand'ring eyes, Who a - lone can be-hold thy -  
de tes pré-tres di - vins Pou-vant seuls con-templer ta

dark mys - tic - sto - ry, Which be-hind fate's-  
 -nir qui se ca - - che Aux re-gards des

glo - ry, All the future's dark mys - tic - sto - - ry, Which be -  
 fa - ce, Mon-tre l'a - ve - nir qui se ca - - che Aux re -

**K**

veil hid - den lies.  
 au - tres hu - mains!

hind fate's veil hidden lies.  
 -gards des au - tres hu - mains!

*p*

God, hear our pray'r; With - in thy fane! Make  
 Dieu, sois pro-pice A nos des - tins! Que

*p*

God, hear our pray'r; With - in thy fane! Make  
 Dieu, sois pro-pice A nos des - tins! Que

*p*

God, hear our pray'r; With - in thy fane! Make  
 Dieu, sois pro-pice A nos des - tins! Que

*p*

God, hear our pray'r; With - in thy fane! Make  
 Dieu, sois pro-pice A nos des - tins! Que

**K**



us thy care; Let justice reign! Suc - cess attend us  
 ta jus - tice Aux Phi - lis - tins Don - ne la gloi - re

us thy care; Let justice reign! Suc - cess attend us  
 ta jus - tice Aux Phi - lis - tins Don - ne la gloi - re

us thy care; Let justice reign! Suc - cess attend us  
 ta jus - tice Aux Phi - lis - tins Don - ne la gloi - re

us thy care; Let justice reign! Suc - cess attend us  
 ta jus - tice Aux Phi - lis - tins Don - ne la gloi - re

When - e'er we fight! Pro - tection lend us, Both day and night!  
 Dans les com - bats; Que la vic - toi - re Sui - ve nos pas!

When - e'er we fight! Pro - tection lend us, Both day and night!  
 Dans les com - bats; Que la vic - toi - re Sui - ve nos pas!

When - e'er we fight! Pro - tection lend us, Both day and night!  
 Dans les com - bats; Que la vic - toi - re Sui - ve nos pas!

When - e'er we fight! Pro - tection lend us, Both day and night!  
 Dans les com - bats; Que la vic - toi - re Sui - ve nos pas!

Delilah **L** *con brio*

The High Priest *con brio*

Dagon shows his pow - er,  
Da-gon se ré-vè - le!

Da - gon shows his pow - er  
Da-gon se ré-vè - le!

*f* *dim.* *p*

See the new flame tow - er!  
La flamme nou-vel - le

See the new flame tow - er!  
La flamme nou-vel - le

Burn - ing bright a -  
Sur l'au-tel Re -

Burn - ing bright a - mid smould'ring -  
Sur l'au-tel Re - nait - de la -

mid smould'ring ash - es,  
- nait - de la cen-dre;

ash - es,  
cen - dre;

*p*  
Dagon shows his power  
*Dagon se ré-vè - le!*

*p*  
Dagon shows his pow - er,  
*Dagon se ré-vè - le!*

See the newflametow - er!  
*La flamme nou-vel - le*

*f*  
Our Lord of light, De - scending o'er us flash - es!  
*L'im - mor - tel Pour nous - va - des - cen - dre!*

See the new flame tow | - er!  
*La flam - me nou - vel - le*

Burn - ing bright      A - mid smouldring  
Sur l'au - tel      Re - naît de la



## High Priest

Our- Lord of light, De- scending o'er us flash- es!  
*L'im - mor - tel Pour nous va - des - cen - dre!*

Burn- ing bright A - mid smould'ring  
*Sur l'au - - tel Re - naît de la*

ash - es.  
*cen - dre!*

The musical score for the High Priest includes a vocal line in bass clef with lyrics, and piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a steady eighth-note accompaniment.

## Delilah

Lo! the God we worship now ap - pear - - -  
*C'est le Dieu Qui par sa pre - sen - - -*

Lo! the God  
*C'est le Dieu*

ash - - - es.  
*cen - - - dre!*

The musical score for Delilah includes a vocal line in treble clef with lyrics, and piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a steady eighth-note accompaniment.

eth;  
-ce

All his— peo—ple— fear - - -  
Mon - tre sa puis - san - - -

Whom we worship now appear - eth;  
Qui par sa pré-sen - - ce

And all— his— people  
Mon - tre sa puis -

**M** *legg.*

- eth.  
- ce!

Ha!  
Ah!

fear - eth.  
- san - - ce!

*mf* Dagon shows his pow - er!  
Dagon se ré - vè - le!

*mf* Dagon shows his pow - er!  
Da - gon se ré - vè - le!

*mf* Dagon shows his pow - er!  
Dagon se ré - vè - le!

*p* Dagon shows his pow - er!  
Dagon se ré - vè - le!

*mf* Dagon shows his pow - er!  
Dagon se ré - vè - le!

*mf* Dagon shows his pow - er!  
Da - gon se ré - vè - le!

**M** *mf* L.H. *p* *mf* L.H.

Ha!  
Ah!

*f*

Our Lord of light, De-scending o'er us flashes!  
L'im-mor-tel Pour nous va-des-cen-dre!

*p*

Ah!  
Ah!

*p*

Ah!  
Ah!

*p*

Dagon shows his pow-er!  
Da-gon se ré-vè-le!

*p*



Our Lord of light, De-scending o'er us flash-es! Lo! the God we  
*Lim-mor - tel Pour nous va des - cen-dre! C'est le Dieu Qui*

Lo! the  
*C'est le*

*p*  
 Ah!  
 Ah!

wor ship ap-pear - eth; All his peo - ple fear - eth his  
*par sa pré-sen - ce Mon-tre sa puis - sance En ce*

God we wor - ship ap - pear - eth; All his peo - ple fear - eth his  
*Dieu Qui par sa pré - sen - ce Mon-tre sa puis - sance En ce*

nod!  
lieu.

nod!  
lieu.

*f*  
Lo! the God we wor - ship ap - pear - eth; All his people  
*C'est le Dieu Qui par sa pré - sen - ce Mon - tre sa puis -*

*f*  
Lo! the God we wor - ship ap - pear - eth; All his people  
*C'est le Dieu. Qui par sa pré - sen - ce Mon - tre sa puis -*

*f*  
Lo! the God we wor - ship ap - pear - eth; All his people  
*C'est le Dieu Qui par sa pré - sen - ce Mon - tre sa puis -*

*f*  
Lo! the God we wor - ship ap - pear - eth; All his peo - ple  
*C'est le Dieu Qui par sa pré - sen - ce Mon - tre sa puis -*

*f*

fear - eth his rod!  
 - sance En ce lieu.

fear - eth his rod!  
 - sance En ce lieu.

fear - eth his rod!  
 - sance En ce lieu.

fear - eth his rod!  
 - sance En ce lieu.

*dim.*

### High Priest (to Samson)

*p*

That fate may not in fav-or fal - ter, Now, Sam - son, come  
 Pour que le sort soit fa - vo - ra - ble, Al - lons, Sam - son,

*p*

thine off'ring pour Un - to Da - gon, here on his, al - tar,  
 viens a - vec nous, A Da - gon, le Dieu re - dou - ta - ble,



And on thy knees his grace im - plore!  
Of - frir ta coupe à deux ge - noux!

(To the lad)

## Maestoso Quasi Recitativo (♩ = 76)

Guide thou his steps; let thy good care en - fold him That all the  
Gui - dez ses pas vers le mi - lieu du tem - ple, Pour que de

N

peo - ple from a - far be - hold him! *molto espress.*  
loin le peuple le con - tem - ple.

Samson

Now, Lord, to thee do I pray! Be thou once more — my  
Sei - gneur, ins - pi - re - moi, Ne m'a - ban - don - ne

(To the lad)

(The lad leads Samson between the two pillars.)

*pp* *ad lib.*

**Allegro moderato** (♩=112)

stay. Toward the mar - ble columns, My boy, lead thou the way!  
*pas! Vers les piliers de marbre, En - fant, gui - de mes pas!*

*pp*

*p*

*cresc.*

*f*  
 Dagon shows his pow - er;  
*Dagon se ré - vè - le,*

*f*  
 Dagon shows his pow - er;  
*Dagon se ré - vè - le,*

*f*  
 Dagon shows his pow - er;  
*Dagon se ré - vè - le,*

*f*  
 Dagon shows his pow - er;  
*Dagon se ré - vè - le,*

*f*  
 See the new flame tow - er!  
*La flamme nou - vel - le*

*f*  
 See the new flame tow - er!  
*La flamme nou - vel - le*

**Dance**

See the new flame tow - er! Burning bright, A - mid smould'ring ash - es,  
*La flamme nou - vel - le Sur l'autel Re - naît de la cen - dre,*

See the new flame tow - er! Burning bright, A - mid smould'ring ash - es,  
*La flamme nou - vel - le Sur l'autel Re - naît de la cen - dre,*

Burn - ing bright, A - mid smould'ring ash - es,  
*Sur l'au - tel Re - naît de la cen - dre,*

Burn - ing bright, A - mid smould'ring ash - es,  
*Sur l'au - tel Re - naît de la cen - dre,*

Burn - ing bright, A - mid smould'ring ash - es, So the God we  
*Sur l'au - tel Re - naît de la cen - dre; C'est le Dieu Qui*

Burn - ing bright, A - mid smould'ring ash - es, So the God we  
*Sur l'au - tel Re - naît de la cen - dre; C'est le Dieu Qui*

Burn - ing bright, A - mid smould'ring ash - es, So the God we  
*Sur l'au - tel Re - naît de la cen - dre; C'est le Dieu Qui*

Burn - ing bright, A - mid smould'ring ash - es, So the God we  
*Sur l'au - tel Re - naît de la cen - dre; C'est le Dieu Qui*



wor - ship ap - pear - eth; All - his - peo - ple fear - eth his  
 par sa pré - sen - ce Mon - tre sa puis - sance En ce

wor - ship ap - pear - eth; All - his - peo - ple fear - eth his  
 par sa pré - sen - ce Mon - tre sa puis - sance En ce

wor - ship ap - pear - eth; All - his - peo - ple fear - eth his  
 par sa pré - sen - ce Mon - tre sa puis - sance En ce

wor - ship ap - pear - eth; All - his - peo - ple fear - eth his  
 par sa pré - sen - ce Mon - tre sa puis - sance En ce

(*♩ = ♩*)

*ff*  
rod.  
lieu!

*ff*  
rod.  
lieu!

*ff*  
rod.  
lieu!

*ff*  
rod.  
lieu!

(*♩ = ♩*)

*ff*

*f*

*ff sempre*  
 God! hear our pray'r  
 Dieu, sois pro-pice

*ff sempre*  
 God! hear our pray'r  
 Dieu, sois pro-pice

*ff sempre*  
 God! hear our pray'r  
 Dieu, sois pro-pice

*ff sempre*  
 God! hear our pray'r  
 Dieu, sois pro-pice

With-in thy fane!  
 A nos des-tins!

With-in thy fane!    Make us thy care!    Let jus - tice reign!  
 A nos des-tins!    Que ta jus - tice    Aux Phi - lis-tins

With-in thy fane!    Make us thy care!    Let jus - tice reign!  
 A nos des-tins!    Que ta jus - tice    Aux Phi - lis-tins

With-in thy fane!    Make us thy care!    Let jus - tice reign!  
 A nos des-tins!    Que ta jus - tice    Aux Phi - lis-tins

Make us thy care!  
 Que ta jus - tice

Let jus - tice reign!  
 Aux Phi - lis-tins

Suc-cess at - tend us When'er we fight.  
Don - ne la gloi - re Dans les com-bats!

Suc-cess at - tend us When'er we fight.  
Don - ne la gloi - re Dans les com-bats!

Suc-cess at - tend us When'er we fight. Pro-tec-tion lend us  
Don - ne la gloi - re Dans les com-bats! Que la vic - toi - re

Suc-cess at - tend us When'er we fight. Pro-tec-tion lend us  
Don - ne la gloi - re Dans les com-bats! Que la vic - toi - re

Pro-tec-tion lend us By day and night!  
Que la vic - toi - re Sui - ve nos pas!

Pro-tec-tion lend us By day and night!  
Que la vic - toi - re Sui - ve nos pas!

By day and night!  
Sui - ve nos pas!

By day and night!  
Sui - ve nos pas!



Thou hast van-quisht the  
De-vant toi d'Is-ra -

Thou hast van-quisht the  
De-vant toi d'Is-ra -

Thou hast van-quisht the in - so - lent boldness of Sam-son!  
De-vant toi d'Is - ra - èl Dis - pa - raît l'in - so - len - ce!

Thou hast van-quisht the in - so - lent boldness of Sam-son!  
De-vant toi d'Is - ra - èl Dis - pa - raît l'in - so - len - ce!

in - so - lent bold-ness of Sam - son!  
- èl Dis - pa - raît l'in - so - len - ce!

in - so - lent bold-ness of Sam - son!  
- èl Dis - pa - raît l'in - so - len - ce!

Strengthen'd our arm, Our heart renew'd;  
Nos bras gui - dés Par ton es - prit,

Strengthen'd our arm, Our heart renew'd;  
Nos bras gui - dés Par ton es - prit,

Ha! \_\_\_\_\_ Kept us from harm.  
Ah! \_\_\_\_\_ Dans les com - bats

Ha! \_\_\_\_\_ Kept us from harm.  
Ah! \_\_\_\_\_ Dans les com - bats

Strengthen'd our arm, Our heart renew'd! Kept us from harm.  
*Nos bras gui-dés Par ton es-prit, Dans les com - bats*

Strengthen'd our arm, Our heart renew'd!  
*Nos bras gui-dés Par ton es-prit,*

8.....

**Delilah**

Ha! \_\_\_\_\_  
Ah! \_\_\_\_\_

**High Priest**

Ha! \_\_\_\_\_  
Ah! \_\_\_\_\_

And by thy wonders Brought this na-tion to ser - vi - tude,  
*Ou par tes charmes, Ont vain-cu ce peu - ple mau - dit,*

And by thy wonders Brought this na-tion to ser - vi - tude,  
*Ou par tes charmes, Ont vain-cu ce peu - ple mau - dit,*

And by thy wonders Brought this na-tion to ser - vi - tude,  
*Ou par tes charmes, Ont vain-cu ce peu ple-mau - dit,*

Brought this na - tion  
Ont vain-cu ce

8.....

Ha! \_\_\_\_\_  
Ah! \_\_\_\_\_

Ha! \_\_\_\_\_  
Ah! \_\_\_\_\_

Brought this na - tion to ser-vi - tude,      Who de - spised thy wrath  
*Ont vain-cu ce peuple maudit      Bra - vant ta co-lère*

Brought this na - tion to ser-vi - tude,      Who de - spised thy wrath  
*Ont vain-cu ce peuple maudit      Bra - vant ta co-lère*

Brought this na - tion to ser-vi - tude,      Who de - spised thy  
*Ont vain-cu ce peuple maudit      Bra-vant ta co -*

to ser-vi - tude      Brought this na - tion to ser-vi - tude,      Who de - spised thy  
*peuple maudit,      Ont vain-cu ce peuple maudit      Bra-vant ta co -*



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The music features a melodic line in the treble and a supporting bass line.

And thy thun -  
et tes ar -

And thy thun -  
et tes ar -

wrath And thy thun -  
- lere et tes ar -

wrath And thy thun -  
- lere et tes ar -

8

The sixth system features a piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with a forte dynamic (f) and includes a section of eighth notes indicated by a dashed line and the number '8'.

**P**

Ha!  
Ah!

Ha!  
Ah!

- ders. God! hear our pray'r Within thy  
- mes! A nos des - - tins, Dieu, sois pro -

- ders. God! hear our pray'r Within thy  
- mes! A nos des - - tins, Dieu, sois pro -

- ders. God! hear our pray'r Within thy  
- mes! A nos des - - tins, Dieu, sois pro -

- ders. God! hear our pray'r Within thy  
- mes! A nos des - - tins, Dieu, sois pro -

**P**

fane! Make us thy care, Let jus - tice reign! When - e'er we fight  
- pice! Que ta jus - tice Aux Phi - lis - tins Dans les com - bats

fane! Make us thy care, Let jus - tice reign! Suc - cess at - tend us When -  
- pice! Que ta jus - tice Aux Phi - lis - tins Don - ne la gloi - - re Dans

fane! Make us thy care, Let jus - tice reign! Suc - cess at - tend us When -  
- pice! Que ta jus - tice Aux Phi - lis - tins Don - ne la gloi - - re Dans

fane! Make us thy care, Let jus - tice reign! Suc - cess at - tend us When -  
- pice! Que ta jus - tice Aux Phi - lis - tins Don - ne la gloi - - re Dans



Protection lend us By day and.  
*Que la vic - toi - - re Sui - - ve nos*

Protection lend us By day and  
*Que la vic - toi - - re Sui - - ve nos*

— Suc-cessat - tend us! Protection lend us By day and  
 — *Donne la gloire! — Que la vic - toi - - re Sui - - ve nos*

e'er we fight; Protection lend us By day and  
*les com - - bats! Que la vic - toi - - re Sui - - ve nos*

div.  
 e'er we fight; Protection lend us By day and  
*les com - - bats! Que la vic - toi - - re Sui - - ve nos*

e'er we fight; Protection lend us By day and  
*les com - - bats! Que la vic - toi - - re Sui - - ve nos*

night!  
pas!

night!  
pas!

night! pas! Da-gon we praise!  
pas! Gloire à Dagon!

night! pas! Da-gon we praise!  
pas! Gloire à Dagon!

night! pas! Da-gon we praise!  
pas! Gloire à Dagon!

night! pas! Da-gon we praise!  
pas! Gloire à Dagon!

Glo - - - ry!      Glo - - -  
Gloi - - - re!      Gloi - - -

Glo - - - ry!      Glo - - -  
Gloi - - - re!      Gloi - - -

Glo - - - ry!      Glo - - -  
Gloi - - - re!      Gloi - - -

Glo - - - ry!      Glo - - -  
Gloi - - - re!      Gloi - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a complex texture with arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. The lyrics are 'Glo - - - ry!' and 'Gloi - - - re!'.

ry!      Glo - - -  
re!      Gloi - - -

ry!      Glo - - -  
re!      Gloi - - -

ry!      Glo - - -  
re!      Gloi - - -

ry!      Glo - - -  
re!      Gloi - - -

8-----

The second system continues the vocal and piano parts. The vocal parts have the same lyrics as the first system. The piano accompaniment continues with similar textures. A fermata is placed over the final notes of the vocal parts. A section of the piano accompaniment is marked with a dashed line and the number '8', indicating an 8-measure rest or a specific performance instruction.



Allegro moderato (144 = ♩)

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

Vocal score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are: - ry! - re!

Allegro moderato (144 = ♩)

Piano accompaniment for the first system. Dynamics include *f* and *dim.*

Piano accompaniment for the second system. Dynamics include *p*.

Piano accompaniment for the third system. Dynamics include *f* and *p*. Includes a fermata and a section with a key signature change to three flats.

Samson *f*

Hear thy servant's cry, God, my Lord!  
*Souviens-toi de ton ser-vi-teur*

Tho' he is  
*Qu'ils ont pri-*

sore distrest with blind-ness!  
*-vé de la lu-mière!*

Be  
*Dai-*

former force once more re - stored! One in - stant re - new thy gracious  
 - gne pour un instant, Sei - gneur; Me ren - dre ma for - - ce pre -

kind - ness! Let thine anger a -  
 - miè - - re! Qu'avec toi je me

*p* *cresc.* *Sp*

venge my race. Let them per - ish  
 venge, ô Dieu! En les é - cra -

*p marcato*

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

all in this place.  
 - sant en ce lieu!

*ff*



*ff*  
***f***

Ha!  
Ah!  
*ff*  
***f***

Ha!  
Ah!

S. *ff*  
***f***

Ha!  
Ah!

A. *ff*  
***f***

Ha!  
Ah!

T. *ff*  
***f***

Ha!  
Ah!

B. *ff*  
***f***

Ha!  
Ah!

(The Curtain falls)

Fine















