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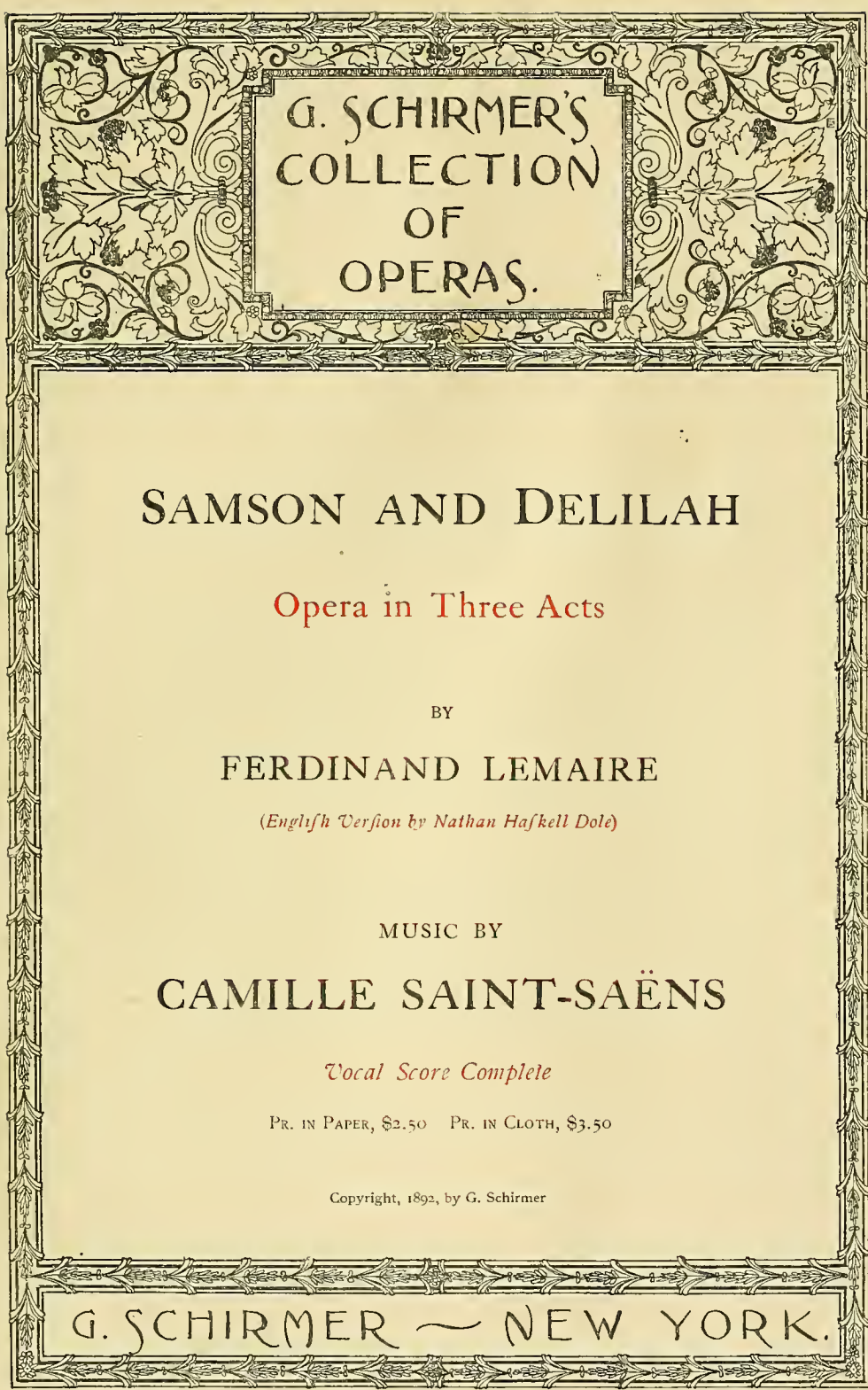
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G. SCHIRMER'S  
COLLECTION  
OF  
OPERAS.

SAMSON AND DELILAH

Opera in Three Acts

BY

FERDINAND LEMAIRE

*(English Version by Nathan Haskell Dole)*

MUSIC BY

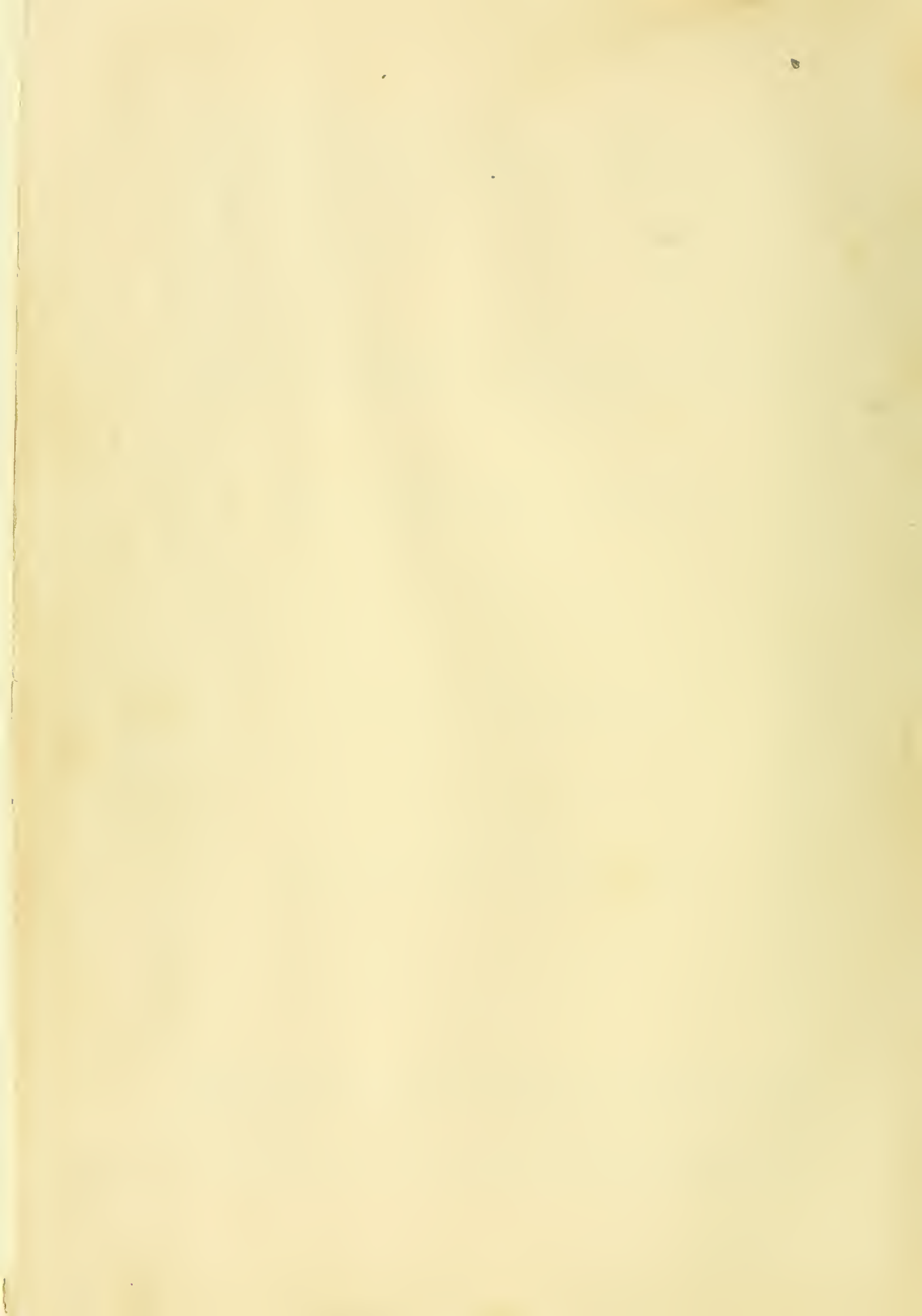
CAMILLE SAINT-SAËNS

*Vocal Score Complete*

PR. IN PAPER, \$2.50 PR. IN CLOTH, \$3.50

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G. SCHIRMER ~ 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.}*





# SAMSON AND DELILAH.

ENGLISH VERSION BY NATHAN HASKELL DOLE.

## ACT I.

*Public place in the city of Gaza in Palestine.  
At L., the portal of Dagon. At the rising  
of the curtain a throng of Hebrews, men and  
women, are seen collected in the open space,  
in attitudes of grief and prayer. SAMSON  
is among them.*

### SCENE I.

#### CHORUS.

God ! Israel's God !  
To our petition hearken !  
Thy children save !  
As they kneel in despair  
Heed Thou their prayer,  
While o'er them sorrows darken !  
Oh, let Thy wrath  
Give place to loving care !

#### THE WOMEN.

Since Thou from us  
Hast turned away Thy favor  
We are undone,  
In vain Thy people fight. [*Curtain rises.*]

#### CHORUS.

Lord, wilt Thou have  
That we perish forever—  
The nation that alone  
Hath known  
Thy light ? Ah ! all the day  
Do I humbly adore Him :  
Deaf to my cry  
He gives me no reply,  
Yet still I bow before Him  
And implore Him  
That He at last  
To my aid may draw nigh !

#### THE HEBREW MEN.

By savage foes our cities have been harried ;  
Gentiles Thine altar with shame  
Have profaned ;  
Our tribes afar  
To dire slavery carried  
All scattered are ;  
Scarce our name  
Hath remained !  
Art thou no more  
The God of our salvation,  
Who saved our sires  
From the chains that they wore ?  
Lord ! hast Thou forgot  
Those vows, sworn to our nation  
In days of yore,  
When Egypt hurt us sore ?

*SAMSON, emerging from the throng at R.*

Pause and stand  
O my brothers,  
And bless the holy name  
Of the God of our fathers !  
Your pardon is at hand,  
And your chains shall be broken !  
I have heard in my heart  
Words of hope softly spoken :—  
'Tis the voice of the Lord  
That through His servant speaketh ;  
He doth His grace afford :  
Your lasting good He seeketh ;  
Your throne shall be restored !  
Brothers ! now break your fetters !  
Our altar let us raise  
To the God whom we praise !

#### CHORUS.

Alas ! vain words he utters,  
Freedom can ne'er be ours !  
Of arms our foes bereft us ;  
How use our feeble powers ?  
Only tears are left us !

SAMSON.

Is your God not on high ?  
 Hath He not sworn to save you ?  
 He is still your ally  
 By the name that He gave you !  
 'Twas for you alone  
 That He spake through His thunders !  
 His glory He hath shown  
 To you by mighty wonders !  
 He led through the Red Sea  
 By miraculous ways,  
 When our fathers did flee  
 From a shameful oppression !

CHORUS.

Past are those glorious days,  
 God hath venged our transgression ;  
 In His wrath He delays,  
 Nor hears our intercession.

SAMSON.

Wretched souls ! hold your peace !  
 Doubt not the God above you !  
 Fall down upon your knees !  
 Pray to Him who doth love you !  
 Behold His mighty hand,  
 The safeguard of our nation !  
 With dauntless valor stand  
 In hope of our salvation !  
 God the Lord speeds the right ;  
 God the Lord never faileth !  
 He fills our arms with might,  
 And our prayer now prevaieth !

CHORUS.

Lo ! the Spirit of the Lord  
 Upon his soul hath rested !  
 Come ! our courage is restored ;  
 Let now His way be tested !  
 We will march at His side ;  
 Deliverance shall attend us,  
 For the Lord is our guide,  
 And His arm shall defend us !

SCENE II.

*The same.* ABIMELECH, satrap of Gaza, enters at L., followed by a throng of warriors and soldiery of the Philistines.

ABIMELECH.

Who dares to raise the voice of pride ?  
 Do these slaves accuse their masters ?  
 Who oft in vain our strength have tried,  
 Would they now incur new disasters ?  
 Conceal your despair  
 And your tears !  
 Our patience will hold out no longer ;  
 You have found that we are the stronger ;  
 In vain your prayer,  
 We mock your fears ;  
 Your God, whom ye implore with anguish,  
 Remaineth deaf to your call ;  
 He lets you still in bondage languish,  
 On you His heavy judgments fall !

If He from us desires to save you,  
 Now let Him show His power divine,  
 And shatter the chains your conquerors have  
 you !  
 Let the sun of freedom shine !

Do ye hope in insolent daring  
 Our God unto yours will yield,  
 Jehovah with Dagon comparing,  
 Who for us winneth the field ?  
 Nay, your timid God fears and trembles  
 When Dagon before Him is seen ;  
 He the plaintive dove resembles ;  
 Dagon the vulture bold and keen.

SAMSON (*inspired*).

O God, it is Thou he blasphemeth !  
 Let Thy wrath on his head descend,  
 Lord of hosts !  
 His power hath an end.  
 On high like lightning gleameth  
 The sword sparkling with fire ;  
 From the sky swiftly streameth  
 The host burning with ire :—  
 Yea ! all the heavenly legions  
 In their mighty array  
 Sweep over boundless regions,  
 And strike the foe with dismay.  
 At last cometh the hour  
 When God's fierce fire shall fall :  
 Its terrible power  
 And His thunder appall.  
 Lord, before Thy displeasure  
 Helpless the earth shall quake ;  
 Thy wrath will know no measure  
 When vengeance Thou shalt take !

ABIMELECH.

Give o'er ! rashly blind ! Cease thy railing,  
Wake not Dagon's wrath, death-entailing !

SAMSON.

Israel ! break your chain !  
Arise ! display your might !  
Their idle threats disdain !  
See, the day follows night !  
Jehovah, God of light,  
Hear our prayer as of yore,  
And for Thy people fight !  
Let the right  
Win once more !

CHORUS.

Israel ! break your chain !  
Arise ! display your might !  
Their idle threats disdain !  
See, the day follows night !  
Jehovah, God of light,  
Hear our prayer as of yore,  
And for Thy people fight !  
Let the right  
Win once more !

SAMSON.

Lord, before Thy displeasure  
Helpless the earth shall quake ;  
Thy wrath will know no measure  
When vengeance Thou shalt take !  
Thou the tempest nchainest ;  
The storms Thy word obey ;  
The vast sea Thou restrainest ;  
Be our shield, Lord, to-day !

CHORUS.

Israel ! break your chain !  
Arise ! display your might !  
Their idle threats disdain !  
See, the day follows night !  
Jehovah, God of light,  
Hear our prayer as of yore,  
And for Thy people fight !  
Let the right  
Win once more !  
Arise ! display your might !

(ABIMELECH springs at SAMSON, sword in hand, to strike him. SAMSON wrenches the sword away and strikes him. ABIMELECH falls, crying, " Help." The PHILISTINES accompanying the satrap would gladly aid him, but SAMSON, brandishing the sword, keeps them at a distance. He occupies the R. of stage, the greatest confusion reigns. SAMSON and the HEBREWS exeunt R. 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.

HIGH PRIEST.

What see I ?  
Abimelech by slaves struck down and  
dying !  
Oh, let them not escape !  
To arms ! Pursue the flying !  
Wreak revenge on your foes !  
For the prince they have slain !  
Strike down beneath your blows  
These slaves, who flee in vain !

FIRST PHILISTINE.

All my blood, it was fated,  
Turned to ice in my veins ;  
Methought my limbs were weighted  
With heavy load of chains !

SECOND PHILISTINE.

My arms are unavailing,  
My strength is like the flax ;  
My knees beneath me failing—  
And my heart melts like wax

HIGH PRIEST.

Cowards ! with hearts easily daunted,  
Ye are filled with foolish alarm !  
Have ye lost all your boldness vaunted,  
Do ye fear their God's puny arm ?

## SCENE IV.

*The same, a PHILISTINE MESSENGER.*

PHILISTINE MESSENGER.

The band by Samson guided  
To revolt, with furious wrath  
Across our land by fear divided  
March, leaving woe in their path.

FIRST AND SECOND PHILISTINE.

O fly from the threatening danger !  
Come ! why should we perish in vain ?  
We'll leave the town unto the stranger,  
And the sheltering mountains gain.

HIGH PRIEST.

Curse you and your nation forever,  
Children of Israel !  
I fain your tribe from earth would sever,  
And leave no trace to tell !  
Curse him, too, their guide ! How I hate  
him !  
Him will I stamp 'neath my feet !  
A cruel doom must now await him ;  
He shall die when we meet !  
Curse her, too, the mother who bore him,  
And all her hateful race !  
May she who faithful love once swore him  
Prove heartless, false, and base.  
Cursed be the God of his nation,  
That God his only trust ;  
His temple shake from its foundation,  
His altar fall to dust !

PHILISTINES.

In spite of brave professions,  
To yonder mountains fly ;  
Leave our homes, our possessions,  
Our god, or else we die !

*(Exeunt L., bearing ABIMELECH'S dead body.  
Just as the PHILISTINES leave the stage, fol-  
lowed by the HIGH PRIEST, the HEBREWS,  
old men and children, enter R. It is broad  
daylight.)*

## SCENE V.

*The HEBREW WOMEN and OLD MEN ; then  
SAMSON and the victorious HEBREWS.*

HEBREW OLD MEN.

Praise ye Jehovah ! Tell all the wondrous  
story !  
Psalms of praise loudly swell !  
God is the Lord ! In His power and His  
glory  
He hath saved Israel !  
Through Him weak arms have triumphed  
o'er the masters,  
Whose might oppressed them sore ;  
Upon their heads He hath poured great dis-  
asters,  
They will mock Him no more !

*(The HEBREWS, led by SAMSON, enter R.)*

AN OLD HEBREW.

His hand in anger stern chastised us,  
For we His laws had disobeyed ;  
But when our punishment advised us,  
And we our humble prayer had made,  
He bade us cease our lamentations—  
“ Rise in arms, to combat !” He cried,  
“ Your God shall provide  
Your salvation ;  
In battle I am by your side !”

HEBREW OLD MEN.

When we were slaves, He came our chains to  
sever,  
We were ever His care ;  
His mighty arm was able to deliver,  
He hath turned our despair !  
Praise ye Jehovah ! Tell all the wondrous  
story !  
Psalms of praise loudly swell !  
God is the Lord ! In His power and His  
glory  
He hath saved Israel !

## SCENE VI.

SAMSON, DELILAH, the PHILISTINES, the HE-  
BREW OLD MAN. *The gates of the temple*



*open.* DELILAH enters, followed by PHILISTINE WOMEN holding garlands of flowers in their hands.

## THE PHILISTINE WOMEN.

Now spring's generous hand  
Brings flowers to the land ;  
Be they worn as crowns  
By thy conquering hand !  
With light, gladsome voices,  
'Mid glowing roses,  
While all rejoices,  
Sing, sisters, sing—  
Your tribute bring !  
Come, deathless delight,  
Youth's springtime bright,  
The beauty that charms  
The heart at the sight,  
The love that entrances  
And new love wakens  
With timid glances !  
My sisters, love  
Like the birds above !

DELILAH (*addressing* SAMSON).

I come with a song for the splendor  
Of my love who won in the fray !  
I belong unto him for aye ;  
Heart as well as hand I surrender !  
Come, my dearest one, follow me  
To Soreck, the fairest of valleys,  
Where, murmuring, the cool streamlet dal-  
lies !  
Delilah there will comfort thee.

SAMSON.

O God ! who beholdest my trial,  
Thy strength to Thy servant impart,  
Close fast mine eyes, make firm my heart,  
Support me in stern self-denial !

DELILAH.

My comely brow for thee I bind  
With clusters of cool, curling cresses  
And Sharon's roses sweet are twined  
Amid my long raven tresses.

THE OLD HEBREW.

Oh, turn away, my son, and go not there !  
Avoid this stranger's seductive devices ;  
Heed not her voice, though softly she en-  
tices ;  
Of the serpent's deadly fang beware !

SAMSON.

Hide from my sight her beauty rare,  
Whose magic spell with right alarms me !  
Oh, quench those eyes whose brightness  
charms me,  
And fills my heart with love's despair !

DELILAH.

Sweet is the lily's perfumed breath ;  
Sweeter far are my warm caresses ;  
There awaits thee love that blesses,  
And all that bliss awakeneth !  
Open thine arms, my brave defender !  
Let me fly to thy sheltering breast ;  
There on thy heart I will sweetly rest,  
Filling thy soul with rapture tender.  
Come, oh come !

SAMSON.

Oh, that flame that my heart oppresses,  
Burning anew in this hour,  
Before my God, before my God give o'er  
thy power !  
Lord, pity him who his weakness confesses !

THE OLD HEBREW.

Accursed art thou, if 'neath her charm thou  
fallest,  
If to her voice, if to her honeyed voice thou  
givest heed ;  
Ah ! then thy tears are vain, in vain thou  
callest  
On Heaven to save thee from the fruits of  
thy deed !

*(The young girls accompanying DELILAH dance, waving the garlands of flowers which they hold in their hands, and seem to be trying to seduce the Hebrew warriors who follow SAMSON. The latter, deeply agitated, tries vainly to avoid DELILAH's glances. His eyes, in*

*spite of all his efforts, follow all the enchantress's movements as she takes part in the voluptuous postures and gestures of the Philistine maidens.)*

*Dance of the Priestesses of Dagon.*

DELILAH.

The spring with her dower  
Of bird and of flower  
Brings hope in her train ;  
Her scent-laden pinions  
From Love's wide dominions  
Drives sorrow and pain.  
Our hearts thrill with gladness,  
For spring's mystic madness  
Thrills through all the earth.  
To fields doth she reuder  
Their grace and their splendor—  
Joy and gentle mirth.

In vain I adorn me  
With blossoms and charms !  
My false love doth scorn me,  
And flees from my arms !  
But hope still caresses  
My desolate heart—  
Past delight yet blesses !  
Love will not depart !

*(Addressing SAMSON, with her face bent upon him.)*

When night comes, star-laden,  
Like a sad, lonely maiden,  
I'll sit by the stream,  
And mourning I'll dream.  
My heart I'll surrender  
If he come to-day,  
And still be as tender  
As when Love's first splendor  
Made me rich and gay :—  
So I'll wait him alway.

HEBREW OLD MAN.

The powers of hell have created this woman  
Fair to the eye, to disturb thy repose ;  
Turn from her glance, fraught with fire not  
human ;  
Her love is a poison that brings countless  
woes !

DELILAH.

My heart I'll surrender  
If he come to-day,  
And still be as tender  
As when Love's first splendor  
Made me rich and gay :—  
So I'll wait him alway !

*(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.)*

END OF ACT I.

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.*

SCENE I.

DELILAH *(alone)*.

*She is more richly appavelled than in the first act. At the rising of the curtain she is discovered seated on a rock near the portico of her house, and seems to be in a dreamy mood.*

This eve Samson makes his obeisance,  
This eve at my feet he will lie !  
Now the hour of my vengeance hastens—  
Our Gods I shall soon satisfy !

O Love, of thy might let me borrow !  
Pour thy poison through Samson's heart !  
Let him be bound before the morrow—  
A captive to my matchless art !

In his soul he no longer would cherish  
The passion he wishes were dead ;  
Can a flame like that ever perish,  
Evermore by remembrance fed ?

He rests my slave ; his feats belie him ;  
 My brothers fear with vain alarms ;  
 I only of all—I defy him,  
 I hold him fast within my arms !

O Love, of thy might let me borrow !  
 Pour thy poison through Samson's heart !  
 Let him be bound before the morrow—  
 A captive to my matchless art !

When Love contends strength ever faileth ;  
 E'en he, the strongest of the strong,  
 Through whom in war his tribe prevaieth,  
 Against me shall not battle long !

## SCENE II.

DELILAH ; *the HIGH PRIEST of Dagon.*

HIGH PRIEST.

I have crossed o'er the cheerless  
 Mountain-peaks to thy side ;  
 'Mid dangers I was fearless ;  
 Dagon served as my guide !

DELILAH.

I greet you, worthy master ;  
 A welcome face you show,  
 Honored e'er as priest and pastor ! . . .

HIGH PRIEST.

Our disaster  
 You know !  
 Desperate slaves without pity  
 Rose against their lords,  
 They sacked the helpless city—  
 None resisted their hordes.

Our soldiers fled before them  
 At the sound of Samson's name ;  
 The pangs of terror tore them,  
 Like sheep they became !  
 A menace to our nation,  
 Samson had from on high  
 A strength and preparation  
 That none with him could vie.

A vow hath bound him ever,  
 He from birth was elect

To consecrate endeavor,  
 Israel's glory to effect.

DELILAH.

I know his courage dares you,  
 Even unto your face ;  
 He endless hatred bears you,  
 As the first of your race.

HIGH PRIEST.

Within thine arms one day  
 His strength vanished away ;  
 But since then  
 He endeavors to forget thee again.  
 'Tis said, in shameful fashion  
 His Delilah he scouts :  
 He makes sport of his passion,  
 And all its joy he doubts.

DELILAH.

Although his brothers warn him,  
 And he hears what they say.  
 They all coldly scorn him  
 Because he loves astray ;  
 Yet still, in spite of reason,  
 He struggles all in vain ;  
 I fear from him no treason,  
 For his heart I retain !  
 'Tis in vain  
 He defies me,  
 Though so mighty in arms ;  
 Not a wish he denies me ;  
 He melts before my charms.

HIGH PRIEST.

Then let thy zeal awaken,  
 Use thy weird magic powers,  
 That unarmed, overtaken,  
 He this night may be ours !  
 Sell me this redoubtable thrall,  
 Nor shall thy profit be small ;  
 Naught thou wishest could be a burden ;  
 Priceless shall be thy well-earned guerdon !

DELILAH.

Do I care for thy promised gold ?  
 Delilah's vengeance were not sold

For all a king's uncounted treasure !  
 Thy knowledge, though boundless in measure,  
 Hath played thee false in reading me !  
 O'er you he gained the victory,  
 But I am still too powerful for him ;  
 More bitter than thou, I abhor him !

HIGH PRIEST.

Thy design and thy deadly hate I should have  
 guessed ;  
 To hear thy wily words my heart with  
 pleasure trembles,  
 Yet art thou sure of him ? Will thy power  
 stand the test ?  
 Hast thou measured his cunning ? Maybe  
 he, too, dissembles.

DELILAH.

Thrice, indeed, have I failed to accomplish  
 my plan—  
 I have sought for the key to the strength of  
 the man ;  
 I have kindled his love with the hope that by  
 yielding  
 I might spoil the mysterious might he is  
 wielding !  
 Thrice hath he foiled my plan, disappointed  
 my hope ;  
 His secret still he holds—with him no one  
 can cope !  
 In vain I emulate all the fire he expresses ;  
 Though I thought that I might gain that  
 knowledge by caresses,  
 This haughty Hebrew slave oft hath hurried  
 away  
 From my sweetest embraces to engage in the  
 fray.  
 But to-day  
 Have no fear, my might will overawe him ;  
 Pale grew his face once stern,  
 He shook when last I saw him.  
 So know  
 That our foe  
 His friends once more will spurn ;  
 He will yearn  
 For my love,  
 We shall see him return.

The victory shall be mine, I am ready to meet  
 him ;

One last weapon is left me—my tears shall  
 defeat him !

HIGH PRIEST.

Oh, may Dagon, our God, by thy side deign  
 to stand !  
 'Tis for him thou art fighting ; thou winnest  
 by his hand.

DELILAH.

That vengeance now at last may find him,  
 Delilah's chains must firmly bind him !  
 May he by his love yield his power,  
 And here at my feet meekly cower.

HIGH PRIEST.

That vengeance now at last may find him,  
 Delilah's chains must firmly bind him !  
 May he by his love yield his power,  
 And here at thy feet meekly cower.

DELILAH.

That vengeance now at last may find him,  
 etc.

HIGH PRIEST.

In thee alone my hope remaineth,  
 Thy hand the honored victory gaineth. That  
 vengeance, etc.  
 We two shall strike the blow—  
 Death to our mighty foe !

DELILAH.

My hand the honored victory gaineth,  
 That vengeance, etc.  
 We two shall strike the blow—  
 Death to our mighty foe !

HIGH PRIEST.

To-night didst thou not tell me  
 Samson is awaited ?

DELILAH.

He will come !



HIGH PRIEST.

Then I go, lest he find me belated ;  
But soon by secret paths I bring the avenging  
band.

Now the fate of thy land  
Is lodged within thy hand.  
Unveil his hidden heart,  
And rob him of his treasure ;  
Make him tell where resides  
That force which none may measure.

[Exit.

DELILAH (*approaches the portico, L., and stands leaning in a dreamy attitude against one of the pillars*).

Oh, can it be, I have lost the sway  
I held o'er my lover ?  
The night is dark, without a ray ;  
If he seek me now, how discover  
Alas !  
The moments pass !

SCENE III.

DELILAH ; SAMSON. (*Distant flashes of lightning*.)

SAMSON.

Once again to this place  
My erring feet draw nigh !  
I ought to shun her face,  
No strength have I !  
Though my passion I curse,  
Yet its torments still slay me.  
Away ! away from her,  
Ere she through stealth betray me !

DELILAH (*advancing toward SAMSON*).

'Tis thou ! 'tis thou whom I adore !  
In thine absence I languish ;  
In seeing thee once more  
Forgot are hours of anguish !  
Thy face is doubly welcome.

SAMSON.

Ah ! cease that wild discourse ;  
At thy words all my soul  
Is darkened with remorse !

DELILAH.

Ah ! Samson, my best-beloved friend  
In thy heart dost thou despise me ?  
Is't thus thy love hath an end,  
Which once above all jewels did prize me ?

SAMSON.

Thou hast been priceless unto my heart,  
And never canst thou be discarded !  
Dearer than life art thou regarded !  
In my love none hath greater part !

DELILAH.

By my side dost thou fear some disaster ?  
Dost thou doubt that I love thee still ?  
Do I not fulfil all thy will ?  
Art not thou my dear lord and master ?

SAMSON.

Alas ! Jehovah heard my vow—  
To obey Him is my bounden duty !  
Farewell, I must leave thee now,  
Ne'er again behold thy matchless beauty.  
No more to indulge joyful love—give way !  
Israel's hopes revive by this token ;  
For the Lord hath decreed the day  
Which shall see our chains surely broken !  
He hath spoken  
To me His word :  
" Among thy brethren art thou elected  
To lead them back to God their Lord,  
Ending all the woes whereby they are af-  
flicted !

DELILAH.

What cares my heart all forlorn  
For Israel's fate or her glory,  
When joy, from me brutally torn,  
Sums up for me the wretched story ?  
When I in thy promise believed  
My peace of mind forever was ended ;  
Each false caress that I received  
Was in my veins a poison blended.

SAMSON.

Forbear to rack my soul with woe !  
I must yield to a law above thee ;

Tenfold my grief when thy tears flow—  
Delilah ! Delilah ! I love thee !

*(Distant flashes of lightning.)*

DELILAH.

A God far more mighty than thine,  
My friend, through me his will proclaim-  
eth ;  
'Tis the God of Love, the divine,  
Whose law thy God's small sceptre sham-  
eth !  
Recall blissful hours at my side,  
If thou from thy mistress must sever !  
Thon'st broke the faith that should abide !  
I alone remain constant ever !

SAMSON.

Thou unfeeling ! To doubt of my heart !  
Ever of my love all things tell me !  
Oh, let me perish by God's dart,  
May God's lightning swift overwhelm me !  
I struggle with my fate no more,  
I know on earth no power above thee !

*(Flashes approach nearer.)*

Yea, though hell hold my doom in store,  
Delilah ! Delilah ! I love thee !

DELILAH.

My heart at thy dear voice  
Opens wide like a flower,  
Which the morn's kisses waken ;  
But that I may rejoice,  
That my tears no more shower,  
Tell thy love still unshaken !

Oh, say thou wilt not now  
Leave Delilah again !  
Repeat with accents tender  
Every passionate vow,  
Oh, thou dearest of men !  
Oh, to the charms of love surrender !  
Rise with me to its heights of splendor !

SAMSON.

Delilah ! Delilah ! I love thee !

DELILAH.

As fields of growing corn  
In the morn bend and sway,  
When the light zephyr rises,  
E'en so my heart forlorn  
Is thrilled by passion's play  
At thy voice's sweet surprises !

Less rapid is the dart  
In its death-dealing fight  
Than I spring to my delight,  
To my place on thy heart !  
Oh, to the charms of love surrender !  
Rise with me to its heights of splendor !

SAMSON.

I'll dry thy tears  
By charm of sweet caresses,  
And chase thy fears  
And the grief that oppresses !

DELILAH, SAMSON, *in ensemble.* *Violent  
crash of thunder.*

DELILAH.

But no ! . . . the dream is o'er !  
Delilah trusts no more !  
Words are idle pretences !  
Thou hast mocked me before,  
Too flagrant thy offences !

SAMSON.

When I dare to follow thee now ?  
Forgetting my God and my vow—  
The God who hath sealed my existence  
With strength divine that knew no resistance ?

DELILAH.

Ah ! well, thou shalt now read my heart !  
Know why thy God I have envied, hated—  
Thy God by whose fiat thou art,  
To whom thou art consecrated !  
Oh, tell me this vow thou hast sworn—  
How thy mighty power is redoubled !  
Remove the doubts wherehy I am torn,  
Let not my heart be longer troubled !

*(Thunder and lightning in the distance.)*

<p>SAMSON. Delilah ! what dost thou desire ? Ah ! let not thy distrust rouse mine ire !</p>	<p>And how am I repaid ? In tears and lamentation !  SAMSON.</p>
<p>DELILAH. If still I have power left to move thee, Whereby in the past I was blessed, This hour I would put it to test ; Firm trust in me would now behoove thee !  <i>(Lightning and thunder nearer and nearer.)</i></p>	<p>All-powerful God, I call on thee for aid !  DELILAH. To see thy stern, cold face My sad forebodings waken ; Samson, flee from this place Ere I die, thy love forsaken.  SAMSON.</p>
<p>SAMSON. Alas ! the chain which I must wear Maketh not nor marreth thy joyance ! For my secret why dost thou care ?</p>	<p>Say no more !  DELILAH.</p>
<p>DELILAH. Tell me thy vow ! Assuage the pain I bear !</p>	<p>Tell thy vow !  SAMSON.</p>
<p>SAMSON. Thy power is vain ; vain thine annoyance !</p>	<p>Ask me not !  DELILAH.</p>
<p>DELILAH. Yea, my power is vain, Because thy love is bounded ! My desire to disdain, To despise my spirit, wounded By thy secret unknown ; And to add without reason, In cold, insulting tone Charges of latent treason !</p>	<p>Tell me now I implore— The vow which thou Hast taken.  SAMSON. The storm is rising fast To rend the hill asunder, And the Lord's wrath will blast The traitor with His thunder !  DELILAH.</p>
<p>SAMSON. With a heart in despair Too immense to be spoken, I raise to God my prayer In a voice sad and broken !</p>	<p>I fear not by thy side ! Come !  SAMSON.</p>
<p>DELILAH. For him have I displayed All my beauty's decoration ;</p>	<p>No !  DELILAH. Come !</p>

SAMSON.

Say no more !

DELILAH.

At His wrath cast defiance !

SAMSON.

Vain is my self-reliance.  
'Tis the voice of my God !

DELILAH.

Coward ! you loveless heart ;  
I despise you ! Away !

(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 house. Philistine soldiers enter R. and softly approach DELILAH'S dwelling. A violent crash of thunder.

DELILAH (appearing at her window).

Your aid, Philistines, your aid !

SAMSON.

I am betrayed !

*The soldiers rush into the house. Curtain.*

END OF ACT II.

ACT III.

FIRST TABLEAU.—*The prison at Gaza.*

SCENE I.

SAMSON ; the HEBREWS.

SAMSON, in chains, blinded, with his locks shorn, is discovered turning a hand-mill. Behind the scenes a chorus of captive Hebrews.

SAMSON.

Look down on me, O Lord ! Have mercy on me !  
Behold my woe ! Behold sin hath undone me !  
My erring feet have wandered from Thy path,  
And so I feel the burden of Thy wrath !

To Thee, O God, this poor wrecked life I offer !  
I am no more than a scorn to the scoffer !  
My sightless eyes testify of my fall ;  
Upon my head  
Hath been shed  
Bitter gall !

CHORUS.

Samson, why thy vow to God hast thou broken ?  
What doth it betoken ?

SAMSON.

Alas ! Israel, loaded with chains,  
From God's holy face sternly banished  
Every hope of return hath vanished,  
And only dull despair remains !  
May we regain all the light of Thy favor !  
Wilt Thou once more Thy protection accord ?  
Forget Thy wrath at our reproach, O Lord—  
Thou whose compassionate love watches ever !

CHORUS.

God meant thou shouldst take the command  
To lead us to our fatherland ;  
Samson ! why thy vow hast thou broken ?  
What doth it betoken ?

SAMSON.

Brothers, your complaint voiced in song  
Reaches me as in gloom I languish.  
And my spirit is torn with anguish  
To think of all this shame and wrong !



God ! take my life in expiation !  
 Let me alone Thine anger bear ;  
 Punishing me, Thine Israel spare !  
 Restore Thy mercy to our nation !

CHORUS.

He for a woman sold his power !  
 He to Delilah hath betrayed us !  
 Thou who wert to us like a tower—  
 Why hast thou slaves and hopeless made  
 us ?

SAMSON.

Contrite, broken-hearted I lie,  
 But I bless Thy hand in my sorrow !  
 Comfort, Lord, let Thy people borrow,  
 Let them escape ! Let them not die !

SECOND TABLEAU.—*Interior of the temple of  
 Dagon. Statue of the god. Sacrificial table.  
 In the midst of the fane two marble columns  
 apparently supporting the edifice.*

SCENE II.

*The HIGH PRIEST, DELILAH, the PHILIS-  
 TINES.*

*The HIGH PRIEST of Dagon is surrounded by  
 Philistine princes. DELILAH, followed by  
 Philistine maidens crowned with flowers, with  
 wine-cups in their hands. A throng of people  
 fill the temple. Day is breaking.*

CHORUS OF PHILISTINES.

Dawn now on the hill-tops heralds the day !  
 Stars and torches in its light fades away !  
 Let us revel still, and despite its warning  
 Love till the morning !  
 It is love alone makes us bright and gay !

The breeze of the morn puts the shades to  
 flight,  
 They hasten away like a mist-veil light !  
 The horizon glows with a rosy splendor ;  
 The sun shines bright  
 On each swelling height,  
 And the tree-tops tender !

*Bacchanal,*

SCENE III.

THE HIGH PRIEST.

All hail the judge of Israel,  
 Who by his presence here,  
 Makes our festival splendid !  
 Let him be by thy fair hands,  
 Delilah, attended,  
 Fill high for thy love the hydromel !  
 Now let him drain the beaker with songs for  
 thy praises,  
 And vaunt thy power in swelling phrases !

CHORUS.

Samson, in thy pleasure we share !  
 We praise Delilah, thy fair mistress !  
 Empty the bowl and drown thy care !  
 Good wine maketh less deepest distress !

SAMSON (*aside*).

Deadly sadness fills my soul !  
 Lord, before Thee, humbly I bow me !  
 Oh, by Thy will divine allow me,  
 To gain at last life's destined goal !

DELILAH (*approaching SAMSON with a wine  
 cup in her hand*).

By my hand, love, be thou led !  
 Let me show thee where thy feet may tread !  
 Down the long and shaded alley  
 Leading to the enchanted valley,  
 Where often we used to meet,  
 Enjoying hours heavenly sweet !  
 Thou hadst to climb lofty mountains  
 To make thy way to thy bride,  
 Where by the murmuring fountains,  
 Thou wert in bliss at my side !  
 Tell me thy heart still blesses  
 All the warmth of my caresses !  
 Thy love served well for my end.  
 That I my vengeance might fashion  
 Thy vital secret I gained,  
 Working on thy blinded passion !  
 By my love thy soul was lured !  
 'Twas I who hath wrought our salvation !  
 'Twas Delilah's hand assured  
 Her god, her hate, and her nation.

SAMSON (*aside*).

Deaf to thy voice, Lord, I remained,  
And in my guilty passion's blindness,  
Alas ! the purest love profaned  
In lavishing on her my kindness.

HIGH PRIEST.

Come now, we pray, sing, Samson, sing !  
Rehearse in verse thy sweet discourses,  
Which thou to her wert wont to bring  
From thy eager love's inmost sources.  
Or, let Jehovah show His power,  
Light to thy sightless eyes restoring !  
I promise thee that self-same hour  
We all will thy God name, adoring.  
Ah ! He is deaf unto thy prayer,  
This God thou art vainly imploring !  
His impotent wrath I may dare  
And scorn His thunder's idly roaring.

SAMSON.

Hearst thou, O God, from Thy throne  
How this impudent knave denies Thee,  
And how his hateful troop despise Thee,  
With pride and with insolence flown ?

Once again all Thy glory show them !  
Once more let Thy marvels shine,  
Thy light and Thy might be mine,  
That I again may overthrow them !

CHORUS.

Ha ! ha ! ha ! ha !  
We laugh at thy fury's spite !  
Us thou canst not affright.  
With idle rage thou ragest ;  
Thy day is like the night !  
Thine eyes lack their sight,  
A weakling's war thou wagest !  
Ha ! ha ! ha ! ha !

HIGH PRIEST.

Come, fair Delilah, give thanks to our God,  
Jehovah trembles at his awful rod.  
Consult we now  
What the godhead advises,  
E'en while we bow  
The altar incense rises.

(DELILAH and the HIGH PRIEST turn to the sacrificial table, on which are found the sacred cups. A fire is burning on the altar, which is decorated with flowers. DELILAH and the HIGH PRIEST, taking the cups, pour a libation on the fire, which flames, then vanishes, to reappear at the third strophe of the invocation. SAMSON has remained in the midst of the stage with the boy who led him. He seems overwhelmed with grief, and his lips are moving in evident prayer.)

DELILAH.

Dagon be ever praised !  
He my weak hand hath aided,  
And my faint heart he raised  
When our last hope had faded.

HIGH PRIEST.

Dagon be ever praised !  
He thy weak hand hath aided,  
And thy faint heart he raised  
When our last hope had faded.

BOTH.

Oh, thou ruler over all the world,  
Thou who all stars createst,  
Be all thy foes to ruin hurled !  
Over all gods thou art greatest !

CHORUS.

Thy blessing scatter  
With mighty signs !  
Let flocks wax fatter,  
More rich our vines !  
Let every village with wealth o'erflow,  
And keep from pillage  
Our hated foe !

DELILAH AND HIGH PRIEST.

Accept, O lord sublime,  
Our victim's grand oblation,  
For e'en our greatest crime  
Take them in expiation.

CHORUS.

Dagon we praise !

DELILAH AND HIGH PRIEST.

Reveal to thy priest's wondering eyes,  
 Who alone can behold thy glory,  
 All the future's dark, hidden story  
 Which behind Fate's veil written lies !  
 God hear our prayer  
 Before thy fane !  
 Make us thy care !  
 Thy justice reign !  
 Success attend us  
 Whene'er we fight !  
 Protection lend us  
 By day and night !

DELILAH, HIGH PRIEST, AND CHORUS.

Dagon shows his power !  
 See the new flame tower !  
 Burning bright  
 Amid smouldering ashes,  
 Our Lord of light,  
 Descending, o'er us flashes !  
 Lo ! the god we worship now appeareth.  
 And all his people feareth at his nod !

HIGH PRIEST (*to SAMSON*).

That Fate may not in favor falter,  
 Now Samson, come, thine offering pour  
 Unto Dagon there on his altar,  
 And on thy knees his grace implore !

*(To the boy.)*

Guide thou his steps ! Let thou thy care  
 enfold him  
 That all the people from afar behold him !

SAMSON.

O Lord, now is Thy time,  
 Be Thou once more my stay ;

Toward the marble columns,  
 My boy, guide thou my way.

*(The boy leads SAMSON between the two pillars.)*

CHORUS.

Dagon shows his power, etc., as above.  
 God hear our prayer, etc., as above.  
 Thou hast vanquished the insolent  
 Children of Israel,  
 Strengthened our arm,  
 Our heart renewed,  
 And by thy wonders  
 Kept us from harm,  
 Brought this people to servitude,  
 Who despised thy wrath  
 And thy thunders !  
 God hear our prayer, etc., as above.  
 Glory to Dagon ! Glory !

SAMSON (*standing between the two pillars and endeavoring to overturn them*).

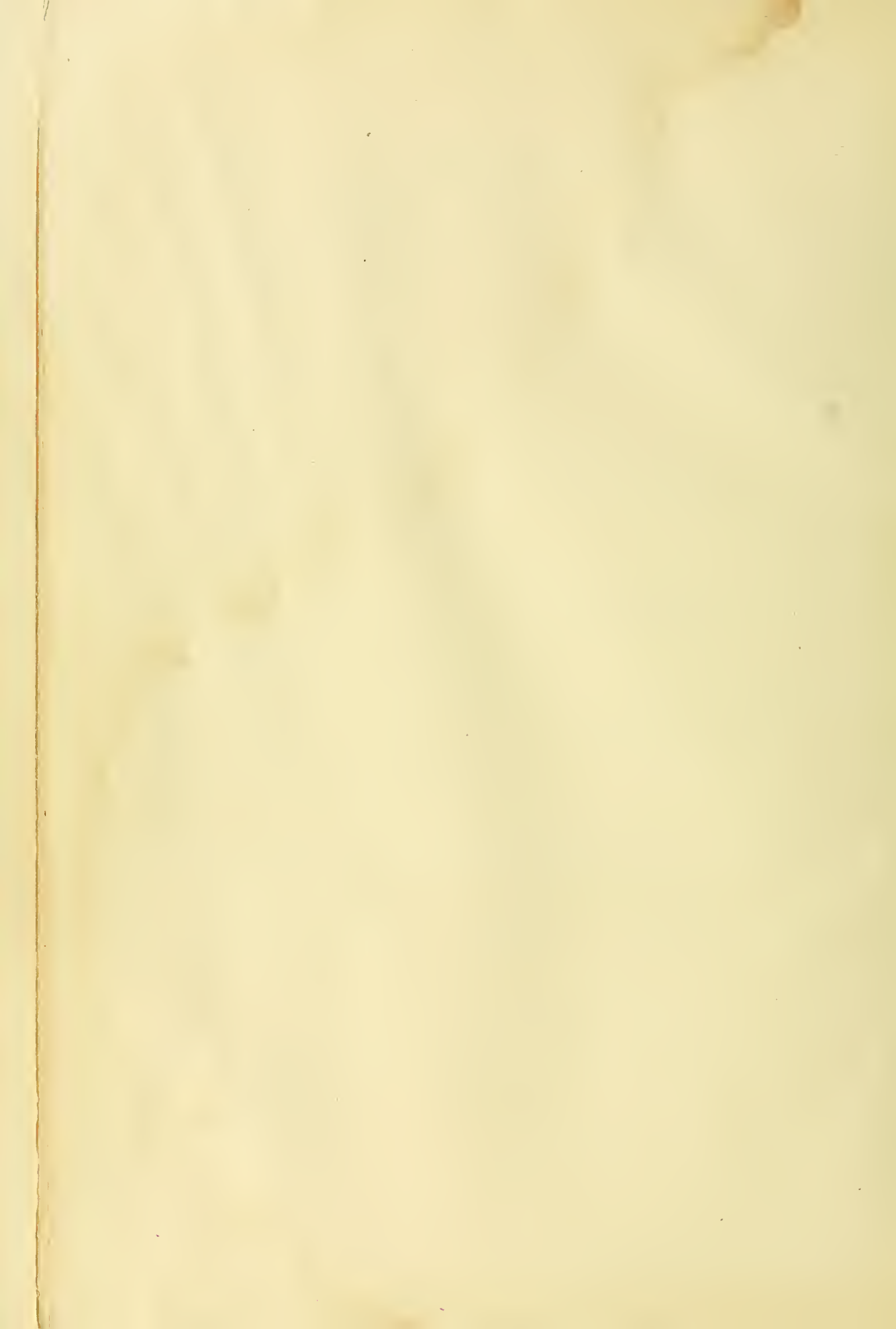
Hear Thy servant's cry, God, my Lord,  
 Though he is sore distressed with blind-  
 ness !  
 My former force once more restored,  
 One instant renew Thy gracious kindness !

Let Thine anger avenge my race ;  
 Let them perish all in this place.

*(The temple falls amid shrieks and cries.)*

ALL.

Ah !





# 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.

English Version by  
NATHAN HASKELL DOLE.

CAMILLE SAINT-SAËNS.

Moderato.

Samson.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

Chorus.

PIANO.

Moderato. (♩ = 66.)

*pp* <>

*p*

*Ad.*

*cresc.*



First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the eighth-note melody. The left hand features a *mf* dynamic marking. The system concludes with a double bar line.

Third system of musical notation. The right hand continues the eighth-note melody. The left hand features a *f* dynamic marking. The system concludes with a double bar line.

Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand features a *dim.* dynamic marking. The system concludes with a double bar line.

Fifth system of musical notation. The right hand continues the eighth-note melody. The left hand features a *p* dynamic marking. The system concludes with a double bar line.

Sixth system of musical notation. The right hand continues the eighth-note melody. The left hand features a *p* dynamic marking. The system concludes with a double bar line.

**A**

*pp*

**Chorus. (Behind the curtain.)**

**SOPRANO.** *pp*

**CONTRALTO.** *pp* God!

**TENOR.** *pp* God!

**BASS.** *pp* God!

God!

*p*

*sotto voce.*

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

*sotto voce.*

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

*sotto voce.*

God! Is - rael's God!



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

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

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

our pe - ti - tion hear - en!

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

Thy chil - dren save  
*mf* *f*

*f*

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

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

As they kneel in de -

As they kneel in de -

*f*

*p* *sotto voce.*

spair! Heed thou their pray'r while

*p* *sotto voce.*

spair! Heed thou their pray'r while

spair!

*p* *pp*

now deep sorrows dark - en!

now deep sorrows dark - en! *sotto voce.*

Heed thou their



*cresc.* pray'r While o'er them sorrows dark -

*f*

*cresc.* *f*

*p* Oh! let thy wrath give  
*p* Oh! let thy wrath give  
 en! *p* Oh! let thy wrath give

*dim.* *p*

place to lov - ing care; Oh! let thy  
 place to lov - ing care; Oh! let thy  
 place to lov - ing care; Oh! let thy

*f*



wrath give place to lov-ing care!  
 wrath give place to lov-ing care!  
 wrath give place to lov-ing care!

*pp* *pp*

**B**

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

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

*p*

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The lyrics are "fav - or, We are un - done; In" for both parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

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

The second system continues the vocal and piano parts. The lyrics are "vain thy peo - ple fight!". The piano accompaniment continues with its rhythmic pattern, showing some melodic development in the right hand.

The third system shows the piano accompaniment continuing. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a steady bass line.

The fourth system of the piano accompaniment features a dense texture with many chords and moving lines in both hands, including a prominent bass line.

The fifth system concludes the piano accompaniment on this page, with a final melodic flourish in the right hand and a strong bass line in the left hand.



The curtain rises.

*cresc.*

**C** *Tutti. f div.*

*f* God, wilt thou have that we

*Tutti. f div.*

*f* God, wilt thou have that we

*f* God, wilt thou have that we

**C**

*f*

*unis.*

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

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

*unis.*

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

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

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

*p*

light!

*dim.*

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

*p*

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

*cresc.*



*piu cresc.*

That he at last to my aid may draw nigh!

*piu cresc.*

That he at last to my aid may draw nigh!

*piu cresc.*

That he at last to my aid may draw

*piu cresc.*

nigh!

*f*

**D**  
Allegro non troppo.

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

*f*

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

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

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



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

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

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

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

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

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



wore?  
wore?  
wore?  
wore?

Lord!  
Lord!  
Lord!  
Lord!

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

*dim.* *p* *mf*

*dim.*

Those vows sworn to our na - - tion,  
 Those vows sworn to our na - - tion,  
 Those vows sworn to our na - - tion,  
 Those vows sworn to our na - - tion,

*dim.*

*p* In days — of yore, *pp* When E - gypt hurt us  
*p* In days — of yore, *pp* When E - gypt hurt us  
*p* In days — of yore, *pp* When E - gypt hurt us  
*p* In days — of yore, *pp* When E - gypt hurt us

sore?  
 sore?  
 sore?  
 sore?

sore?  
*espress.*



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

**F**

Pause and stand, Oh my brothers!

*cresc.* **f**

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

**pp**

*dolce.*

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

*p* **espress.**

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

*poco sf* **pp**

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

*p espress.*

ford; Your last - ing good\_ he seek - eth; Your throne shall be re -

*cresc.*

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

*f*

*cresc.* *fp* *f*

Our\_ al-tar let us raise to the God whom we praise!

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

A - las! vain words he ut - ters!

*p* *p* *p*

A - las! vain words he ut - ters!

*p*

A - las! vain words he ut - ters!

*p* *molto espress.*



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

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

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

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

*cresc.*

*div. cresc.*

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

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

*f rit.*

*f rit.*

tears now are left us!

tears now are left us!

*dim.*

*dim.*

The first system consists of four staves. The top two staves are vocal lines for soprano and alto, both with the lyrics "tears now are left us!". The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A *dim.* (diminuendo) marking is placed above the piano part.

**H** Allegro moderato. (♩ = ♩).

Samson.

Is your God not on high? Hath

*p*

The second system consists of four staves. The top two staves are vocal lines for soprano and alto, with the lyrics "Is your God not on high? Hath". The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A *p* (piano) marking is placed above the piano part.

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

The third system consists of four staves. The top two staves are vocal lines for soprano and alto, with the lyrics "he notsworn to save you? He still is your al-ly!". The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A triplet marking ( $\textcircled{3}$ ) is placed above the piano part.

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

The fourth system consists of four staves. The top two staves are vocal lines for soprano and alto, with the lyrics "By the name that He gave you! 'Twas for you a-lone that He". The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.



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

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "spake by His thun - ders; His glo - ry He hath". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. A triplet of eighth notes is marked with a '3' above it.

shown To you in might-y won - ders!

The second system continues the vocal line with the lyrics "shown To you in might-y won - ders!". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. Dynamics include piano (p) and piano-piano (pp).

He led through the red Sea

The third system has the lyrics "He led through the red Sea". The piano accompaniment is characterized by a dense, rhythmic texture in the right hand, with a strong bass line. Dynamics include piano-piano (pp) and forte (f).

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

The fourth system contains the lyrics "By mi - rac - ulous ways, When our fa - thers did". The piano accompaniment features a steady eighth-note bass line and a right hand with chords and moving lines. Dynamics include piano (p).

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

The fifth system concludes with the lyrics "flee From a shame - ful op - pres - sion!". The piano accompaniment has a driving eighth-note bass line and a right hand with chords and moving lines. Dynamics include piano-piano (pp), crescendo (cresc.), and forte (f).

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

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

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

*dim.*  
 sion! In his wrath he de-lays,

*dim.*  
 sion! In his wrath he de-lays,

*p*

*cresc.*  
 Wretch-ed souls! Hold your

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

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

*pp*



I Allegro. (♩ = 138.)

peacel Doubt not the God a - - bove you!

*p* *molto cresc.* *fp*

And fall down on your

*mf*

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

*dim.* *p*

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

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

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

The first system of music features a vocal line in G major with lyrics "hope of sal - va - tion! God, the Lord,". The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. A dynamic marking of *fp* is present.

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

The second system continues the vocal line with lyrics "speeds the right! God, the Lord, nev - er fail - eth!". The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

He fills our arms with might,

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

He fills our arms with might, And our

The fourth system continues the vocal line with lyrics "He fills our arms with might, And our". The piano accompaniment features a more active bass line.

pray'r now pre -vail

The fifth system concludes the vocal line with lyrics "pray'r now pre -vail". The piano accompaniment includes a *cresc.* marking and features a more complex, ascending bass line.



**K**

eth!

*f* Lo! the spir- it of the

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

**K**

*f*

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

ed!

*f*

3

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

*f*

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

test - - - ed!

ed!

We will march at his

We will march at his side,

We will march at his side,

We will march at his

side; De - liv-'rance shall at -

De - liv'rance shall at - tend

De - liv'rance shall at - tend

side; De - liv-'rance shall at -

*energico.*



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

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

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

**L** For the Lord, For the Lord

is our guide, And his

is our guide, And his

Detailed description: This system contains four vocal staves. The top two staves are for the soprano and alto voices, and the bottom two are for the tenor and bass voices. The lyrics "is our guide, And his" are written below the staves. The music is in a key with two flats and a common time signature.

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves, treble and bass clef. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady harmonic accompaniment.

*div.*

arm shall de - fend us!

arm shall de - fend us!

Detailed description: This system contains four vocal staves. The lyrics "arm shall de - fend us!" are written below the staves. The word "div." is written above the first staff. The music is in a key with two flats and a common time signature.

*ff*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves, treble and bass clef. The music is marked with a forte dynamic (*ff*). The right hand has a complex, flowing melodic line, and the left hand provides a steady harmonic accompaniment.

Detailed description: This system contains four empty vocal staves, indicating that the vocal parts are silent for this section of the music.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves, treble and bass clef. The music features a complex, flowing melodic line in the right hand and a steady harmonic accompaniment in the left hand. There are triplets marked with a '3' in both hands.



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. Bass clef, 2/4 time, key signature of two flats. Dynamics include *f* and *p*. Features a triplet in the final measure.

Second system of piano introduction. Bass clef, 2/4 time. Dynamics include *p* and *f*. Features a long melodic line in the bass and a chordal accompaniment in the treble.

Abimelech.

Vocal line for Abimelech, first system. Bass clef, 2/4 time. Lyrics: "Who dares to raise the voice of pride? Do slaves with scorn re-vile their". Dynamics include *p*.

Vocal line for Abimelech, second system. Bass clef, 2/4 time. Lyrics: "masters? Who oft in vain our strength have tried Would they now in -". Dynamics include *fp* and *sempre p*.

Vocal line for Abimelech, third system. Bass clef, 2/4 time. Lyrics: "cur new dis - as - ters? Con-veal your de -". Dynamics include *f* and *p*.



spair and your tears! Our pa - tience will hold out no long -

er, You have found that we are the strong - er! In vain your prayer! We

mock your fears!

**A** Più Allegro. (♩ = 192.)

Your God whom ye im - plore with anguish Re - main - eth deaf to your

call. He lets you still in

bondage lan - guish; On you his heav - y judg - ments fall!

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time. The vocal line begins with a half note 'b' and continues with quarter notes 'o', 'n', 'y', 'o', 'u', 'h', 'i', 's', 'h', 'e', 'a', 'v', 'y', 'j', 'u', 'd', 'g', 'm', 'e', 'n', 't', 's', 'f', 'a', 'l', 'l'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'Cres.' marking is present below the piano part.

If he from us de - sires to

The second system continues the vocal line with the lyrics 'If he from us de - sires to'. The piano accompaniment features a more active right hand with eighth-note chords. A 'Cres.' marking is visible below the piano part.

save you, Now let him show his pow'r di - vine, And

The third system contains the lyrics 'save you, Now let him show his pow'r di - vine, And'. The piano accompaniment continues with a steady bass line and active right hand. A 'Cres.' marking is present below the piano part.

shat - ter the chains Your con - querors gave you, Let the

The fourth system has the lyrics 'shat - ter the chains Your con - querors gave you, Let the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand. A 'Cres.' marking is visible below the piano part.

sun of free - dom shine.

The fifth system concludes with the lyrics 'sun of free - dom shine.'. The piano accompaniment features a steady bass line and active right hand. A 'Cres.' marking is present below the piano part.



## B

Do ye hope in in-solent daring, Our God un-to yours will

yield? — Je - ho - vah to Da - gon com -

par - ing, Who for us win - neth the field.

Nay! — your tim - id God fears and trem - bles When

Da - gon be - fore him is seen; — He, the plain tive



dove re - sem - bles, Da - gon the Ea - gle bold and

**C** Sempre Allegro. (♩ = 144.)

**Samson.** (full of inspiration.)

Oh God! it is thou he blas - phem - eth: Let thy  
keen!

*p sempre.*

wrath on his head de - scend! Lord of Hosts! His power hath an

*cresc.*

end!

*fp*

On high, like light-ning gleam-eth, The sword spark-ling with

fire. From the

sky, swift - ly stream - eth The host burn - ing with

ire! Yea! all the heav'nly

le - gions In their might-y ar - ray Sweep down from bound - less



D

re - gions And strike the foe with dis - may!

(♩ = 152.)

At last com - eth the hour When God's fierce fire shall

fall In its ter - ri - ble power; And his thun - ders ap - pal! Lord! be -

fore Thy displeas - - ure Help - less the earth shall quake!

E

Thy wrath will know no meas - ure When ven - geance thou shalt take!



Chorus of Israelites.

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

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

*f*

*f*  
Give

Help - - less the earth shall quake!

Help - - less the earth shall quake!

*p* *f*

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

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

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

*F* *f* *dim.* *f* *div.* *f*

*p* *ff*

Samson.

L'istesso tempo.

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

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

*f*

L'istesso tempo. (♩ = ♩)

*p*

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

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

fight: Let the right win once more!

Chorus of Israelites.

SOP. & C'ALTO. *unis.*  
Is-ra - el! break your chain! A -

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

BASSES.

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

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



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

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

Samson.

G

Lord! before thy dis -

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

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

G

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

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

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

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

day!

SOP. & C'ALTO. Is - ra - el, break your chain! A -

TENOR. *ff* Is - ra - el, break your chain! A -

BASS. *ff* Is - ra - el, break your chain! A -

*cresc.*



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

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

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

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

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

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

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

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

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



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

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

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

The second system continues the musical score with three vocal staves and a piano accompaniment. The vocal parts sing the phrase 'right win once more! Is - ra - el!'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand. The key signature remains two flats, and the time signature is 4/4.

Now a - rise, now a - rise!

Now a - rise, now a - rise!

Now a - rise, now a - rise!

*ff*

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

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

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

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.

*L'istesso tempo.*

ff *dim.*

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The dynamics start at *ff* and gradually decrease to *dim.*

The High Priest.

What see I?

*f* *p*

The first system of the vocal line shows the High Priest's entrance. The vocal line is in a bass clef with a key signature of two flats. The lyrics "What see I?" are written below the notes. The piano accompaniment continues from the previous system, with dynamics *f* and *p* indicated.

A - bim-e-lech! By slaves struck down and dy - ing!

The second system continues the vocal line with the lyrics "A - bim-e-lech! By slaves struck down and dy - ing!". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment provides harmonic support.

Oh, let them not e-scape! To arms! Pur -

The third system concludes the vocal line with the lyrics "Oh, let them not e-scape! To arms! Pur -". The piano accompaniment features a complex rhythmic pattern with many beamed notes.



sue the fly - ing! Wreak revenge on your foes, For the

Prince they have slain! Smite down beneath your blows These slaves who flee in vain!

*cresc.*

First Philistine.

A

All my blood, it was

*p* *pp*

fat - ed, turn'd to ice in my veins; Me - thought my limbs were

weighted With heavy load of chains.

Second Philistine.

My arms are un - a - vail - - ing, My

strength — is like the flax, My knees seem 'neath me

The first system of the musical score. It consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The vocal line has the lyrics "strength — is like the flax, My knees seem 'neath me". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**The High Priest.**  
 Cow - ards! With hearts  
 fail - ing And my heart melts like wax.

The second system of the musical score. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line has the lyrics "The High Priest. Cow - ards! With hearts fail - ing And my heart melts like wax." The piano accompaniment includes a *cresc.* marking and a key signature change to three flats.

ea - si - ly daunt - ed, Ye are

The third system of the musical score. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line has the lyrics "ea - si - ly daunt - ed, Ye are". The piano accompaniment includes a *f* marking and continues with chords and a bass line.

fill'd with fool - ish a - larm! Have ye

The fourth system of the musical score. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line has the lyrics "fill'd with fool - ish a - larm! Have ye". The piano accompaniment continues with chords and a bass line.

lost all your boldness vaunt-ed; Fear ye their God's pu - ny

The fifth system of the musical score. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line has the lyrics "lost all your boldness vaunt-ed; Fear ye their God's pu - ny". The piano accompaniment includes a *rit.* marking and concludes the piece.

# Scene IV.

A Philistine Messenger.

**B**

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

**B** (♩ = 92.)

*pp a tempo.*

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

path. Come! why \_\_\_\_\_

**First Philistine.**

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

**Second Philistine.**

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



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

**C** Il doppio più Lento. (♩ = 92.)

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

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

**The High Priest.**

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

*fp* *mf*

I fain — your race from Earth would sever And leave no trace to tell:

Curse him too, their lead-er! I hate him!

Him will I stamp — 'neath my feet! A cru - el 'doom

will soon await him! He shall die when we meet! He



— shall die when we meet!

*f* *ff*

*f* Curse her— too, the mother who bore him, And all his hate-ful race! \_\_\_\_\_

*fp* *mf*

May she— who faithful love once swore him, Prove heartless, false and base! \_\_\_\_\_

*f* *p* *mf*

\_\_\_\_\_ Cursed be the God of his na - tion!

*f*



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

*fp*

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

*fp* *fp* *molto cresc.*

- tar fall to dust!

**The Messenger and the First Philistine.**

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

**The Second Philistine.**

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

*f* *ff*

Curses fall on them all; Let them die!

fly! Leave our homes, our possessions, Our God, or else wedie!

fly! Leave our homes, our possessions, Our God, or else wedie!

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

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

*dim.*

*p*

*dim.*

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

### Scene V.

L'istesso Tempo.

pp

sempre pp

pp

Andantino. (♩ = ♩)

Hebrew old men.  
A Basses of the Chorus.

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

A



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

*p*

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

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

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

The Hebrews led by Samson enter right.

An aged Hebrew.

**Bp**

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

**B**

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

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

made, He bade us cease our lam - en -

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

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

**D** side.

**Hebrew old Men.** *cresc.*  
When we were slaves He came our chains to sev - er, We were ev - er His care -

**D**

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

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

*cresc.*



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

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

*f* *f* *f*

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

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

*dim.* *dim.* *dim.*

*p* **E**  
glo - ry He hath sav'd Is - ra - ell!—

*p*  
glo - ry He hath sav'd Is - ra - ell!—

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

*pp*

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

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

## Scene VI.

Un poco più lento. (♩ = 76.)

*sempre pp*

*sempre con Ped.*

SOPRANO.

*dolciss.*

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

CONTRALTO.

*dolciss.*

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

*pp*

Be they worn as crowns by thy conquering band. \_\_\_\_\_

Be they worn as crowns by thy conquering band. \_\_\_\_\_

*pp*

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

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

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

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

Sing, sisters, sing, Your trib - ute bring!

Come, deathless de -

Sing, sisters, sing, Your trib - ute bring!

Come, deathless de -



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

*pp*

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

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

bove! My sis-ters love Like birds —

bove! My sis-ters love Like birds —

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

I come with a song for the

a - - - bove. —

a - - - bove. —

**B** *Andante sostenuto.* (♩ = 56.)

*pp*

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

*dolciss.*

I be-long un - to him for aye! Heart — and — hand I sur -

*sempre pp*

ren - der! Come, my dearest one, fol-low me! To So -

*sempre legato.*

reck, the fairest of val - leys, Where murm - ring the cool streamlet dal - lies De - li - lah

there will comfort thee! My come -

**Samson** (Samson aside.)

O God, who be - hold - est my tri - al, Thy strength

*pp*

*cresc.* *dim.*



-ly brow for thee I bind. With clusters of cool\_curl-ing  
to Thy ser - vant im-part! Close fast mine eyes, make firm my

*p*

cross - es, And Shar - on's ros - es sweet are  
heart, Sup - port me in stern self de - ni - al.

twind, A - mid my long rav-en tress - es. **The old Hebrew.**  
O turn a-way, my son, and go not

Samson.

**C** *cresc.*

Hide from my sight —  
 there! A-void the stranger's se-duc-tive de - vic - es

**C**

*mf*

— her beau-ty rare, Whose magic spell with right a - larms —

*cresc.*  
 Heed not her voice — tho' soft-ly\_ it en -

*cresc.*

me! O quench those eyes whose brightness charms me And fills my heart with love's de -  
 tic - es! Of the ser - pent's dead - ly fang beware.

*pp*

*cresc.*

**D** *dolce.*

D. Sweet is the lil - y's per - fum'd breath, Sweet - er  
 S. spair. O thou flame  
 O.H.

**D** *sempre legato.*

*pp*

far are my warm ca - ress - es, There a -  
 that my heart op - press - es, Burn - ing a -  
 Ac - curst art thou,

wait thee, Love, joy that bless - es, And all that  
 new at this hour Be - fore  
 if 'neath her charm thou fall - est, If



bliss — a - waken - eth! *cresc.* O - *dim.*  
 — my God, Be-fore my God give o'er thy pow'r! Lord, pit - y -  
 to her voice, If to her hon - ied voice thou

- pen thine arms, my brave de - fend - er; Let me  
 him who his weak - ness con -  
 giv - est heed, \_\_\_\_\_

*pp*

fly — to thy shel - ter - ing breast: There, on thy  
 fess - es!  
 Ah! then thy tears are vain; in vain thou

heart, I will sweetly rest, *cresc.* Filling thy soul with rapture ten -

Ah! Lord pit - y - him *cresc.* who his weak - ness con -

call - est On heav'n to save from the fruits of thy

**E** der! *p* Come, o

*sf* fess - es! *marcato.* *dim.* *p* O

deed! *sf* On heav'n to save from the fruits - of thy

**E** *piu cresc.* *sf* *p* *pp*

come!

God!

deed!

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 pp*

**G** *leggieramente.*



First system of musical notation, consisting of two staves. The upper staff features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The notation continues with similar rhythmic complexity. A dynamic marking *m. g.* is present in the middle of the system.

Third system of musical notation, consisting of two staves. A section marker **H** is placed above the first staff. The musical texture remains dense with intricate rhythmic patterns.

Fourth system of musical notation, consisting of two staves. The notation continues with similar rhythmic complexity. There are some markings at the end of the system, possibly indicating a repeat or a specific articulation.

Fifth system of musical notation, consisting of two staves. The notation continues with similar rhythmic complexity. There are some markings at the end of the system, possibly indicating a repeat or a specific articulation.

First system of musical notation. The upper staff (treble clef) features a melodic line with a series of eighth notes, some beamed together, and a few accidentals. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the first measure in both staves.

Second system of musical notation. The upper staff continues the melodic line with eighth notes and some slurs. The lower staff continues the accompaniment with chords and moving lines. A fermata is placed over the final note of the first measure in both staves.

Third system of musical notation. The upper staff features a melodic line with eighth notes and some slurs. The lower staff continues the accompaniment with chords and moving lines. A fermata is placed over the final note of the first measure in both staves.

Fourth system of musical notation. The upper staff features a melodic line with eighth notes and some slurs. The lower staff continues the accompaniment with chords and moving lines. A fermata is placed over the final note of the first measure in both staves.

Fifth system of musical notation. The upper staff features a melodic line with eighth notes and some slurs. The lower staff continues the accompaniment with chords and moving lines. A fermata is placed over the final note of the first measure in both staves.

First system of a piano score. It consists of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, including grace notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A fermata is placed over a chord in the lower staff at the end of the system.

Second system of the piano score, continuing the melodic and harmonic development from the first system. It features similar rhythmic patterns and articulation.

Third system of the piano score. A key signature change is indicated by a 'K' above the staff. The music becomes more dynamic, with the instruction *più pp* (piano) appearing. The melodic line continues with intricate patterns.

Fourth system of the piano score. The upper staff contains a section of sixteenth-note runs, with a '6' marking above the first few notes. The lower staff continues with a steady accompaniment. A fermata is present at the end of the system.

Fifth system of the piano score. The instruction *sempre più pp* (piano) is written above the staff. The melodic line continues with sixteenth-note patterns, and the lower staff provides a consistent accompaniment. A fermata is placed at the end of the system.



L Andante. (♩=84.)

*dolciss.*

*Delilah.* *dolce.*

The Spring with her dow-er, of bird and of flow - er,

brings hope in her train; Her scent - lad - en pin - ions from

Love's wide do - min - ions drives sor - row and pain. Our

hearts thrill with gladness, for Spring's mystic mad - ness thrills thro'

all the earth. To fields doth she ren-der their grace and their

splen - dor, Joy and gen - tle mirth. In vain I a -

*cresc.* **M**

*And.*

dorn me with bios - soms and charms, My false love doth scorn me and

flees from my arms! But hope still ca - resses my des - o-late

*cresc.*

heart, Past de-light yet bless - es! love will not de -

*sf* *sf*

part. **N** (addressing When

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

Samson, with her face bent upon him.)  
 night comes star - la - den, Like a sad lone - ly maid - en, I'll sit by the

stream, and, mourn - ing, I'll dream. My heart I'll sur -

*cresc.* *poco cresc.*



ren - der, Should he come to - day and still be as ten -

der As when Love's first splen - dor made me rich and -

*accel.* *dim.*

*mf* *pp*

*rit.* 0

gay: So I'll wait him al - way.

**The Aged Hebrew.**

*rit.* *a tempo.*

The powers of

3

Hell have cre - a - ted this wom - an, fair to the eye To disturb thy re -

pose; Turn from her glance, — fraught with a fire not

*Ad.*

hu - man; Her love is a poi - son that brings count - less

**P**

Un poco più lento.

Delilah.  
*dolce.*

My heart I'll sur - ren - der

woes!

Un poco più lento. ( $\text{♩} = 72$ )  
*cspress.*

If he come — to - day, And — still — be as

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.

*sempre*

ten - der, and still be as ten - der as when Love's first

*pp*

*più p* *rit.*

splen - dor Made\_ me rich\_ and gay: So I'll wait him al -

*rit.*

*Più lento.* (Curtain drops.)

way!

*pp*

*p*



## 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.*

12

6

10196

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

Second system of musical notation, including a fermata in the bass line.

Third system of musical notation, with a double bar line and fermata.

Fourth system of musical notation, marked with *cresc.* and *p*.

Fifth system of musical notation, marked with **A**, *f*, and *dim.*.

Sixth system of musical notation, marked with *p* and *sempre dim.*.

Seventh system of musical notation, marked with *pp poco rall.*.



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.

Piano.

*animato.* **f**

To - night! — Samson makes his o -

*rit.*   
*Moderato.*

bei - sance, This eve at my feet he will lie;

*p cresc.*

Now the hour of my vengeance has - tens: Our God I shall

*espress.*

**B** *Moderato.* (♩ = 92.) *senza lentezza.*

soon glo - ri - fy!

*cresc.*



*f* *dim.*

**Delilah.**

O Love! of thy might let me

*p* *pp*

bor - row! Peur thy poi - son through Sam - son's heart!

Let him be bound be - fore the mor - -

*f* *p* *pp*

row:— A cap - tive to my match - less art!

*cresc.*

**C**

In his soul he no lon-ger would cher - ish The  
 pas - sion he wish-es were dead; Can a flame like that ev - er  
 per - ish, Ev - er - more by re - membrance fed?  
 He rests my slave; his feats be - lie  
 him! My breth - ren fear with vain a -

*dim.* *p* *cresc.* *p* *dim.* *pp* *p* *espress.*



*accel.* *cresc.*  
 larms; I on - ly, of all, I de -  
*accel.*  
*pp* *cresc.*  
*f a tempo.*  
 fy

**E**  
 him; I hold him fast with - in my arms!  
*cresc.*  
*f*  
 O Love! of thymight let me  
*f* *p*  
 bor - - row! Pour thy poison through Sam - son's



heart! Let him be

*f* *p*

bound be - fore the mor - row: A

cap - tive to my match - less art!

**F**

*dolce.*  
When love con - tends, strength ev - er fail - eth; E'en

*pp*

he, tho' strong - est of the strong; Through whom in

*pp* *L.H.*

war his tribe pre - vail - eth, A - gainst me

*dim.*

shall not bat - tle long!

*pp*

*pp*

**H** (Distant flashes of lightning.)

*sempre pp*

## Scene II.

Allegro.

Delilah.

The High Priest  
of Dagon.

Piano.

Allegro. (♩ = 132.)

The High Priest.

I have climb'd o'er the cheerless mountain-peaks to thy

side; 'Mid dan-gers I was fear-less; Dagon serv'd as my guide.

Delilah.

I greet you worthy mas - ter! A welcome face you show; honor'd e'er as priest and

*pp*



## The High Priest.

**A**

pas-tor! Our dis-

*f* *p*

**B** Andante con moto. (♩ = 88.)

as - ter you know:-

*p*

Desperate slaves with - out pit - y Rose against their

Lords! They sack the help-less cit - y: Non re-sist - ed their

hordes! Our Sol - diers fled be - fore them:

At the sound of Sam - son's name ————— The pangs of ter - ror

tore them! Like sheep they be - came!

A men - ace to our na - tion, Samson hath from on

high A strength and prep - a - ra - tion, So that none with him can

vie! A vow hath bound him ev - - er:



He from birth was e - lect To con - se - crate en -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a bass clef and a key signature of two flats. The lyrics are "He from birth was e - lect To con - se - crate en -". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and a steady eighth-note bass line.

deav - or Is - rael's glo - ry to ef - fect.

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte). The lyrics are "deav - or Is - rael's glo - ry to ef - fect.". The piano accompaniment features a right-hand part with sixteenth-note runs and a left-hand part with chords and a steady eighth-note bass line.

**C** Delilah. (bitterly.)

I know his courage dares you

The third system begins with the character Delilah. The vocal line is in a soprano or alto clef. The lyrics are "I know his courage dares you". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and a steady eighth-note bass line. Dynamic markings include *dim.* (diminuendo) and *p* (piano).

E - ven un-to your face; He end-less hatred

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f*. The lyrics are "E - ven un-to your face; He end-less hatred". The piano accompaniment features a right-hand part with chords and a left-hand part with chords and a steady eighth-note bass line.

bears you, As the chief of your race!

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f*. The lyrics are "bears you, As the chief of your race!". The piano accompaniment features a right-hand part with chords and a left-hand part with chords and a steady eighth-note bass line.



### The High Priest.

With-in thine arms one day His might vanisht a -

*p. cresc.*

way: But since then he en - deavors To for - get thee a - gain!

**D**

*cresc.*

'Tis said in shame - ful fash - ion His Del - i - lah he scouts;

**Allegro.**

*f*

He makes sport of his pas - sion And all its joy he

*mf* *p*

**E** **Delilah.**  
Andante con moto. *dolce.*  
doubts! Al - tho' his brothers warn him, And he

*p*

hears what they say; Tho' they all cold - ly

scorn him Be - - cause he loves a - stray; Yet

*cresc.* *pp*

still, in spite of rea - son, He strug - gles all in vain: I -

fear from him no trea - son, For his heart I re -

*dolce.* *pp*

**F**  
 tain, 'Tis in vain he de - fies me, Tho' so might - y in  
*espress..*

arms; Not a wish he de - nies me: He melts be - fore my  
*dim.* *pp* *poco rit.*

*a tempo.* **The High Priest.**  
 charms! Then let thy zeal a -

wa - ken! Use thy weird mag - ic pow'rs, That unarm'd o - ver -

tak - en, He, this night, may be ours!



(♩ = ♩)

Sell me\_ this re-doubt-a-ble thrall, Nor then shall thy prof-it be small:

Più lento. (♩ = 72.)

Naught thou wishest could be a burden: Price-less shall be thy well-earn'd

Delilah. (calmly.)

guer - don!

Do I care for thy prom - ist

gold? Del-i - lah's ven-geance were not sold For all a King's un-counted

treas - ure! Thy knowledge, tho' boundless in meas - ure,

Hath play'd thee false in read-ing me! O'er you he gain'd the

*cresc.* vic-to-ry: But I am still too pow'r-ful for him! More keen-ly than thou I ab- *rit.*

*a tempo.* hor him! *f* *accel.*

**The High Priest.**  
Allegro.

*ff* Thy de-sign and thy death-less hate I should have guesst! To hear thy wi-ly

words my heart with pleasure trem- - bles! *f*

Moderato.

*p*

Yet, art thou sure of him? Will thy pow'r stand the test? Hast thou measur'd his

*pp*

cun - ning? May be he too dis - sem - - bles!

Più lento. (♩ = 72.)

*p*

Delilah.

*p*

Thrice, in - deed, have I fail'd to accom - plish my plan: I have

sought for the key to the strength of the man!



I have kindled his love with the hope that by yield - ing, I might

spoil the mys-te - ri-ous might he is wield - ing.

*cresc.*  
Thrice, hath he foild my plan, dis-ap-point - ed my hope!

**G**  
His se-cret still he holds, and with him none can cope:

*dolce espress.*  
In vain I em-u-late all the

fire he express - es, Tho' I thought that I might gain that

knowl - edge by caress - es! This haught - y Hebrew slave Oft hath

*poco a poco cresc.*

hast - end a - way From my sweet - est em - brac - es

**H**

to engage - in the fray! But to - day, have no

**f**



fear! my might will o-ver awe him! Pale grew his face once

*dim.*

stern: He shook, when last I saw him! So I know that our

*p* *m. g.* *>*

foe his friends once more will spurn: He will yearn for my

love; we shall see him re - turn. This vic - try shall be

*molto espress.*



mine! I am read-y to meet him! One last weapon is left

*pp*

me: my tears shall de - feat him!

*rit.* *f a tempo.*

The High Priest.

**K** *f*

O may Da - gon, our God, by thy side deign to

stand! 'Tis for him thou art fight - ing; Thou win-est by his

*fp*

Allegro moderato. (♩ = 76.)

Delilah.

hand! That

*p cresc. fp*

vengeance now at last may find him, Del - i - lah's chain must firm - ly

bind him! May he, by his love, lose his power, And

The High Priest.

here, at my feet, meek-ly cower! That vengeance now at last may

find him, Del - i - lah's chain must firm - ly bind him! May

he, by his love, lose his power, And here, at thy feet, meek - ly



cower! That ven-geance now at last may find him, Del-

*p*

i - lah's chain must bind him! May he, by his love, lose his  
The High Priest.

In thee a-lone my hope re - main - eth:

*fp*

power, And here, and here, at my feet, meekly cower!

Thy hand the

My hand the glo - rious vic'try gain - eth! My hand, this  
glo - rious vic'try gain - eth! Thy hand the glo - rious vic'try gain -



day, my hand! That ven-geance now at last may  
 eth, thy hand! That ven-geance now at last may

*cresc.* *f* *fp*

find him, Del-i-lah's chain must firm-ly bind him! May  
 find him, Del-i-lah's chain must firm-ly bind him!

*fp*

he, by his love, lose his power, And here, at my feet, meekly  
 May he, by his love, lose his power, And

**M**  
 cower! And here meek-ly cower!  
 here, at thy feet, And here, at thy

*fp* *fp*

Ah!

feet, meek - ly cower!

*cresc.* *fp*

Let him here be - fore his foe cower!

Let him here be - fore his foe cower!

*dim.*

*senza rall.*

We two shall strike — the blow: Death to our

We two shall strike — the blow: Death to our

*p*

might - y foe! Death!

might - y foe! Death!

*p*



Death! Death! Death — to

Death! Death! — Death — to

*cresc.*

*f*

*ff*

This system contains the first two systems of music. The top system features vocal lines with lyrics: "Death! Death! Death — to". The bottom system features piano accompaniment with a *cresc.* marking and a dynamic of *f*. The *ff* dynamic is also present in the vocal lines.

our might - - y foe!

our might - - y foe!

This system contains the third and fourth systems of music. The top system features vocal lines with lyrics: "our might - - y foe!". The bottom system features piano accompaniment.

This system contains the fifth system of music, which is piano accompaniment.

*dim.*

This system contains the sixth system of music, which is piano accompaniment with a *dim.* marking.



Delilah.

Recit.

The High Priest.

He will come!

To-night, didst thou not tell me Sam-son is a - wait - ed?

Then I

go! lest he find me be-lat - ed: But soon, by se-cret paths, I bring the avenging

band: Now the fate of thy land is lodg'd with - in thy

hand! Un-veil his secret heart, and rob him of his treas-ure; Make him tell where re -

sides that force which none can meas - ure.

(Exit.)

**N** Moderato assai. (♩ = 69.)

Delilah approaches by L. of the stage the entrance to her dwelling, and dreamily leans against one of the pillars.

First system of piano introduction. Treble clef, bass clef, key signature of one flat (B-flat), 3/4 time signature. The music features a mix of eighth and sixteenth notes in both hands.

Second system of piano introduction. Treble clef, bass clef, key signature of one flat, 3/4 time signature. The music continues with similar rhythmic patterns. A dynamic marking of *mf* is present in the right hand.

Third system of piano introduction. Treble clef, bass clef, key signature of one flat, 3/4 time signature. The music features a mix of eighth and sixteenth notes. Dynamic markings include *p*, *mf*, *p*, and *dim.*

Vocal entry and piano accompaniment. The vocal line is in treble clef, key signature of one flat, 3/4 time signature. The piano accompaniment is in bass clef, key signature of one flat, 3/4 time signature. The lyrics are: "Ah! can it be? And have I". The piano part features a steady eighth-note accompaniment. Dynamic markings include *p* and *pp*.

Vocal entry and piano accompaniment. The vocal line is in treble clef, key signature of one flat, 3/4 time signature. The piano accompaniment is in bass clef, key signature of one flat, 3/4 time signature. The lyrics are: "lost the". The piano part features a steady eighth-note accompaniment. Dynamic markings include *pp*.



sway that I held O'er my




lov - er?



The

*cresc.*



night is dark, with - out a

*decresc.*



ray.





σ

Delilah.

If he seek me now how dis -

||

cov - er?

|||

|||

Delilah.

A -

*cresc.*

|||

las!

*pp*

This system contains the first system of piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by three flats in the key signature. The upper staff features a melodic line with slurs and ties, while the lower staff provides a harmonic accompaniment. The dynamic marking *pp* is placed at the beginning of the lower staff.

The mo - ments

This system includes a vocal melody line in the upper staff and piano accompaniment in the lower staff. The vocal line has the lyrics "The mo - ments" written below it. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

pass!

*dim.*

*dim.*

This system shows the piano accompaniment for the third system. The upper staff has a vocal line with the lyrics "pass!". The piano accompaniment in the lower staff features a melodic line with slurs and ties, and a harmonic accompaniment. The dynamic marking *dim.* is placed at the beginning of the lower staff.

This system contains the piano accompaniment for the fourth system. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with the same melodic and harmonic patterns as the previous systems.

*pp*

*rit.*

*pp*

*rit.*

This system shows the piano accompaniment for the fifth system. The upper staff has a melodic line with slurs and ties, and the lower staff provides a harmonic accompaniment. The dynamic marking *pp* is placed at the beginning of the lower staff, and *rit.* is placed later in the system.

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

### Scene III.

*Allegro agitato.*

Delilah.

Samson.

*Allegro agitato. (♩ = 160.)*

Piano.

*pp*

*cresc.*

(Distant flashes of lightning.)

*f*

*dim.*

*p*



## Samson.

Once a - gain to this place My erring feet draw

nigh. I ought to shun her face: No will have

*pp*

I! Tho' my pas-sion I curse, Yet its

*cresc.*

*cresc.* *p*

tor - ments still slay me. A - way! A-way from

*cresc.*

here! Ere she by stealth be-tray me!

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

**B** Delilah. (glides swiftly up to Samson.)

*Più lento.*

'Tis thou? 'Tis thou whom I a -  
 dore! In thine ab - sence I lan - guish. In see - ing thee once  
 more, for - got are hours of an - guish. Thy face, thy face -

The musical score for this section consists of three systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#). The tempo is marked 'Più lento'. The first system begins with a vocal line that glides up to the word 'Tis thou?'. The piano accompaniment features a flowing, arpeggiated texture. The second system continues the vocal line with 'In thine absence I languish. In seeing thee once'. The piano accompaniment has a more sustained, chordal texture. The third system concludes with 'more, for-got are hours of anguish. Thy face, thy face -'. The piano accompaniment ends with a final chord.

*senza rall.*

*Allegro agitato.*

- is doub - ly wel - come . **Samson.**  
 Ah, cease! that wild dis -

The musical score for this section consists of two systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves. The key signature changes to one flat (Bb). The tempo is marked 'Allegro agitato'. The first system begins with a vocal line that glides up to the word 'is doubly welcome'. The piano accompaniment features a driving, rhythmic texture. The second system continues the vocal line with 'Ah, cease! that wild dis-'. The piano accompaniment has a more sustained, chordal texture. The tempo is marked 'Allegro agitato' and the dynamics are 'pp sempre'.

**C** *poco rit.*

course! At thy words all my soul is dark - en'd with re - morsel

The musical score for this section consists of two systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (Bb). The tempo is marked 'poco rit.'. The first system begins with a vocal line that glides up to the word 'course!'. The piano accompaniment features a driving, rhythmic texture. The second system continues the vocal line with 'At thy words all my soul is dark-en'd with re-morsel'. The piano accompaniment has a more sustained, chordal texture. The dynamics are 'p' and the tempo is marked 'poco rit. espress.'.

## Delilah.

*dolce. a tempo.*

Ah, Sam - son! my best be-lov-ed

*a tempo.*

friend! Ah! why in thy heart dost thou de-spise me?

Is't thus that thy love hath an end, Which

once a - bove all jew - - els did prize me!

## Samson.

*dolce.*

Thou hast been price - - less to my heart,



And nev - er canst thou be dis - card - ed. Dear - er than

life art thou re - gard - ed: In my love none

*dim.*  
*pp*

**Delilah.**

By my side, by my side dost thou

*p*

hath great - er part.

*pp*  
*pp*

fear some dis - as - ter?

Dost thou doubt if I love thee still? Do I

*mf*  
*p*

*cresc.*  
 not — ful - fill all thy will? Art thou not

*dim.* my dear lord and mas - - ter? **D** Samson.  
 A - las! Je -

*dim.* *pp* *fp*

ho - vah heard my vow: — To o - bey Him —

— is my bounden du - ty! Fare - well! — I must leave — thee

*dim.*

now; — Neer a - gain be - hold thy matchless beau - ty;

*pp accel.*



No more to joy - ful love give

*cresc.*

**E** Più Allegro. (♩ = 100.)

way. Is - rael's hopes re - vive\_ by this

*f*

to - ken: For the Lord hath de - creed the day Which shall

*pp*

see our\_ chains sure - ly bro - ken!

*fp*

He hath spok - en\_ to me His word:\_ "Among thy breth - ren



thou\_ art e - lect - ed To lead them back to\_ God, their Lord;

*espr.*

End - ing all the woes where-by they are af - flict -

**F** Allegro moderato. (♩ = 144.)

ed?"

*f* *p*

**Delilah.**

What car - eth my heart, all for - lorn, For

*dim.* *pp*

Is - ra - el's fate or her glo - ry? When joy — from me

*p* *espress.*

bru - tal - ly torn Sums up for me the wretched sto - ry.

*appass.* *cresc.*

When I in thy prom - ise be -

*G* *f* *fp*

lieved, My peace of mind for - ev - er was end -

*3* *3*

ed; Each false ca - ress that I re - ceived, Was in my

*dim.* *pp*

veins a poi - son blend - ed.

*rit.* *espress.* *Oboe.* *a tempo.* *cresc.*



Samson. *p*

For - bear

to rack my soul with woe! I must

yield to a law a - bove thee:

Un poco più lento.

Ten - fold my grief when thy tears flow

**H** Allegro. *dolce.*

Del - i - lah! Del - i - lah! I love



(Distant flashes of lightning.)

thee!

*rit.*

**Delilah.**  
Moderato assai. (♩ = 80.) *dolce.*

A god, far more mighty than thine, My

*pp*

friend, through me his will pro-claim - eth: 'Tis the

**I**

God of Love, the di - vine, Whose law thy God's small

*espress.*

*p* 3 3 3

scep - ter sham - eth. Re -

call bliss-ful hours by my side: If thou from thy

*pp*

mis-tress wilt sev-er Thoust broke the faith that should — a -

bide; I, a - lone, re - main constant

*piu pp*

*rit.* **K** *Allegro molto.* (♩ = 160.) *p* Samson.

ev - er! Thou un - feel - ing!

*Moderato.* (♩ = 80.)

To doubt of my heart! *molto espress.* Ev - er

*p*



of my love all things tell me! Oh! tho' I per - isht by God's dart!

*sf* *dim.* *p* *fp* *f*

Tho' God's lightning should o - ver - whelm me!

*fp* *f*

(The thunderstorm approaches.)

*dolce molto espress.* **L**

I strug - gle with my

*dim.* *p*

fate no more. I know on earth no law a -

bove thee: Yea! tho' Hell hold my doom in store:—

*f* *p* *sf*



*dim.* *p*

Del-i - lah! Del-i - lah!

*pp* *Andantino. (♩ = 66.)*

I love — thee!

*pp* *pp sempre.*

**M**

*una corda.*

*Red.*

**Delilah.**  
*dolciss. e cantabile assai.*

My heart, at thy dear voice, O - pens wide, like the

flower Which the morn's kiss - es wak - en;

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a minor key and features a melodic line with lyrics: "flower Which the morn's kiss - es wak - en;". The piano accompaniment is in the same key and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

But, that I

*espress.*

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a minor key and features a melodic line with lyrics: "But, that I". The piano accompaniment is in the same key and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word "espress." is written below the piano part.

may re-joice, That my tears no more show - er,

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a minor key and features a melodic line with lyrics: "may re-joice, That my tears no more show - er,". The piano accompaniment is in the same key and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*dim.*  
Tell thy love, still un-shak - en!

*pp*

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a minor key and features a melodic line with lyrics: "Tell thy love, still un-shak - en!". The piano accompaniment is in the same key and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word "dim." is written above the vocal line and "pp" is written below the piano part.

*rf*  
Oh! say thou wilt not now Leave Del -

i - lah a - gain! Re - peat thine ac - cents

*pp* *sf*

*string.*  
ten - der, Ev - ry pas - sion - ate vow.

*p* *string.*

*cresc.* *mf rit.*  
Oh! thou dear - est of men.

*mf* *rit.*



Ah! \_\_\_\_\_ to the charms \_\_\_\_\_ of \_\_\_\_\_ love \_\_\_\_\_ sur - ren - der!

*pp*

Rise \_\_\_\_\_ with me \_\_\_\_\_ to its heights \_\_\_\_\_ of splen - dor!

*cresc. senza accel.* *più cresc.*

To love's\_ delights sur - ren - der! To love's\_ delights sur - ren - der!

*f* *dim.*

Ah! \_\_\_\_\_ Rise with me \_\_\_\_\_ to its heights \_\_\_\_\_ splen - dor!

*cresc.* *p* *pp*

**Samson.**

Del-i - lah! Del-i - lah! I \_\_\_\_\_ love. \_\_\_\_\_

*p molto espr.* *dim.*

0

Andantino. (♩ = 66.)

thee!

*pp*

Delilah.

*dolce.*

As fields of grow - ing corn

In the morn bend and sway,

When the light zeph - yr ris - - es;

E'en so my heart for - lorn

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "E'en so my heart for - lorn". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

Is thrill'd by passion's play.

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "Is thrill'd by passion's play." The piano accompaniment continues with similar melodic and rhythmic patterns, maintaining the key signature of three flats.

At thy voic - e's sweet sur - pris - es.

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "At thy voic - e's sweet sur - pris - es." The piano accompaniment continues with similar melodic and rhythmic patterns, maintaining the key signature of three flats.

Less

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "Less". The piano accompaniment continues with similar melodic and rhythmic patterns, maintaining the key signature of three flats. The system ends with a final chord in the piano part.



*poco animato.*

rap - id is the dart In its

*poco animato.*

*sf*

death - deal - ing flight Than I

*sf*

spring \_\_\_\_\_ to de - light? \_\_\_\_\_ To my

*sf*

*string.*

place on thy heart!

*string.*

*string.*

*cresc.* *mf rit.*

To my place on thy heart!

*mf*

**P** Un poco più lento.

*dolce.*

Ah! to Love's de -

*p*

lights sur - ren - der! Rise with me to its

**Samson.**

*dolce.*

I'll dry thy tears By charm of sweet caress - es! And chase thy

*cresc.*

heights of splen - dor! To Love's de - light's sur -

*p*

fears, And the grief that op - press - es!

*più cresc.*

ren - der! To love's delights sur - ren - der!

*cresc.* By charm\_ of sweet ca - res - es, *più cresc.* By charm\_ of sweet ca -

Ah! Rise with me to the heights of splen - dor!

ress - es.

*f* *cresc.* *dim.*

**Q** Samson.

Del-i-lah! Del-i-lah! I love

*p molto espr.* *dim.* *pp*

(Flashes of lightning.)

(Violent crash of thunder.)

thee!

Un poco più animato.

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



## Delilah.

But! no, the dream is o'er!

Del - i - lah trusts no more! Words are i-dle pre -

tens - es! Thou hast mock - me be - fore! In oaths I set no store! Too

## Samson.

*cresc.*

fla-grant thine of-fens-es! When I dare to follow thee now, For -

get - ful of God and my vow!

*p* *fp*

The God — who hath seal'd my ex - ist - ence With

*f* *cresc.*

strength di - vine, that knew no re - sist - - ance! *appassionato.*

*fp* *f*

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

Ah well! thou shalt now read my heart! Know — why thy

*sf* *p rit.* *p*

God I've envied, hated: — Thy God, — by whose fiat — thou

art, To whom — thou art con - se - crat - ed! O

tell me this vow thou hast sworn, How thy might - y strength is re -

doub - led! Remove the doubts — where-by I'm torn; Let —



## S

not my heart longer be troubled!  
(Distant lightning and thunder.)

**Samson.**  
Del-i - lah! What dost thou de-sire!

*marcato.*  
Let not thy dis - trust rouse mine

**T** *senza accel.* **Delilah.** *dolce.*  
ire! If still I have power left to

move thee, Where - by \_\_\_\_\_ in the past \_\_\_\_\_ I was blest, -

This hour I would put it to test: - Firm

trust in me \_\_\_\_\_ would now be - hoove thee! A -

**Samson.**  
*p*

*cresc.* *mf* *dim.*

**U**  
(Lightning and thunder coming nearer and nearer.)

las! the chain which I must

*pp*

wear Maketh not, nor marreth thy joy - ance: For my

*cresc.*

Delilah.

se - cret, why dost thou care? Tell me thy vow! As-

*cresc.*

Samson.

sauge — the pain I bear! Thy power is vain! vain thine an-

(Lightning, without thunder.)

noy - - - - - ance.

*cresc.*

*senza accel.*

*f*



## V

## Delilah.

*f* Yeal my power is vain, Be -

cause thy love is bound - - ed!

My de - sire to dis - dain,

To de - spise my spir - it, wounded By this se - cret un -

known, And to add, with-out rea-son, In cold in-sult-ing

*fp* *f*

tone, Charges of la - tent trea - son!

With a

*f* X

heart in de-spair, Too im -

*p* *f*

mense to be spok - en, I

*p* *f*



raise \_\_\_\_\_ to God my pray'r In a

*p* *f*

Delilah.

For him have I display'd  
voice, sad and bro - ken!

*p* *fp*

all my beauty's dec-or-a-tion! And how am I re-paid?

*cresc.* *fp*

Samson.

What for me but lam-en-ta-tion? All powerful

*cresc.* *f*



Delilah.

Y

To see thy stern face My  
 God! I call on thee for aid!

sad fore - bod - ings wak - en! Sam - son, flee from this place

Ere I die, thy love for-sak - en! Samson. Tell thy  
 Say no more!

Samson. Delilah.  
 vow! Ask me not Tell me now, I implore, The

Più Allegro.

vow thatthou hast tak - en!

(Lightning, without thunder.)

*f*

Samson.

The storm is ris - ing

*p cresc.*

fast To rend the hills a - sun - - der;

*f*

And the Lord's wrath will

*p cresc.*

## Poco a poco più Allegro.

blast The trai - tor with his thun - - der!

## Delilah.

I fear not by thy side: Come!

## Samson. Delilah. Samson.

Nay! Come! Say no more!

## Delilah.

At his wrath, cast de -

## Samson.

Vain is my self - re - liance!



Samson.  
Molto Allegro.

fi - ance! 'Tis the voice of my

Delilah. *ad lib.*

God! Cow - ard! You love-less

(Thunder and lightning.)  
Più mosso.

heart, I de - spise you! A - way!

(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 dwelling.)

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

Second system of musical notation, including a '3' marking for a triplet.

Third system of musical notation, including a '3' marking for a triplet.

Fourth system of musical notation, including a '3' marking for a triplet.

**Ab** (Philistine soldiers enter R.,  
Il doppio più lento. (♩ = 116.)

Fifth system of musical notation, including 'dim.' and 'pp' markings.

*sotto voce.*

and softly approach Delilah's dwelling.)

Sixth system of musical notation, including a 'pp' marking.

pp

First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed notes, while the left hand plays a simpler accompaniment. The dynamic marking *pp* is present.

pp poco a poco più

Second system of the piano score. The right hand continues with the arpeggiated texture, including a sixteenth-note run marked with a '6'. The left hand has a steady accompaniment. The dynamic marking *pp* is present, and the instruction *poco a poco più* indicates a gradual increase in volume.

animato.

Third system of the piano score. The tempo is marked *animato.* The right hand has a more active melodic line, and the left hand continues with a rhythmic accompaniment.

sf Ac poco a poco cresc.

Fourth system of the piano score. The right hand features a melodic line with triplets. The left hand has a rhythmic accompaniment. The dynamic marking *sf* is present, and the instruction *Ac* (Allegretto) and *poco a poco cresc.* are included.

sf

Fifth system of the piano score. The right hand continues with the melodic line and triplets. The left hand has a rhythmic accompaniment. The dynamic marking *sf* is present.



Musical score for the first system. The piano part is in the lower register, and the trumpet part is in the upper register. The key signature has three flats. Dynamics include *f* and *p*. A *Tromp.* instruction is present.

**Ad**

*sempre f e stacc.*

*marcato.*

Musical score for the second system. The piano part is in the lower register. Dynamics include *sf* and *p*. The tempo is marked *Ad* and the articulation is *marcato*.

Musical score for the third system. The piano part is in the lower register. Dynamics include *p*.

Musical score for the fourth system. The piano part is in the lower register. Dynamics include *sf*. The system features sixteenth-note passages with sixteenth-note beams and slurs.

(Tremendous crash of thunder. Delilah appearing on the terrace.)

**Ae** Delilah.

Your

Musical score for the fifth system. The piano part is in the lower register. Dynamics include *ff*, *dim.*, and *p*. The system features a tremolos in the piano part.

Samson.

aid! Philis - tines, your aid! I'm be - tray'd. —

Molto Allegro. (quasi presto.)

*p molto cresc.*

(The soldiers rush into the house.)

8

*ff*

(Curtain falls.)

8

Act III.  
First Tableau.  
A prison at Gaza.

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

Scene I.

Andante.

Samson.

SOPRANOS.

CALLOS.

TENORS.

BASSES.

Andante. (♩ = 76.)

PIANO.



Curtain rises.

**B** Samson.

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

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

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

**C**

*espress. R.H.*

*espress.*

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

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

*fp*

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

*f*

**D** Chorus. (behind the Scenes.)

SOPR. & CALTO. *in unis.*

Musical notation for Soprano and Alto parts. The Soprano line begins with a rest followed by a half note G4, then a half note A4, and a long note B4. The Alto line is silent.

TENORS.

Sam - son.

BASSES.

Sam - son,

What to

**D**

Piano accompaniment for the first system, featuring a rhythmic pattern of eighth notes in both hands.

Musical notation for Soprano and Alto parts. The Soprano line has a half note G4, then a half note A4, and a long note B4. The Alto line is silent.

Why thy vow to God hast thou brok - en?

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

us doth it tok

en?

**Samson.**

**E**

Musical notation for Samson's solo. The vocal line begins with a half note G4, then a half note A4, and a long note B4. The piano accompaniment is silent.

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

**E**

Piano accompaniment for the second system, featuring a rhythmic pattern of eighth notes in both hands.



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

*fp* *cresc.*

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

*dim.* *p* *fp*

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

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

*f*

**F** Poco animato.

SOPRANOS.

C'ALTOS.

TENORS.

BASSES.

*f*

God meant thou should'st

God meant thou should'st take the com -

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

**F**

*p*

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

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

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

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

*dim.*

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

*dim.*

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

**G** Samson.

*senza rall.*

Brothers! your com-

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

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

**G**
*fp*

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

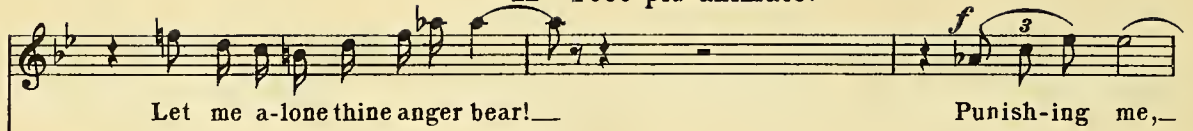
spir - it is torn with anguish To think of all this shame and wrong.

*cresc.*

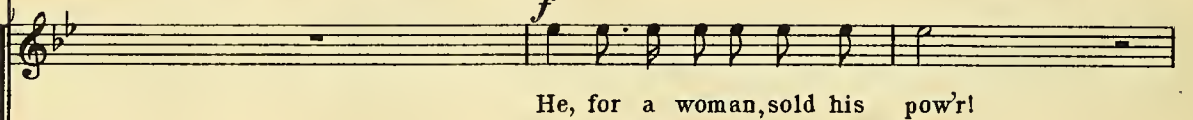
God, take my life in ex - pi - a - tion!



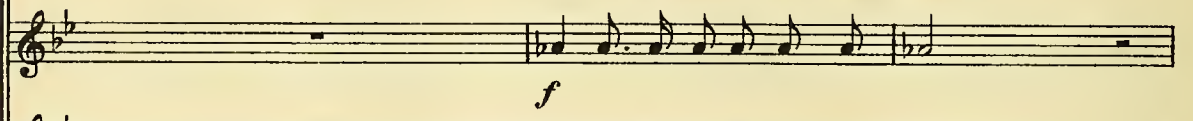
**H** Poco più animato.



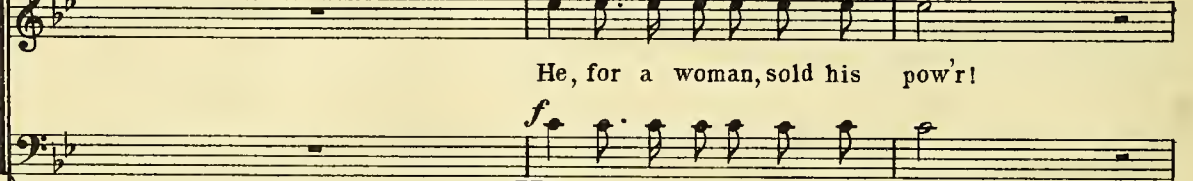
Let me a-lone thine anger bear! — Punish-ing me, —



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



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

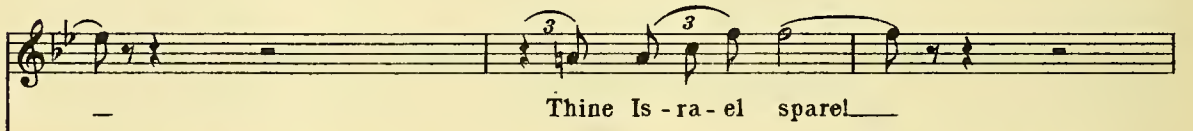


He, for a woman, sold his pow'r!

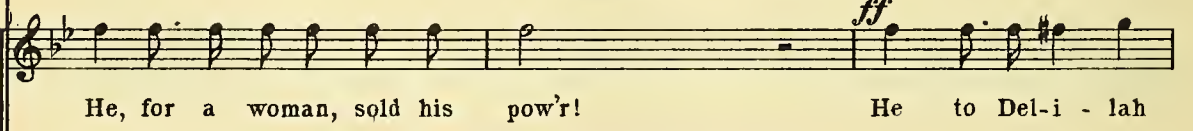
**H** Poco più animato.



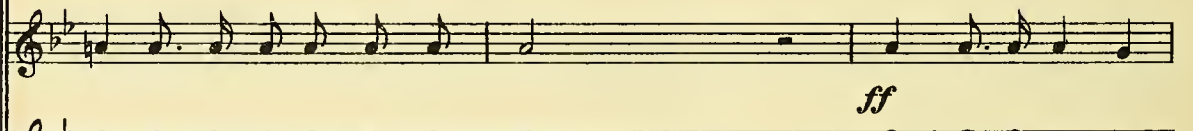
*cresc.*



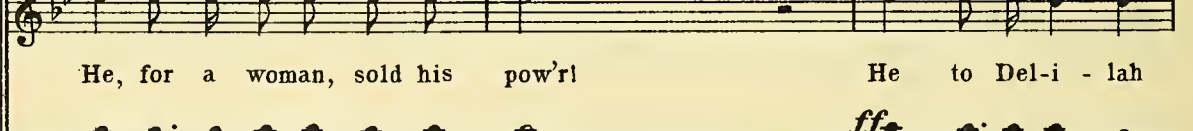
Thine Is-ra-el spare! —



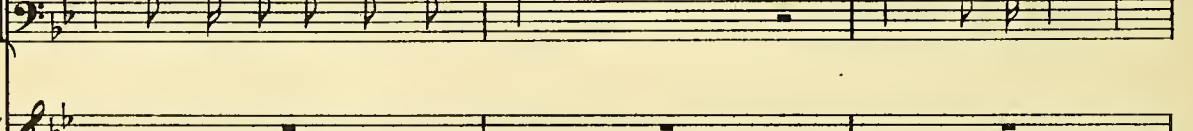
He, for a woman, sold his pow'r! He to Del-i-lah



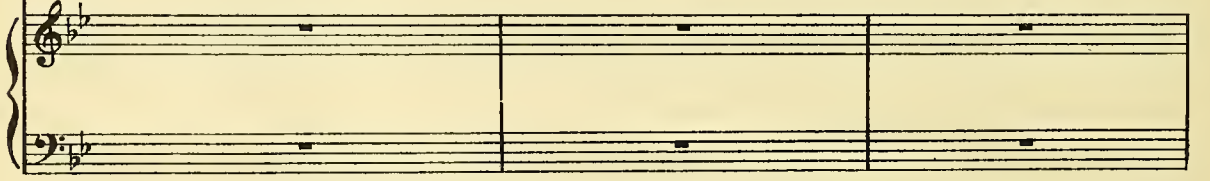
He, for a woman, sold his pow'r! He to Del-i-lah



He, for a woman, sold his pow'r! He to Del-i-lah



He, for a woman, sold his pow'r! He to Del-i-lah



Restore Thy mer-cy to our na-tion!

hath be-tray'd us! Thou, who wert to us like a

hath be-tray'd us! Thou, who wert to us like a

*I* *espressivo.* *dim.*

Contrite, broken-hearted, I

*dim.*

tow'r, Why hast thou slaves and hopeless made us?

*dim.*

tow'r, Why hast thou slaves and hopeless made us?

*I* *fp*

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

*fp* *dim.*

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

Let them e - scape! Let them not die!

Why thy

Samson! What to us doth it

*pp*

**K**

vow to God hast thou broken?

to - - - ken?

*pp*



The Philistines enter the prison, and take Samson out. (*Transformation.*)

**L**  
Allegro. (♩ = 152.)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The 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. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* marking is placed above the second measure of the upper staff.

The second system continues the piece. It features a forte (*f*) dynamic marking above the third measure of the upper staff. The music is characterized by a dense texture with many sixteenth notes in both staves, creating a sense of rhythmic intensity. The upper staff has a melodic line with some slurs, while the lower staff has a more complex accompaniment.

The third system shows a change in dynamics with a *dim.* (diminuendo) marking above the first measure of the upper staff. The music becomes more sparse and delicate. The upper staff has a melodic line with some rests, and the lower staff continues with a steady accompaniment. The overall mood is softer and more reflective.

The fourth system begins with a piano (*p*) dynamic and a *Ped.* (pedal) marking above the first measure of the upper staff. The music features a prominent melodic line in the upper staff with a series of slurs, suggesting a single breath or phrase. The lower staff provides a simple accompaniment. The key signature remains two flats.

The fifth system continues the melodic and accompaniment patterns established in the previous systems. It features a melodic line in the upper staff with slurs and a steady accompaniment in the lower staff. The music maintains the same key signature and tempo.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of eighth-note patterns in both hands.

Second system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music consists of eighth-note patterns in both hands. The instruction *cresc.* is written in the bass staff.

Third system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music consists of eighth-note patterns in both hands.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music consists of eighth-note patterns in both hands. The instruction *f* is written in the bass staff.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music consists of eighth-note patterns in both hands. The instruction *dim.* is written in the bass 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.

CONTRALTO.

TENOR.

BASS.

Chorus.

*Il doppio più Lento.*

PIANO.



## Allegretto.

## Chorus of the Philistines.

*A dolce.*

Dawn now on the hill-tops heralds the day:

*div.*

*dolce.*

Dawn now on the hill-tops heralds the day:

*div.*

**A Allegretto.** (♩ = 76.)

Stars and torches in its light fade a-way!

Stars and torches in its light fade a-way!

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

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

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

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

lone makes us bright and gay. The breeze of the

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

*div.*

**B**

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

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



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

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

This system contains two vocal staves and two piano staves. The vocal staves have lyrics: "way like a mist-veil light; The ho-ri - zon". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and rests.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It includes a melodic line in the right hand and a bass line in the left hand, with various musical notations such as slurs and ties.

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

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

This system contains two vocal staves and two piano staves. The vocal staves have lyrics: "glows with a ro - sy splen - dor, The Sun shines bright on each swelling". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It includes a melodic line in the right hand and a bass line in the left hand, with various musical notations such as slurs and ties.



height, and each tree-top ten - - - der, And each tree-top ten -

height, and each tree-top ten - - - der, And each tree-top ten -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand, which is repeated in the second system.

- - - der.

- - - der.

The second system continues the vocal and piano parts. It features a large 'C' time signature change above the first staff. The piano accompaniment continues with the arpeggiated figure in the right hand and a steady bass line in the left hand.

DANCE.  
(Ballet.)

Recitativo. (*ad lib.*)

Piano.

*f* *dim.*

Allegro moderato. (♩ = 120.)

*p*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations such as accents and slurs.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations.

Third system of musical notation, including the dynamic marking *cresc.* (crescendo) in the bass staff.

Fourth system of musical notation, featuring a section marked *f* (forte) and a section marked *p* (piano). It includes a triplet of eighth notes in the treble staff and a section labeled 'A'.

Fifth system of musical notation, primarily consisting of bass clef staves with chords and rhythmic patterns.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a steady eighth-note accompaniment in the bass and chords in the treble. A *cresc.* marking is placed above the treble staff in the third measure.

The second system continues the piece with similar rhythmic patterns. The bass staff maintains the eighth-note accompaniment, while the treble staff features chords and some melodic movement. The *cresc.* marking continues from the previous system.

The third system introduces a *f* dynamic marking in the bass staff. The bass line becomes more prominent with a melodic line, while the treble staff continues with chords. The *cresc.* marking is still present.

The fourth system shows sustained chords in the treble staff, with the bass staff continuing its melodic and accompanimental role. The *cresc.* marking is still present.

The fifth system maintains the established musical texture with sustained chords in the treble and moving lines in the bass. The *cresc.* marking is still present.

The sixth system concludes the page with sustained chords in the treble and a final bass line. The *cresc.* marking is still present.

First system of musical notation. The treble clef staff contains chords with slurs and ties. The bass clef staff contains a rhythmic accompaniment with slurs and accents.

Second system of musical notation. The treble clef staff features a triplet of eighth notes marked with an '8' and a slur. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff has a triplet of eighth notes marked with an '8' and a slur. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a triplet of eighth notes marked with a '3' and a slur. The bass clef staff has a *ff* dynamic marking and continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a triplet of eighth notes marked with a '3' and a slur. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff has a triplet of eighth notes marked with a '3' and a slur. The bass clef staff continues the accompaniment, ending with a *dim.* dynamic marking.

B

*p legg.*

*con malinconia.*  
*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 some slurs. The bass clef contains a rhythmic accompaniment of eighth notes. There are dynamic markings such as accents (>) and a hairpin crescendo.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with some slurs and a hairpin crescendo. The bass clef continues with eighth-note accompaniment.

Third system of musical notation. The treble clef features a melodic line with a long slur and a hairpin crescendo. The bass clef continues with eighth-note accompaniment.

Fourth system of musical notation, starting with a section marked 'C' and a piano (*p*) dynamic. The treble clef has a melodic line with eighth notes and slurs. The bass clef has a rhythmic accompaniment with eighth notes and rests.

Fifth system of musical notation. The treble clef has a melodic line with eighth notes and slurs. The bass clef has a rhythmic accompaniment with eighth notes and rests.

Sixth system of musical notation. The treble clef has a melodic line with eighth notes and slurs. The bass clef has a rhythmic accompaniment with eighth notes and rests.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. It features a melodic line in the treble with slurs and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. The treble staff shows more complex melodic patterns with slurs and ties. The bass staff provides a steady accompaniment with some syncopation.

Third system of musical notation. The treble staff features a series of slurred eighth notes. The bass staff continues with a similar accompaniment style.

Fourth system of musical notation. The treble staff has a melodic line with slurs and ties. The bass staff has a more active accompaniment with some sixteenth notes.

Fifth system of musical notation. A dynamic marking *p cresc.* appears in the bass staff. A section marker **D** is placed above the treble staff in the final measure of the system.

Sixth system of musical notation. The treble staff features a melodic line with slurs and ties. The bass staff has a steady accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking of *f* (forte) is placed in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. A dynamic marking of *ff* (fortissimo) is placed in the third measure.

Third system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues the bass line. A dynamic marking of *dim.* (diminuendo) is placed in the second measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff continues the bass line. A dynamic marking of *p* (piano) is placed in the fourth measure.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff continues the bass line.



First system of musical notation, featuring a treble and bass staff. The treble staff contains eighth-note patterns and a long note. The bass staff contains a long note and eighth-note patterns.

Second system of musical notation, including the instruction *Pia.* in the bass staff. The treble staff contains eighth-note patterns and a long note. The bass staff contains a long note and eighth-note patterns.

Third system of musical notation, including the instruction *cantabile.* in the bass staff. The treble staff contains eighth-note patterns and a long note. The bass staff contains a long note and eighth-note patterns.

*doppio più Lento (♩ come ♩)*

**H**

Fourth system of musical notation, including the instruction *m. d. m. g.* and *p* in the bass staff. The treble staff contains eighth-note patterns and a long note. The bass staff contains a long note and eighth-note patterns.

Fifth system of musical notation, including the instruction *m. d. m. g.* and *sf* in the bass staff. The treble staff contains eighth-note patterns and a long note. The bass staff contains a long note and eighth-note patterns.

First system of musical notation. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simpler accompaniment. The dynamic marking *m.d. m.g.* is present in both staves.

Second system of musical notation, continuing the piece with similar rhythmic complexity in the right hand and accompaniment in the left hand.

Third system of musical notation. The left hand includes dynamic markings *sf* and *p* in addition to *m.d. m.g.*.

Fourth system of musical notation. The left hand includes dynamic markings *mf* and *p* in addition to *m.d. m.g.*.

Fifth system of musical notation. The right hand ends with a fermata and a repeat sign. The left hand includes dynamic markings *sf* and *8* in addition to *m.d. m.g.*. The system concludes with a large letter **E** and a key signature change to E major.

8

*f* *f* *m.g.*

This system contains two measures of music. The first measure features a treble clef with a series of sixteenth-note runs, marked with a forte (*f*) dynamic. The bass clef has a few notes. The second measure continues the treble clef runs, also marked *f*, with a mezzo-forte (*m.g.*) dynamic in the bass clef.

*dim.* *m.d. p* *m.g.* *m.d.*

This system contains two measures. The first measure has a treble clef with a melodic line marked *dim.* (diminuendo) and a bass clef with a few notes. The second measure continues the treble clef line, marked *m.d. p* (mezzo-dolce piano), *m.g.* (mezzo-forte), and *m.d.* (mezzo-dolce).

*m.g.* *dim.* *m.g.* *m.d.*

This system contains two measures. The first measure has a treble clef with a melodic line marked *m.g.* and a bass clef with a few notes. The second measure continues the treble clef line, marked *dim.* and *m.g.*, and ends with a *m.d.* marking. The system concludes with a double bar line and a 2/4 time signature.

Tempo I.

*pp* *p*

This system contains four measures of music in 2/4 time. The first measure has a treble clef with a melodic line marked *pp* (pianissimo) and a bass clef with a few notes. The second measure continues the treble clef line, marked *p* (piano). The third and fourth measures continue the treble clef line, also marked *p*.

This system contains four measures of music in 2/4 time. The first measure has a treble clef with a melodic line marked *p* and a bass clef with a few notes. The second measure continues the treble clef line, marked *p*. The third and fourth measures continue the treble clef line, also marked *p*.



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, some beamed together, and a few rests. The lower staff is in bass clef and contains a rhythmic accompaniment of chords, primarily dyads and triads, with some eighth-note patterns.

The second system continues the piece. It features a dynamic marking of *pp* (pianissimo) in the middle of the system. A section marked with a large 'F' (forte) begins in the third measure of this system. The notation includes a mix of eighth and sixteenth notes in both staves.

The third system shows a continuation of the bass line with a steady eighth-note accompaniment. The treble staff has a more active role, with eighth-note patterns and some rests. The overall texture is dense due to the overlapping lines.

The fourth system includes dynamic markings of *p* (piano) and *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes in both staves, with some chords in the treble staff. The bass line remains a consistent eighth-note accompaniment.

The fifth system concludes the page. It features a dynamic marking of *f* (forte) and a fermata over the final notes of the treble staff. The notation includes a variety of rhythmic values and chordal structures in both staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords in the treble and a melodic line in the bass. The bass line includes slurs and accents.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in both hands.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, marked with a forte (*ff*) dynamic. The bass line features a more active, rhythmic pattern.

Fifth system of musical notation, concluding the page with complex textures in both hands.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the treble staff and a change in clef for the bass staff to a C-clef (soprano position).

Third system of musical notation, showing a series of chords in the treble staff and a rhythmic pattern in the bass staff.

Fourth system of musical notation, featuring a melodic flourish in the treble staff and a steady bass line.

Fifth system of musical notation, concluding the page with a melodic line in the treble staff and a final bass accompaniment.



**G**

*Poco a poco più animato.*

*sempre ff*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a trill (tr) and a fermata (f) over a note in the right hand. The tempo/mood is marked 'Poco a poco più animato.' and the dynamic is 'sempre ff'. The piece concludes with a final chord in the right hand.

First system of musical notation. The treble clef staff contains a series of chords, some with slurs and accidentals (sharps and flats). The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff features chords with slurs and accents. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff shows chords with slurs and accents. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features chords with slurs and accents. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff contains chords with slurs and accents. The bass clef staff continues the eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff contains chords with slurs and accents. The bass clef staff continues the eighth-note accompaniment. The system concludes with a double bar line and a key signature change to two sharps.

(Samson, led by a child.)

### Scene III.

Maestoso assai. (♩ = 50.)

Allegro non troppo. (♩ = 108.)

The high Priest.



tend - ed. Fill high for thy

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

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

**B**

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

**B**

Sam - son! in thy pleasure we share!  
*simile.*

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

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

**C** Andantino.

Samson (aside.)

*p*  
Dead - ly sad - ness fill - eth my soul,  
tress.  
tress.

**C** Andantino. (♩ = 80.)

*f* *dim.*



Lord be - fore Thee hum - bly I bow me, O by thy will di -

vine al - low me To gain at last life's destin'd

**Delilah** (approaching Samson with a wine-cup in her hand,)

**D** Allegro. (♩ = 132.)

goal! By my hand, Love, be thou

led! Let me show thee where thy feet may

tread. Down the long and shad - y al - ley,



Lead - ing to th'en - chant - ed val - ley, Where oft - en we

*pp*

us - ed to meet, En - joy - ing hours heav'n - ly sweet!

*p*

**E**  
Thou had'st to climb crag - gy mount - ains,

*sempre p*

To make thy way to thy bride;

Where by the mur - mur - ing fount - ains, Thou wert in

bliss by my side. Tell me now thy

heart still bless - - es All the

warmth of my ca - ress es!

Thy love well serv'd for my end.

That I my vengeance might fash - ion: Thy vi - tal se - cret I

gain'd, Work - ing on thy blind - ed pass - ion! By my

*p* *f* *Cres.*

love \_\_\_\_\_ thy soul was lur'd! 'Twas I who have wrought our sal -

*p* *fp*

va - tion; 'Twas Del - i - - lah's hand as -

*f* *string.* *p*

sur'd Her God, \_\_\_\_\_ her ha - tred and her

*cresc.* *f*



na - - - - - tion!

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

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

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

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

Andantino.

Samson. (aside.)

Deaf to thy voice, Lord, I re -

*f* *dim.* *p*

main'd, And, in my guilt-y pas-sion's blind-ness, A -

*molto espress.*

las! the pur-est love pro-fan'd, In lav-ish-ing on her my

*f*

Allegro.

kind - - ness.

High Priest.

Allegro. (♩ = 160.)

*p*

Come

now, we beg, sing, Samson, sing! Rehearse, in verse, thy sweet dis -

*3*

cours - es, Which thou to her wert wont to bring

From thy eag - er love's in - most sourc - es! Or let Je - ho - vah show his

pow'r, Light to thy sight - less eyes re - stor - ing: I promise

thee, that self - same hour We all will thy God name, a -

dor - ing! Ah! He is deaf un - to thy pray'r, This



God thou art vain - ly im - plor - ing! His im - potent wrath I may

*poco cresc.*

dare, And scorn his thunders id - ly

*cresc.* *f* *p*

**Samson.** **F Animato.**

Hear - est thou, O God, from thy

roar - ing.

**F Animato.** ( $\text{♩} = 84.$ )

*fp*

throne How this im-pudent priest de - nies thee! And how his

*3*

hate-ful troop de - spise thee! With pride and with in - so-lence

flown! Once a -

gain all thy glo - ry show them!

Once more let thy mar - vels

shine! Let thy light and thy might be

mine, That I a -



G

gain. may o - ver - throw them!  
Un poco meno mosso.

Ha! ha! ha!

Un poco meno mosso. (♩=144)

G

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

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

ha! ha! ha! ha! ha! ha! ha! ha! ha! We laugh at thy

R.H.

stacc.

We laugh at thy fu - rious spite! unis.

ha! Us, thou canst not af -

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

Us, thou canst not af -



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

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

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

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

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

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

Fin.



Maestoso. (♩ = 92.)

*f* High Priest.

Come, fair Del-

*ff* *sf* *sf* *sf* *sf* *sf* *sf*

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

*p*

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

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

*sf* *f*



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

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

**H** Allegro moderato. (♩ = 112.)

es!

*mf* Da gon, be

*mf* **Delilah.**

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

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

faint heart he rais'd when our last — hope had fad - ed.

last — hope had fad - ed. O thou,

*tr* *tr*

O thou, rul - er o - ver the world, Thou who

rul - er o - ver the world, Thou who all the stars cre -

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

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

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

Gods — thou art — great - - - est.

**Chorus.**

*p*

Thy blessing scat - ter, With

*p*

Thy blessing scat - ter, With

*p*

**I**

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

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



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

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

Delilah.

Ac - cept, O Lord sub - lime,

High Priest. Ac - cept, O

*f* *dim.* *p*

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

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

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

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

Re - veal to thy priests' wand'ring

a - tion! Re - veal

Da - gon, we praise!

Da - gon, we praise!

*cresc.* *fp*

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

to thy priests' wand'ring eyes, Who a - lone can be-hold thy -



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

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

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

**K**  
*p*

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



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

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

**L** *con brio.*

*con brio.* Dagon shows his pow - er,

Dagon shows his pow - er,

*f* *dim.* *p*

See the new flame tow - er!

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

Burn - ing bright a - mid smould'ring

mid smould'ring ash - es,

ash - es,

*p* Da - gon shows his pow - er

*p* Da - gon shows his pow - er

See the new flame tow - er!

See the new flame tow - er!

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

Our Lord of light, De -

Burn - ing

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

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

scending o'er us flash-es! Lo! the God

bright A - mid smould'ring ash - es.

eth; All his - peo - ple - fear -

Whom we - worship now ap - pear - eth; And all his - peo - ple

Detailed description: This is a musical score for a hymn, likely in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Our Lord of light, De - scending o'er us flash-es!' followed by 'Our Lord of light, De -', 'Burn - ing', and 'Burn - ing bright A - mid smould'ring ash - es'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. The score is divided into systems, with the vocal line and piano accompaniment alternating. The lyrics continue with 'Lo! the God we - worship - now ap - pear -', 'scending o'er us flash-es! Lo! the God', 'bright A - mid smould'ring ash - es.', 'eth; All his - peo - ple - fear -', and 'Whom we - worship now ap - pear - eth; And all his - peo - ple'. The score ends with a final cadence in the piano part.



M

*legg.*

eth. Ah!

fear - eth.

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

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

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

M

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

Ah!

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

*p* Ah!

*p* Ah!

*p* Dagon shows his pow - er!

*p*

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

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

nod!  
 nod!

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



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

fear - eth his rod!

fear - eth his rod!

*sf* *dim.*

### High Priest (to Samson.)

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

*p*

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

*p*

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

thine off'ring pour Un - to Da - gon, here on his al - tar,

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

And on thy knees his grace im - plore!



(To the lad.)

Maestoso. Quasi Recit. (♩ = 76.)

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

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

**N**

**Samson.**

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

(The lad leads Samson between the two pillars.)

*pp* (To the lad.)

Allegro moderato. (♩ = 112.)

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

*cresc.*

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

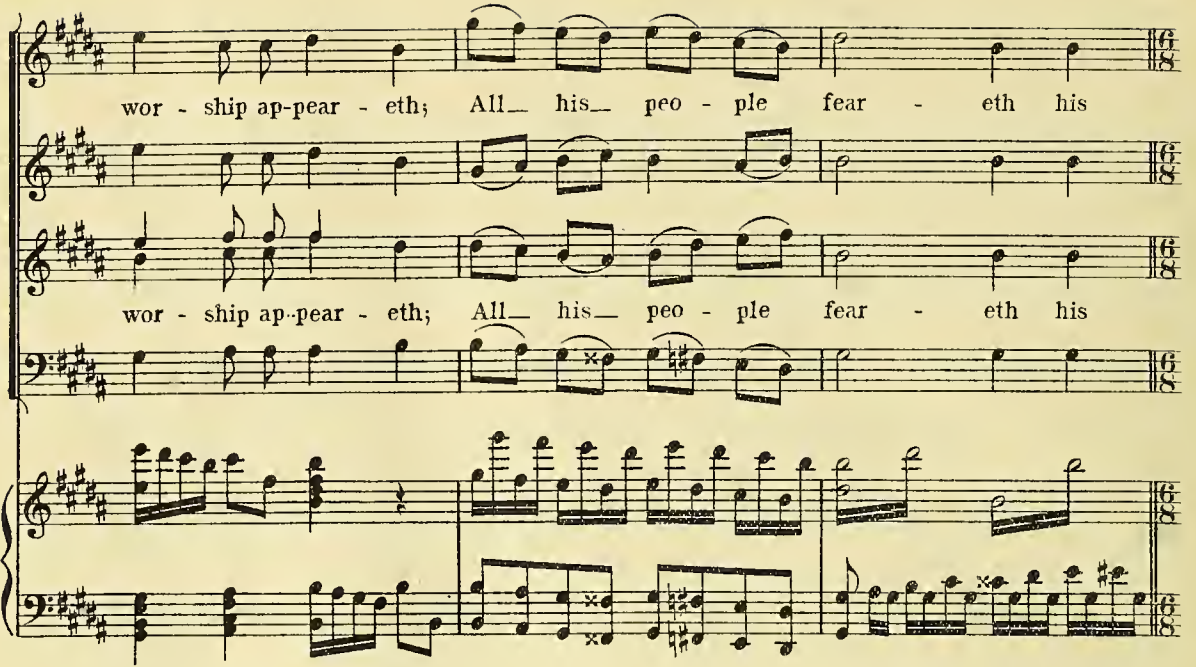
**Dance.**

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

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

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

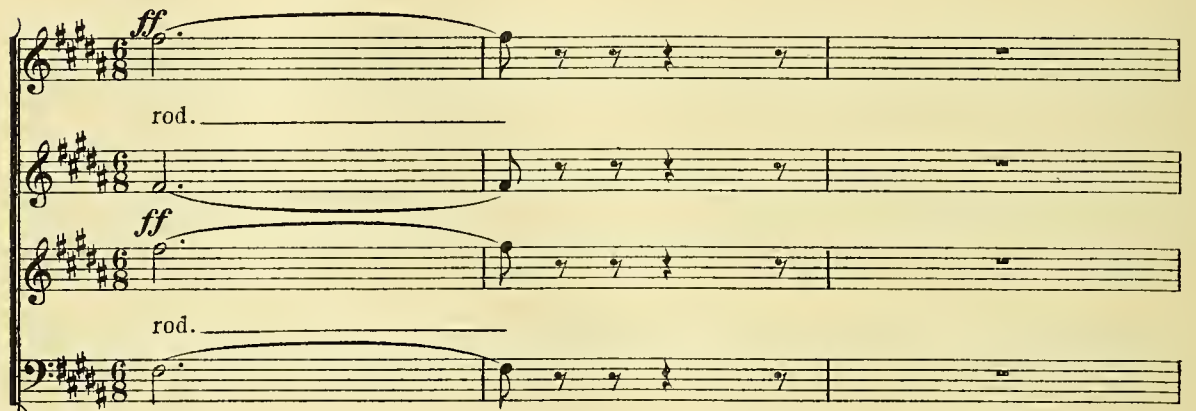




wor - ship ap - pear - eth; All his peo - ple fear - eth his

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

This section contains two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with more complex rhythmic patterns and dynamics.



*ff*

rod. \_\_\_\_\_

*ff*

rod. \_\_\_\_\_

This section consists of two systems of piano music. The first system has a dynamic marking of *ff* and a 'rod.' (ritardando) marking with a line underneath. The second system also has a dynamic marking of *ff* and a 'rod.' marking.

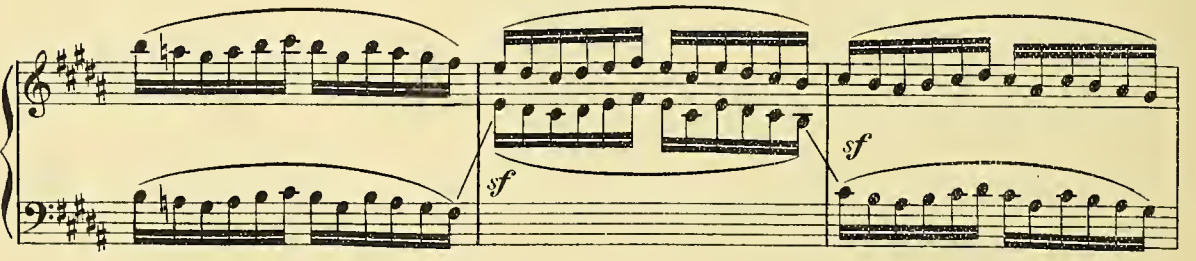


(♩ = ♪)

*ff*

*sf*

This section contains two systems of piano music. The first system includes a tempo change marking '(♩ = ♪)' and a dynamic marking of *ff*. The second system features a dynamic marking of *sf* and continues the piano accompaniment.



*sf*

*sf*

This section contains two systems of piano music, both featuring a dynamic marking of *sf* (sforzando) and continuing the piano accompaniment with intricate melodic lines.



*ff sempre.*

God! hear our pray'r

*ff sempre.*

God! hear our pray'r

*ff sempre.*

God! hear our pray'r

With - in thy fane!

With - in thy fane!

Make us thy care!

Let jus - tice reign!

With - in thy fane!

Make us thy care!

Let jus - tice reign!

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

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

Pro-tec-tion lend us

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

By day and night!

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Pro - tec - tion lend us By day and night!" and "By day and night!". The piano part consists of a treble and bass clef with various chords and melodic lines.

Thou hast van-quist the

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

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Thou hast van-quist the" and "Thou hast van-quist the in - so - lent boldness of Sam - son!". The piano part continues with similar accompaniment.

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

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

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "in - so - lent bold - ness of Sam - - - son!" and "Strengthen'd our arm, Our heart renew'd,". The piano part includes some changes in dynamics and articulation.



Ha! Kept us from harm.

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

This system contains the first vocal entry. The vocal line begins with a half note 'Ha!' followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

This block shows the piano accompaniment for the first system, consisting of two staves. It features a complex texture with chords, arpeggios, and melodic fragments that complement the vocal lines.

Delilah.

Ha!

High Priest.

Ha!

This system introduces two new vocal characters. Delilah's part begins with a half note 'Ha!' followed by a melodic line. The High Priest's part also begins with a half note 'Ha!' followed by a melodic line. The piano accompaniment continues with harmonic support.

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

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

This system contains the vocal lines for the phrase 'And by thy wonders Brought this na-tion to ser-vi-tude, —'. The vocal lines are written in two parts, with the piano accompaniment providing harmonic support.

Brought this na-tion

This system shows the continuation of the piano accompaniment for the phrase 'Brought this na-tion'. It features a complex texture with chords, arpeggios, and melodic fragments.



Ha!

Ha!

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

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

And thy thun -

wrath And thy thun -

Ha!

Ha!

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

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

P

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

Suc - cess at - tend us When -

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



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

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



Glo - - ry! Glo -

Glo - - ry! Glo -

8

8

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts with lyrics 'Glo - - ry! Glo -'. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

ry! Glo - - -

ry! Glo - - -

8

Detailed description: This system continues the music from the first system. The vocal lines end with 'ry!' and 'Glo - - -'. The piano accompaniment continues with similar rhythmic patterns. The key signature and time signature remain the same.

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

ry!

ry!

Detailed description: This system is a dramatic interlude. It features a single vocal line with the lyrics '(Samson meantime has placed himself between the two pillars, and tries to overthrow them.)'. The piano accompaniment is minimal, consisting of a few chords in the right hand and a simple bass line in the left hand. The key signature changes to two sharps (F#, C#) and the time signature is common time (C).

Allegro moderato. (♩ = 144.)

*f*

*dim.*

Detailed description: This system is a piano solo marked 'Allegro moderato. (♩ = 144.)'. It features a melodic line in the right hand and a bass line in the left hand. The dynamics range from forte (*f*) to diminuendo (*dim.*). The key signature is two sharps (F#, C#) and the time signature is common time (C).

The first system of the score features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. A dynamic marking of *p* (piano) is present in the second measure.

The second system continues the piano accompaniment. The right hand features a prominent ascending scale-like passage marked with *f* (forte). The left hand continues with a rhythmic accompaniment. A dynamic marking of *p* is also present.

**Samson.**

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

The third system introduces the vocal line for Samson. The vocal line begins with a *f* dynamic and contains the lyrics "Hear thy ser-vant's cry, God, my Lord!". The piano accompaniment continues with a complex texture of chords and moving lines.

Tho' he is

The fourth system continues the vocal line with the lyrics "Tho' he is". The piano accompaniment features a descending scale in the right hand and a steady bass line in the left hand.

sore distrest with blind - ness!

The fifth system concludes the vocal line with the lyrics "sore distrest with blind - ness!". The piano accompaniment features a final ascending scale in the right hand and a concluding bass line in the left hand.



Be

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

kind - ness! Let thine anger a -

venge my race. Let them per - ish

all in this place.

$\Omega$  (The temple collapses, amid the shrieks of the Philistines.)



*ff*  
Ha!

*ff*  
Ha!

*ff*  
Ha!

*ff*  
Ha!

*ff*  
Ha!

(The Curtain falls.)

The musical score consists of three systems. The first system features a vocal line and a piano accompaniment. The vocal line has two staves, both in treble clef with a key signature of two flats. The piano accompaniment has two staves, both in bass clef with a key signature of two flats. The second system is similar to the first. The third system begins with a piano introduction in the bass clef, marked *ff*, and includes the instruction "(The Curtain falls.)". The piano part continues with a complex rhythmic pattern of sixteenth notes in both hands, with some notes beamed together and others separated by slurs.









