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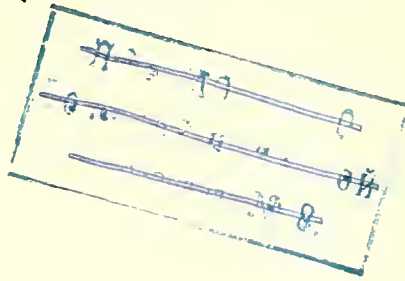
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O.K. 47.

# SAMSON ET DALILA





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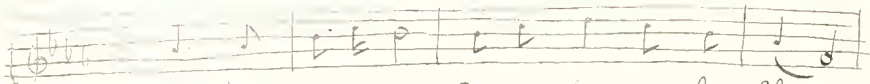
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mon cœur s'ouvre à ta voix Comme s'ouvrent les fleurs

C. Saint-Saëns

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# SAMSON ET DALILA

Opéra en 3 Actes et 4 Tableaux

de

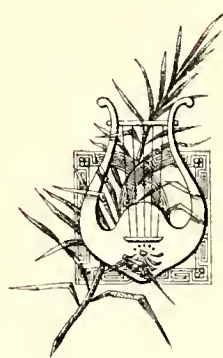
FERDINAND LEMAIRE

MUSIQUE

DE

**C. SAINT-SAËNS.**

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*DALILA*  
M<sup>lle</sup> MULLER

*SAMSON*  
M. FÉRENCZY

*LE GRAND PRÊTRE*  
M. MILDE

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*SAMSON*  
M. LAFARGE

*LE GRAND PRÊTRE*  
M. MONDAUD

MM. Ferran, Vérin, Carbonal, Anquetin, Deltombe

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M. GABRIEL MARIE

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*DALILA*  
M<sup>lle</sup> ROSINE BLOCH

*SAMSON*  
M. TALAZAC

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M. BOUHY

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# SAMSON ET DALILA

Première Représentation à Paris à l'Académie Nationale de Musique

LE 23 NOVEMBRE 1892

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Direction de MM. BERTRAND et CAMPO-CASSO

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<i>Personnages.</i>	<i>Rôles.</i>	<i>Interprètes.</i>
DALILA. . . . .	<i>Mezzo-Soprano.</i> . . . .	M <sup>me</sup> DESCHAMPS-JEHIN.
SAMSON . . . . .	<i>Ténor.</i> . . . . .	MM. VERGNET.
LE GRAND PRÊTRE DE DAGON. .	<i>Baryton.</i> . . . . .	LASSALLE.
ABIMÉLECH, Satrape de Gaza . . . .	<i>1<sup>re</sup> Basse</i> . . . . .	FOURNETS.
UN VIEILLARD HÉBREU. . . . .	<i>2<sup>e</sup> Basse</i> . . . . .	CHAMBON.
UN MESSAGER PHILISTIN. . . . .	<i>Ténor.</i> . . . . .	GALLOIS.
PREMIER PHILISTIN. . . . .	<i>Ténor.</i> . . . . .	LAURENT.
DEUXIÈME PHILISTIN. . . . .	<i>Basse.</i> . . . . .	DOUAILLIER.

HÉBREUX. — PHILISTINS.

---

*Chef d'Orchestre* : M. ÉDOUARD COLONNE. — *Chef des Chœurs* : M. LÉON DELAHAYE

*Chef du Chant* : PAUL VIDAL

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*Divertissement* réglé par M. H. HANSEN. — *Régisseurs* : MM. LAPISSIDA et COLEUILLE

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Décors de MM. AMABLE et CARPEZAT

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# SAMSON ET DALILA

Poème de  
FERDINAND LEMAIRE



Musique de  
C. SAINT-SAËNS



## Acte I



Moderato 66 = ♩

PIANO *pp*<>

*Teo.*

*p*

First system of a musical score. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) features a series of chords in the first measure, followed by a melodic line in the second measure. The dynamic marking *cresc.* is present in the first measure.

Second system of the musical score. The right hand continues with eighth-note patterns. The left hand has chords in the first measure and a melodic line in the second measure.

Third system of the musical score. The right hand features a more complex eighth-note melody. The left hand has chords in the first measure and a melodic line in the second measure. The dynamic marking *mf* is present in the first measure.

Fourth system of the musical score. The right hand continues with a complex eighth-note melody. The left hand has chords in the first measure and a melodic line in the second measure. The dynamic marking *f* is present in the first measure.

Fifth system of the musical score. The right hand continues with a complex eighth-note melody. The left hand has chords in the first measure and a melodic line in the second measure. The dynamic marking *dim.* is present in the first measure, and *p* is present in the final measure.



First system of piano accompaniment. The right hand features a complex, flowing melodic line with many accidentals. The left hand provides a steady harmonic accompaniment with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic line with similar complexity. The left hand accompaniment remains consistent, supporting the overall texture.

Third system of piano accompaniment. The right hand has a more active, eighth-note melodic line. The left hand accompaniment is simpler, consisting of chords and a few moving lines. A *pp* dynamic marking is present at the beginning.

LES HEBREUX

Sopranos *pp*  
 Contraltos *pp*  
 Ténors *pp*  
 Basses *pp*

Chœur derrière le Rideau  
 Dieu!  
 Dieu!  
 Dieu!  
 Dieu!

Four vocal staves for Soprano, Contralto, Tenor, and Bass. Each staff has a long note with a fermata, corresponding to the lyrics 'Dieu!'. The dynamics are marked *pp* for each part.

Fourth system of piano accompaniment. The right hand has a melodic line with a *p* dynamic marking. The left hand accompaniment is active, with a moving bass line and chords. A *pp* dynamic marking is also present at the end of the system.

*sotto voce*

Dieu d'Is - ra - ël! Dieu d'Is - ra -

*sotto voce*

Dieu d'Is - ra - ël! Dieu d'Is - ra -

*sotto voce*

Dieu d'Is - ra - ël!

- ël! é - cou - - - te la pri -

- ël! é - cou - - - te la pri -

é - cou - - - te la pri - è - - re

*sotto voce*

Dieu d'Is - ra - ël! é - - -

*cresc.*

*cresc.*  
- è - - re De tes en - fants,

*cresc.*  
- è - - re De tes en - fants,

*cresc.*  
De tes en - fants t'implo - rant à ge -

*cresc.*  
- cou - - - - te la pri - è - - re

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: '- è - - re De tes en - fants,' on the first two staves; '- è - - re De tes en - fants,' on the third staff; 'De tes en - fants t'implo - rant à ge -' on the fourth staff; and '- cou - - - - te la pri - è - - re' on the fifth staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The first two staves have a 'cresc.' marking above them.

De tes en - - fants

De tes en - - fants

- noux, De tes en -

De tes en - - -

*mf*

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'De tes en - - fants' on the first staff; 'De tes en - - fants' on the second staff; '- noux, De tes en -' on the third staff; and 'De tes en - - -' on the fourth staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The third staff has an 'mf' marking below it.

t'im - plo - rant à ge - noux, t'im - plo -  
 t'im - plo - rant à ge - noux, t'im - plo -  
 - fants t'im - plo - rant  
 - fants t'im - plo - rant

- rant à ge - noux! *sotto voce* Prends en pi -  
 - rant à ge - noux! *sotto voce* Prends en pi -  
 à ge - noux!  
 à ge - noux!

- tié ton peuple et sa mi - sè - re!  
 - tié ton peuple et sa mi - sè - re!

This system contains the first vocal entry. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "- tié ton peuple et sa mi - sè - re!". Below the vocal line are two staves for piano accompaniment, which are currently empty.

*sotto voce*                      *cresc.*  
 Prends en pi - tié ton peuple et sa mi -

This system contains the second vocal entry. The vocal line is written in a treble clef with a key signature of two sharps. The lyrics are "Prends en pi - tié ton peuple et sa mi -". Above the first two notes, the instruction *sotto voce* is written, and above the last two notes, *cresc.* is written. Below the vocal line are two staves for piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is one sharp (F#) and the time signature is 3/8. The vocal lines are marked with a piano (*p*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. The lyrics are:

- se - - - - re !  
 Que sa dou -  
 Que sa dou -  
 Que sa dou -

Musical score for the second system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is one sharp (F#) and the time signature is 3/8. The vocal lines are marked with a piano (*p*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic. The lyrics are:

- leur dé - sarme ton cour-roux !  
 - leur dé - sarme ton cour-roux !  
 - leur dé - sarme ton cour-roux !

Que sa dou - leur dé - sar - me ton cour.

Que sa dou - leur dé - sar - me ton cour.

Que sa dou - leur dé - sar - me ton cour.

This system contains three vocal staves. Each staff has a treble clef and a key signature of one sharp (F#). The lyrics are: "Que sa dou - leur dé - sar - me ton cour." The notes are: Treble 1: G4, A4, B4, C5, D5, E5, F#5, G5; Treble 2: G4, A4, B4, C5, D5, E5, F#5, G5; Treble 3: G4, A4, B4, C5, D5, E5, F#5, G5. There are rests in the second and third measures of each staff.

Piano accompaniment for the first system. The right hand has a treble clef and a key signature of one sharp. It features a melodic line with a slur over the notes G4, A4, B4, C5, D5, E5, F#5, G5. The left hand has a bass clef and a key signature of one sharp, with a bass line consisting of chords: G2, B2, D3; G2, B2, D3; G2, B2, D3; G2, B2, D3.

- roux!

- roux!

- roux!

This system contains three vocal staves, all with treble clefs and a key signature of one sharp. Each staff contains the lyrics "- roux!". The notes are: Treble 1: G4, A4, B4, C5, D5, E5, F#5, G5; Treble 2: G4, A4, B4, C5, D5, E5, F#5, G5; Treble 3: G4, A4, B4, C5, D5, E5, F#5, G5. There are rests in the second and third measures of each staff.

Piano accompaniment for the second system. The right hand has a treble clef and a key signature of one sharp. It features a melodic line with a slur over the notes G4, A4, B4, C5, D5, E5, F#5, G5. The left hand has a bass clef and a key signature of one sharp, with a bass line consisting of chords: G2, B2, D3; G2, B2, D3; G2, B2, D3; G2, B2, D3.

pp

pp

The first system of the piano introduction features a treble clef with a melodic line starting on a half note G4 and ascending to a dotted half note G5. The bass clef has a whole rest in the first measure, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A dynamic marking of *pp* is present in both staves.

*p*

The second system continues the piano introduction. The treble clef has a whole rest in the first measure, followed by a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The bass clef has a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A dynamic marking of *p* is present in the treble staff.

LES FEMMES

La moitié des Sopranos

*pp*

Un jour, de nous tu détournas ta fa - - ce,

La moitié des Contraltos

*pp*

Un jour, de nous tu détournas ta fa - - ce,

The vocal section begins with two staves. The top staff is for the Sopranos and the bottom for the Contraltos. Both start with a dynamic marking of *pp*. The lyrics are: "Un jour, de nous tu détournas ta fa - - ce,".

The piano accompaniment for the vocal section consists of two staves. The treble clef has a complex rhythmic pattern of eighth and sixteenth notes. The bass clef has a simpler accompaniment of eighth notes.

Et de ce jour ton peu - ple fut vain -

Et de ce jour ton peu - ple fut vain -

The vocal section continues with two staves. The lyrics are: "Et de ce jour ton peu - ple fut vain -".

The piano accompaniment for the final vocal section consists of two staves. The treble clef has a complex rhythmic pattern of eighth and sixteenth notes. The bass clef has a simpler accompaniment of eighth notes.



- cu!

- cu!

This musical score is for a voice and piano piece. It consists of five systems of music. The first system features two vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics "- cu!" are written below each staff. The piano accompaniment begins in the second system, with a right-hand part in treble clef and a left-hand part in bass clef. The piano part is characterized by a steady eighth-note accompaniment in the left hand and more complex rhythmic patterns in the right hand, including sixteenth-note runs and chords. The score concludes with a final cadence in the fifth system.

## Rideau

musical score for piano introduction, featuring treble and bass staves with chords and melodic lines. The key signature is one sharp (F#) and the time signature is 2/4. The word *cresc.* is written below the first few measures.

**Scène I. - SAMSON, LES HÉBREUX.** - Une place publique dans la ville de Gaza en Palestine; à gauche, le portique du temple de Dagon.

Une foule d'Hébreux, hommes et femmes, sont réunis sur la place dans l'attitude de la douleur et de la prière. Samson est parmi eux. Il fait nuit.

musical score for piano accompaniment, featuring treble and bass staves with chords and melodic lines. The key signature is one sharp (F#) and the time signature is 2/4. An accent (^) is placed above the first measure of the right hand.

LES HÉBREUX

Sopranos *f*  
 Contraltos *f*  
 Ténors *f*  
 Basses *f*

Quoi!                   veux - tu

Quoi!                   veux - tu

Quoi!                   veux - tu

Quoi!                   veux - tu

musical score for vocal parts (Sopranos, Contraltos, Ténors, Basses) and piano accompaniment. The vocal parts are in a single melodic line with lyrics. The piano accompaniment is in the same key signature (one sharp) and time signature (2/4). The word *f* (forte) is written below the piano part.

donc qu'à ja - mais on ef -

donc qu'à ja - mais on ef -

donc qu'à ja - mais on ef -

donc qu'à ja - mais on ef -

The first system consists of four vocal staves. The top three are for different vocal parts (Soprano, Alto, Tenor) and the bottom one is for the Bass. Each staff has the lyrics 'donc qu'à ja - mais on ef -' written below it. The music is in a key with two sharps (D major) and a 4/4 time signature.

The piano accompaniment for the first system, consisting of a grand staff with a treble and bass clef. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

- fa - ce Des na - ti - ons, cel - le qui t'a con -

- fa - ce Des na - ti - ons, cel - le qui t'a con -

- fa - ce Des na - ti - ons, cel - le qui t'a con -

- fa - ce Des na - ti - ons, cel - le qui t'a con -

The second system consists of four vocal staves. Each staff has the lyrics '- fa - ce Des na - ti - ons, cel - le qui t'a con -' written below it. The music continues in the same key and time signature as the first system.

The piano accompaniment for the second system, consisting of a grand staff with a treble and bass clef. It continues the rhythmic pattern from the first system, with some variations in the bass line.

- nu!  
 - nu!  
 - nu! Mais vai - ne -  
 - nu!

*p*

*dim.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are '- nu!' followed by 'Mais vai - ne -'.

Mais vai - ne - ment tout le jour je l'im -  
 Mais vai - ne - ment tout le jour je l'im -  
 - ment tout le jour je l'im - plo - - - re;  
 -

*p*

*p*

*p*

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The vocal parts continue the lyrics from the previous system. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'Mais vai - ne - ment tout le jour je l'im -', 'Mais vai - ne - ment tout le jour je l'im -', and '- ment tout le jour je l'im - plo - - - re;'.

- plo - re; Sourd à ma voix il ne me ré - pond

- plo - re; Sourd à ma voix il ne me ré - pond

Sourd à ma voix il ne me ré - pond

The first system consists of three vocal staves and a bass staff. The top two staves are for different vocal parts, and the third is for a solo voice. The lyrics are: "- plo - re; Sourd à ma voix il ne me ré - pond". The music is in a key with one sharp (F#) and a 2/4 time signature.

The piano accompaniment for the first system features a right hand with a complex, rhythmic pattern of chords and a left hand with a steady bass line. The music is in a key with one sharp (F#) and a 2/4 time signature.

*cresc.*

pas! Et ce - pen - dant, du soir jus - qu'à l'au - ro - re,

*cresc.*

pas! Et ce - pen - dant, du soir jus - qu'à l'au - ro - re,

*cresc.*

pas! Et ce - pen - dant, du soir jus - qu'à l'au - ro - re,

The second system consists of three vocal staves and a bass staff. The lyrics are: "pas! Et ce - pen - dant, du soir jus - qu'à l'au - ro - re,". The music is in a key with one sharp (F#) and a 2/4 time signature. The word "cresc." is written above each vocal staff.

The piano accompaniment for the second system features a right hand with a complex, rhythmic pattern of chords and a left hand with a steady bass line. The music is in a key with one sharp (F#) and a 2/4 time signature. The word "cresc." is written above the piano part.

*più cresc.*

J'im-plore i - ci le secours de son bras!

*più cresc.*


J'im-plore i - ci le secours de son bras!

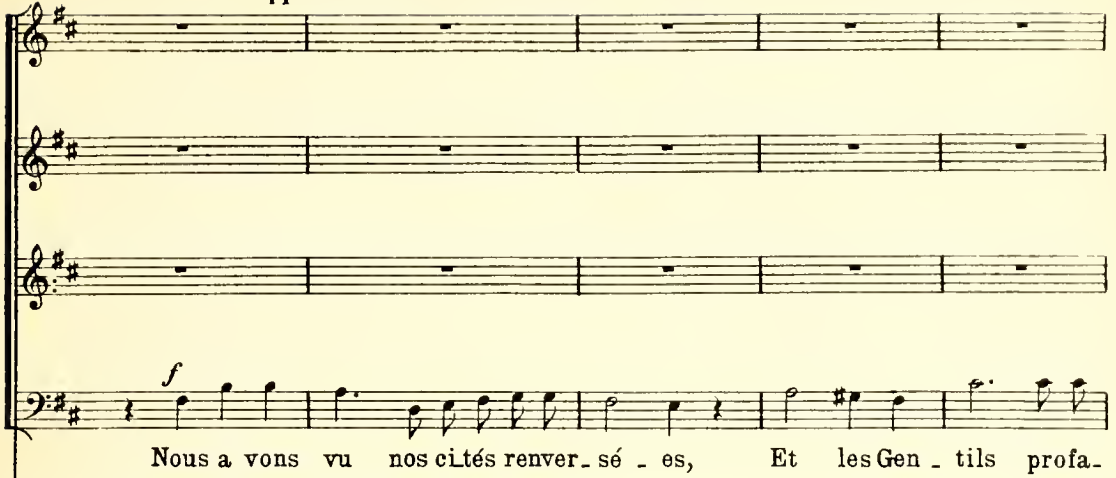
*più cresc.*

J'im-plore i - ci le secours de son

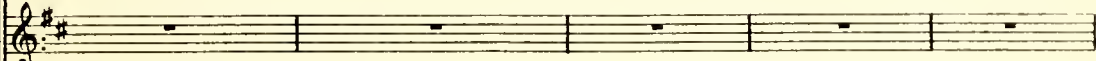
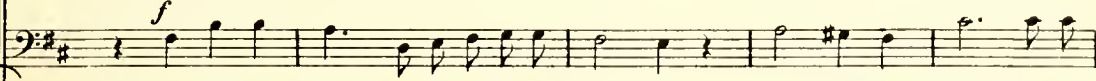
bras!


*f*

All<sup>o</sup> non troppo 126 = 



  

  

  
 Nous a vous vu nos cités renver\_sé - es, Et les Gen - tils profa-

All<sup>o</sup> non troppo 126 = 







  
 Nous a - vous vu nos ci.tés renver - sé - es,

  
 - nant ton au - tel; Nous a - vous vu nos ci-




Et les Gen - tils pro - fa - nant ton au -  
 - tés ren - ver - sé - es, Et les Gentils pro - fa - nant ton au -

*f*  
 Et sous leur joug nos tri - bus dis - per - sé - es Ont tout per -  
 - tel; Nous a - vons vu nos ci - tés ren - ver -  
 - tel; Et sous leur joug nos tri - bus dis - per - sé - es Ont



- du, jus - qu'au nom d'Is - ra - ël!  
 - sé - es, Et les Gen - tils pro - fa - nant ton au -  
 tout per - du jusqu'au nom, jus - qu'au nom d'Is - ra -

<sup>*f*</sup>  
 Et sous leur joug nos tri - bus dis - per - sé - es  
 Ont tout per - du, tout per - du,  
 - tel, pro - fa - nant ton au - tel  
 - ël! Et

Ont tout per - du, jus - qu'au nom d'Is - ra -

Ont tout — per -

Et sous — leur joug nos

sous leur joug nos tri - bus dis - per - sé - - -

The piano accompaniment consists of a right-hand melody with trills and sixteenth-note runs, and a left-hand bass line with chords and eighth-note patterns.

- èl! Ont tout per - du,

- du, jus - qu'au nom d'Is - ra - èl! Ah! —

tri - bus dis - per - sé - es Ont tout per - du, jus - qu'au nom

- es Ont tout — per - du, jus - qu'au

The piano accompaniment continues with similar melodic and harmonic textures, including trills and sixteenth-note passages.

jus - qu'au nom d'Isra - ël! N'es - tu donc  
 N'es - tu donc  
 d'Is - ra - ël! N'es - tu donc  
 nom d'Isra - ël! N'es - tu donc plus - ce -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

plus ce Dieu de dé.li - vran - ce Qui  
 plus ce Dieu de dé.li - vran - ce Qui  
 plus ce Dieu de dé.li - vran - ce Qui de l'E -  
 Dieu de dé - li - vran - ce Qui de l'E -

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated and then conclude with 'Qui de l'E -'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

de l'E-gypte arra-chait nos tri-bus?

de l'E-gypte ar-rachait nostri-bus?

-gypte ar-ra-chait nos tri-bus?

-gypte ar-ra-chait nos tri-bus?

*f* Dieu!

*f* Dieu!

*f* Dieu!

*f* Dieu!

*f*

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and chords in the left hand. A *dim.* (diminuendo) marking is present in the piano part.

This system contains four vocal staves with the lyrics "As - tu rom - pu" and a piano accompaniment. Each vocal staff begins with a dynamic marking of *f* (forte). The piano accompaniment continues with a similar texture to the first system, but with a *mf* (mezzo-forte) marking in the right hand.

*dim.*  
cet - te sainte al - li - an - - - ce,  
*dim.*  
cet - te sainte al - li - an - - - ce,  
*dim.*  
cet - te sainte al - li - an - - - ce,  
*dim.*  
cet - te sainte al - li - an - - - ce,



*p*  
Di - vins \_\_\_\_\_ ser - ments  
*p*  
Di - vins \_\_\_\_\_ ser - ments  
*p*  
Di - vins \_\_\_\_\_ ser - ments  
*p*  
Di - vins \_\_\_\_\_ ser - ments



*pp*

par nos aï - eux re - çus?

*pp*

par nos aï - eux re - çus?

*pp*

par nos aï - eux re - çus?

*pp*

par nos aï - eux re - çus?

*espress.*

*pp*


SAMSON *sortant de la foule*

*cresc.*

*f*

s. Arrêtez, ô mes frères! Et bénissez le nom Du Dieu saint de nos pè - res!

*fp*

Un peu plus lent 116 = 

*s.* *dol.*  
Car l'heure du par-don Est peut-être ar-ri-



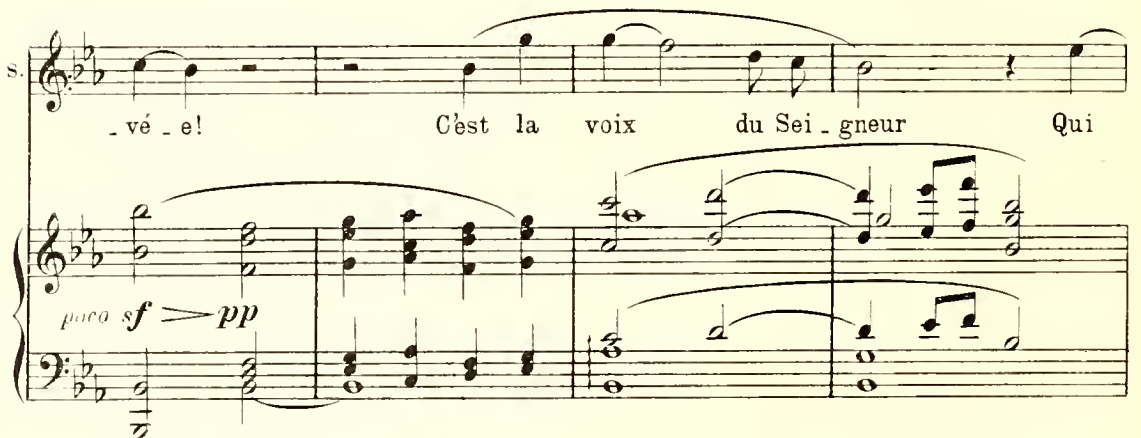
*s.*  
-vé-e! Oui, j'en-tends dans mon cœur U-ne voix é-le-

*espress.*



*s.*  
-vé-e! C'est la voix du Sei-gneur Qui

*poco sf > pp*



*s.*  
par-le par ma bou-che: Ce-Dieu plein de bon-

*p espress.*





s. *cresc.*

- té, Que la pri - è - re tou - che, Pro -

s. *f*

- met la liber - té! Frè - res, brisons nos

*p* *cresc.* *fp* *sf*

s.

chai - nes, Et re - le - vons l'au -

*fp* *p* *sf*

s.

- tel Du seul Dieu d'Is - ra - ël!

*f* *f* *p*

Sopranos *p*  
 Hé - las! pa - ro - les vai - nes!

Contraltos *p*  
 Hé - las! pa - ro - les vai - nes!

Ténors *p*  
 Hé - las! pa - ro - les vai - nes!

Basses *p*  
 Hé - las! pa - ro - les vai - nes!

*molto espress.*

*fp*

Pour mar - cher aux com - bats Où donc trou -

Pour mar - cher aux com - bats Où donc trou -

Pour mar - cher aux com - bats Où donc trou -

Pour mar - cher aux com - bats Où donc trou -

- ver des ar - mes? Com - ment ar - mer nos  
 - ver des ar - mes? Com - ment ar - mer nos  
 - ver des ar - mes? Com - ment ar - mer nos  
 - ver des ar - mes? Com - ment ar - mer nos

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*dile*

bras? Nous n'a - vons que nos lar - mes, Nous n'a -  
 bras? Nous n'a - vons que nos lar - mes.  
 bras? Nous n'a - vons que nos lar - mes, Nous n'a -  
 bras? Nous n'a - vons que nos lar - mes.

*f poco rit.*

*f*

*f*

*f*

*f poco rit.*

*dim.*

- vous que nos lar - mes!

*dim.*

- vous que nos lar - mes!

All<sup>o</sup> moderato

SAMSON

L'as-tu donc oubli - é, Ce -

*p*

s. - lui dont la puis - san - ce Se fit ton alli - é?

s. Lui qui, plein de clé - mence, A si sou - vent pour

s. toi Fait par - ler ses o - ra - cles, Et rallu - mé ta

s. foi Au feu de ses mi - ra - cles?

s. Lui, qui dans l'Océ - an

S. *p*

Sut fray - er un pas - sage A nos pè - res fuy -

S. *cresc.* *f*

- ant un hon - teux es - cla - va - ge?

*cresc.* *f*

LES HÉBREUX

Sopranos

Contraltos

Ténors

Basses

*f*

Ils ne sont plus, ces temps Où le

*p* *f* *p*

*dim.*  
 Dieu de nos pè - res Pro - té - geait — ses en -

*dim.*  
 Dieu de nos pè - res Pro - té - geait — ses en -

*dim.*  
 Dieu de nos pè - res Pro - té - geait — ses en -

*dim.*  
 Dieu de nos pè - res Pro - té - geait — ses en -

*p* *dim.*  
 - fants, En - ten - dait — leurs pri -

*p* *dim.*  
 - fants, En - ten - dait — leurs pri -

*p* *dim.*  
 - fants, En - ten - dait — leurs pri -

*p* *dim.*  
 - fants, En - ten - dait — leurs pri -

SAMSON

*cresc.*

3

Malheu - reux,      taisez-vous!      Le   doute est un blas -

- è - - - res!

- è - - - res!

- è - - - res!

- è - - - res!

*p*      *molto cresc.*

Allegro 138 = ♩

s. - phè - me!

*fp*

*ped.*

s. Im - plo - rons à ge -

*mf*



S. *-noux* Le Sei-gneur qui nous ai-me! Re-


*dim.* *p*

S. -met-tons dans ses mains Le soin de no-tre

S. gloi-re, Et puis — ceignons nos reins, Certains

S. de la vic-toi-re! C'est le Dieu

*sfp*

s.  des com - bats! C'est le Dieu des ar - mé - es!

s.  Il ar - me - ra vos bras,

s.  Il ar - me - ra vos bras D'invin-

s.  - ci - bles é - pé

*cresc.*

S. *es!*

Sopranos *f* Ah! le souffle du Sei.

Contraltos *f* Ah! le souffle du Sei.

Ténors *f* Ah! le souffle du Sei - gneur a pas\_sé dans son à -

Basses *f* Ah! le souffle du Sei - gneur a pas\_sé dans son à -

LES HÉBREUX

-gneur a passé dans son à - - me!

-gneur a passé dans son à - - me!

-me!

-me!

Ah! chas - sons de no - tre cœur U - ne ter - reur in -

Ah! chas - sons de no - tre cœur U - ne ter - reur in -

The first system consists of four staves. The top two staves are vocal lines (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with accents, primarily in the right hand, with some bass line activity.

Ah! chassons de notre cœur U - ne terreur in - fâ -

Ah! chassons de notre cœur U - ne terreur in - fâ -

- fâ - - me!

- fâ - - me!

The second system continues the vocal and piano parts. The vocal lines have lyrics. The piano accompaniment features a more complex texture with chords and moving lines in both hands. A triplet of eighth notes is marked with a '3' in the right hand of the piano part in the final measure.

-me! Et marchons a-vec  
 -me! Et marchons a-vec lui  
 Et marchons a-vec lui  
 Et marchons a-vec

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics '-me!' and 'Et marchons a-vec'. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

lui Pour no-tre dé-li-  
 Pour no-tre dé-li-vran -  
 Pour no-tre dé-li-vran -  
 lui Pour no-tre dé-li-

The second system continues the vocal and piano parts. The vocal lines enter with the lyrics 'lui Pour no-tre dé-li-'. The piano accompaniment continues with similar rhythmic patterns, including triplets.

\_vran - ce! Et mar.  
 - ce! Et mar - chons a - vec lui, Et mar.  
 - ce! Et mar - chons a - vec lui, Et mar.  
 \_vran - ce! Et mar - chons a - vec lui Pour

- chons a - vec lui Pour no - tre dé - li - vran - ce!  
 - chons a - vec lui Pour no - tre dé - li - vran - ce!  
 - chons a - vec lui Pour no - tre dé - li - vran - ce!  
 no - tre dé - li - vran - ce!

This system contains four vocal staves and a piano accompaniment. The vocal parts are marked *ff* and sing the word "Jé-ho-vah". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various articulation marks like accents and slurs.

Vocal staves (from top to bottom):  
 1. *ff* Jé-ho-vah  
 2. *ff* Jé-ho-vah  
 3. *ff* Jé-ho-vah  
 4. *ff* Jé-ho-vah      Jé - ho-vah

This system contains four vocal staves and a piano accompaniment. The vocal parts sing the phrase "le con - duit". The piano accompaniment continues with a similar texture to the first system, including a melodic right hand and a bass line.

Vocal staves (from top to bottom):  
 1. le con - duit  
 2. le con - duit  
 3. le con - duit  
 4. le con - duit

Et nous rend l'es - pé -

Et nous rend l'es - pé -

Et nous rend l'es - pé -

Et nous rend l'es - pé -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "Et nous rend l'es - pé -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in a B-flat major key signature.

- ran - ce!

- ran - ce!

- ran - ce!

- ran - ce!

*ff*

The second system continues the vocal parts with the lyrics "- ran - ce!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a complex, rhythmic accompaniment with many beamed notes in both hands.



Piano accompaniment for the first system, featuring a treble and bass staff with various musical notations including triplets and slurs.

**Scène II.**—Les mêmes, ABIMÉLECH, Satrape de Gaza, PHILISTINS.

Abimélech entre par la gauche, suivi de plusieurs soldats et guerriers Philistins.

All<sup>o</sup> moderato 116 =

Piano accompaniment for the second system, starting with a forte (*f*) dynamic and featuring a triplet in the final measure.

Piano accompaniment for the third system, featuring a piano (*p*) dynamic in the upper staff and a sforzando (*sf*) dynamic in the lower staff.

ABIMÉLECH *f*

Vocal line for Abimélech, starting with a forte (*f*) dynamic.

Qui donc é-lève i-ci la voix? En-cor ce vil troupeau d'es-

Piano accompaniment for the fourth system, starting with a piano (*p*) dynamic.

A. *p*

- cla - ves, O\_sant tou\_jours braver nos lois

*fp*

A. Et voulant bri\_ser leurs en\_tra - ves!

*sempre p*

*f*

A. Ca\_chez vos sou\_pirs et vos pleurs Qui

*p*

*p* *mf*

A. las\_sent no\_tre pa\_ti - en - ce; In.vo\_quez plu\_

*pp*

A.

-tôt la clé-men - ce De ceux qui furent vos vain-

A.

-queurs!

Più allegro 192 =  $\bullet$

A.

Ce Dieu que vo-tre voix im - plo-re Est de-meu-ré sourd

A.

à vos cris, ————— Et

A.

vous l'o - sez - pri - er en - co - re, Quand il vous livre à nos mé -

A.

- pris? Si sa - puis -

*Red.*

A.

- san - ce n'est pas vai - ne, Qu'il mon - tre sa di - vi - ni -

A.

- té! Qu'il vienne bri - ser vo - tre

A. 
  
 chai - ne; Qu'il vous ren - de la li - ber -

A. 
  
 - té! Croy - ez - vous ce  
 Red.

A. 
  
 Dieu compa - rable à Da - gon, le plus grand des Dieux,

A. 
  
 Gui - dant de son bras re - dou - ta - ble Nos guer -

A. 

- riers vic - to - ri - eux?

A. 

Vo - tre di - vi - ni - té crain - ti - ve, Trem - blan - te fuy -

A. 

- ait devant lui, Com - me la co -

A. 

- lombe plain - ti - ve Fuit le vau - tour qui la pour -

SAMSON

(inspiré)

A. C'est toi que sa bouche in - vec - ti - ve, Et la

suit!

*p sempre*

S. ter - re n'a point trem - blé? O Sei - gneur, l'a -

*cresc.*

S. - bime est com - blé!

*fp*

S. Je vois aux mains des

*p*

s. an - ges Briller l'arme de feu,

*fp*

s. Et du ciel les pha - lan - ges Accourent venger

*p*

s. Dieu. Oui, l'an - ge des té -

*fp*

s. - nè - - bres, En passant devant eux, Pous - se des cris fu -

*p*



s. *nè - bres* Qui font frémir les cieux!

*p*

*Ped.*

s. En - fin l'heure est ve - nue, L'heu - re du Dieu ven -

152 = ♩

*cresc.*

*fp*

s. -geur, Et j'en-tends dans la nue E - cla - ter sa fu -

s. -reur. Oui, de - vant sa co - lè -

*p sempre*

s. *re* Tout s'é - pou - vante et fuit!

s. On sent trembler la ter - re; Aux cieux la fou - dre luit!

s.

LES HÉBREUX

Sopranos *cresc.*  
 Oui, de - vant sa co - lè - - re

Contraltos *cresc.*  
 Oui, de - vant sa co - lè - - re

Ténors *cresc.*  
 Oui, de - vant sa co - lè - - re

Basses *cresc.*  
 Oui, de - vant sa co - lè - - re

## ABIMÉLECH

*f*  
Ar-

Tout s'é-pou - vante et fuit!

Tout s'é-pou - vante et fuit!

Tout s'é-pou - vante et fuit!

Tout s'é-pou - vante et fuit!

*p* *f*

A. -rête! In - sen - sé, té - mé - rai - - re,

On sent trembler la ter - re; Aux cieux la fou - dre

On sent trembler la ter - re; Aux cieux la fou - dre

On sent trembler la ter - re; Aux cieux la fou - dre

On sent trembler la ter - re; Aux cieux la fou - dre

*p*

SAMSON

*f* Stesso tempo  $\text{♩} = \text{♩}$ 

A. *f* Is-ra - ël! romps ta  
Ou crains ——— d'exci - ter ma co - lè - re!

*f*  
luit!*f*  
luit!*f*  
luit!*f*  
luit!Stesso tempo  $\text{♩} = \text{♩}$ 

*ff* *dim.* *p*

S. chaîne! O peu - ple, lè - ve - toi! Viens assouvir ta

S. hai - ne! Le Sei - gneur est en moi! O toi, Dieu de lu-

s. -miè-re, Comme aux jours d'au-tre-fois Ex-au-ce ma pri-

s. ère, Et com-bats pour tes lois!

Sop. et Cont. Isra-ël! romps ta chaîne! 0

Ténors Isra-ël! romps ta chaîne! 0

Basses

peu-ple, lè-ve-toi! Viens assouvir ta haï-ne! Le Sei-

peu-ple, lè-ve-toi! Viens assouvir ta haï-ne! Le Sei-

LES HÉBREUX

-gneur est en moi! O toi, Dieu de lu-mière, Comme aux jours d'au-tre-

-gneur est en moi! O toi, Dieu de lu-mière, Comme aux jours d'au-tre-

-fois Ex - au - ce ma pri - ère, Et com-bats pour tes lois!

-fois Ex - au - ce ma pri - ère, Et com-bats pour tes lois!

## SAMSON

Oui, devant sa co - lè - re Tout s'é-pouvante et fuit! On

s. sent trembler la terre; Aux cieux la fou - dre luit!

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern in the right hand and block chords in the left hand. Dynamics include *f*.

s. Il déchai-ne l'o - ra - - ge, Com - mande à l'oura-

The second system continues the vocal and piano parts. The piano accompaniment has a more active right hand with sixteenth notes. Dynamics include *p* and *sf*.

s. -gan; On voit sur son pas - sa - - ge Recu-

The third system continues the vocal and piano parts. The piano accompaniment features a prominent sixteenth-note melody in the right hand. Dynamics include *ff*, *sf*, and *p*.

s. -ler l'O - cé - an!  
Sep. et Cont.

The fourth system continues the vocal and piano parts. The piano accompaniment has a steady eighth-note accompaniment in the right hand. Dynamics include *ff*.

LES HEBREUX

Ténors  
Basses

Is-ra - ël! romps ta  
Is-ra - ël! romps ta  
Is-ra - ël! romps ta

The bottom system shows the piano accompaniment for the final system. It features a sixteenth-note melody in the right hand and block chords in the left hand. Dynamics include *f* and *cresc.*

S. 

O peu - - ple, lè - - ve -  
chaine!

O peu - - ple, lè - - ve -  
chaine!

O peu - - ple, lè - - ve -  
chaine!

S. 

toi! Viens as - sou - vir ta

toi! Viens as - sou - vir ta

toi! Viens as - sou - vir ta

toi! Viens as - sou - vir ta



s. 

hai - ne, Le Sei - gneur est en

hai - ne, Le Sei - gneur est en

hai - ne, Le Sei - gneur est en

hai - ne, Le Sei - gneur est en

s. 

moi ! O toi ! Dieu de lu -

moi ! O toi ! Dieu de lu -

moi ! O toi ! Dieu de lu -

moi ! O toi ! Dieu de lu -

s. 

miè - re, Comme aux jours d'au - tre -

miè - re, Comme aux jours d'au - tre -

miè - re, Comme aux jours d'au - tre -

miè - re, Comme aux jours d'au - tre -

s. 

fois Ex - au - ce ma pri -

fois Ex - au - ce ma pri -

fois Ex - au - ce ma pri -

fois Ex - au - ce ma pri -

S. 

-ère, Et com - bats pour tes

-ère, Et com - bats pour tes

-ère, Et com - bats pour tes

-ère, Et com - bats pour tes

S. 

lois ! Is - ra - ël ! lè - ve -

lois ! Is - ra - ël ! lè - ve -

lois ! Is - ra - ël ! lè - ve -

lois ! Is - ra - ël ! lè - ve -

*ff*

s. 

toi! lè - - ve-toi!

toi! lè - - ve-toi!

toi! lè - - ve-toi!

toi! lè - - ve-toi!

*ff*

ABIMÉLECH se précipite sur SAMSON l'épée à la main pour le frapper; SAMSON lui arrache



l'épée des mains et le frappe. ABIMÉLECH tombe en criant: *A moi!* Les PHILISTINS qui



accompagnent le Satrape veulent le secourir; SAMSON, brandissant son épée, les éloigne.



Il occupe la droite de la scène; la plus grande confusion règne parmi les PHILISTINS. SAMSON et les HÉBREUX sortent à droite.

Musical score for piano accompaniment, featuring treble and bass staves with chords and melodic lines.

**Scène III.** - Les mêmes, le GRAND-PRÊTRE, Serviteurs, Gardes. - Les portes du temple de DAGON s'ouvrent; le GRAND-PRÊTRE, suivi de nombreux serviteurs et gardes, descend les degrés du portique; il s'arrête devant le cadavre d'ABIMÉLECH; les Philistins s'écartent devant lui.

Musical score for piano accompaniment, featuring treble and bass staves with chords and melodic lines. Dynamics include *ff* and *dim.*

Musical score for piano accompaniment, featuring treble and bass staves with chords and melodic lines.

LE G<sup>d</sup>-PRÊTRE

Musical score for the Grand Priest's vocal line and piano accompaniment. The vocal line includes the lyrics: "Que vois - je ? A. bimelech! frappé par des es."

1e  
Gd  
P.

- cla - ves ! Pourquoi les laisser fuir ?

1e  
Gd  
P.

courons, courons, mes bra - - ves ! Pour venger votre

1e  
Gd  
P.

Prince, é - cra - sez sous vos coups Ce peuple ré - vol - té bra -

1e  
Gd  
P.

- vant vo - tre cour - roux !

*cresc.* *p*

1<sup>er</sup> PHILISTIN

J'ai senti dans mes veines Tout mon

sang se gla-cer; Il sem-ble que des

chaî-nes Soudain vont m'enla-cer.

2<sup>e</sup> PHILISTIN

Je cherche en vain mes ar-mes, Mes

bras sont impuis-sants, Mon cœur est plein d'a-

LE G<sup>d</sup>-PRÊTRE

2<sup>e</sup> Ph.

Là - ches! plus là - -

- lar - mès, Mes ge.noux sont tremblants!

*f* *resc.*

1<sup>e</sup> G<sup>d</sup> P.

- - ches que des fem - mes! Vous fuy -

*f*

1<sup>e</sup> G<sup>d</sup> P.

- ez de - vant les com - bats! De leur

1<sup>e</sup> G<sup>d</sup> P.

Dieu crai - gnez - vous les flam - mes, Qui doi - vent des - sé - cher vos rit.

*rit.*



# Scène IV

92 =  $\text{♩}$

UN MESSAGER PHILISTIN

le Gd P.

*f* Seigneur! . la troupe fu-ri - eu - se Que con-duit et gui-de Sam-

bras?

A tempo

*pp*

un M.

- son Dans sa ré - volte anda - ci - euse, Ac - court ra - vageant la mois -

un M.

- son. Quit - tons

1<sup>er</sup> PHILISTIN

*f* Fuy - ons un dan - ger i - nu - ti - le! Quit -

2<sup>e</sup> PHILISTIN

*f* Fuy - ons un dan - ger i - nu - ti - le! Quit -

un M. — au plus vi - te ces lieux! Sei-gneur, a - ban - donnons la

1<sup>er</sup> Ph. - tons au plus vi - te ces lieux! Sei-gneur, a - ban - donnons la

2<sup>e</sup> Ph. - tons au plus vi - te ces lieux! Sei-gneur, a - ban - donnons la

Le double plus lent 92 = ♩

un M. ville, Et ca - chons no - tre honte aux yeux!

1<sup>er</sup> Ph. ville, Et ca - chons no - tre honte aux yeux!

2<sup>e</sup> Ph. ville, Et ca - chons no - tre honte aux yeux!

*ff pesante*

LE G<sup>d</sup>-PRÊTRE

*f* Mau - dite à jamais soit la

*fp*

1<sup>e</sup>  
Gd  
P.

ra - ce Des enfants d'Is-ra-ël! Je veux

*mf* *p* *f*

1<sup>e</sup>  
Gd  
P.

— en ef-fa- cer la tra - ce, Les a - breu - ver de fiel!

*mf*

1<sup>e</sup>  
Gd  
P.

Mau-dit soit ce - lui qui les gui - de!

*f*

1<sup>e</sup>  
Gd  
P.

J'é - cra - serai du pied Ses os bri - sés,

*fp*

1<sup>e</sup>  
Gd  
P.

sa gorge ari - de, Sans frémir de pi-tié! Sans

*fp* *fp* *molto cresc.*

1<sup>e</sup>  
Gd  
P.

— frémir de pi-tié!

*f* *ff*

1<sup>e</sup>  
Gd  
P.

Mau - dit — soit le sein de la fem-me Qui lui donna le jour!

*f* *mf*

1<sup>e</sup>  
Gd  
P.

Qu'en fin — une compagne infâ-me Tra-his-se son amour!

*f* *p* *mf*

1<sup>e</sup>  
Gd  
P.

Mau-dit soit le Dieu qu'il a-do - - re,

1<sup>e</sup>  
Gd  
P.

Ce Dieu, son seul espoir! Et dont ma haine

*fp*

1<sup>e</sup>  
Gd  
P.

— insulte enco - re L'au-tel et le pou-voir, L'au-tel

*fp* *fp* *molto cresc.*

1<sup>e</sup>  
Gd  
P.

et le pou-voir!

LE MESSAGER et LE 1<sup>er</sup> PHILISTIN

LE 2<sup>e</sup> PHILISTIN

Fuyons dans les mon-

Fuyons dans les mon-

*f* *ff*

le G<sup>d</sup> P.

le M.  
1<sup>er</sup> Ph.

2<sup>e</sup> Ph.

Qu'Israël soit maudit

- ta - gnes, A - ban - donnons ces lieux, Nos maisons, nos com -

Detailed description: This system contains the first vocal entry. The Grand Piano (G<sup>d</sup> P.) part is a single bass line with a few notes. The first and second vocal parts (1<sup>er</sup> Ph. and 2<sup>e</sup> Ph.) enter with the lyrics. The piano accompaniment consists of two staves with chords and moving lines.

le G<sup>d</sup> P.

le M.  
1<sup>er</sup> Ph.

2<sup>e</sup> Ph.

par nos Dieux!

- pa - gnes, Et jus - ques à nos Dieux!

- pa - gnes, Et jus - ques à nos Dieux!

Detailed description: This system continues the vocal parts. The Grand Piano part has a few notes. The vocal parts continue with their respective lyrics. The piano accompaniment continues with chords and moving lines.

Ils sortent par la gauche, emportant le cadavre d'ABIMÉLECH. Au moment où les PHI-

Detailed description: This system shows the piano accompaniment for the third system. It features a grand staff with two staves. The music is marked with a forte dynamic (ff) and includes a crescendo leading to a final chord.

LISTINS quittent la scène suivis du GRAND-PRÊTRE, les HÉBREUX, vieillards et femmes

*dim.*

entrent par la droite.

*p* (sans ralentir) *dim.*

**Scène V.**— Les femmes et les vieillards HÉBREUX — puis SAMSON, suivi des HÉBREUX victorieux. Le jour se lève progressivement.

Même mouvement

*pp*

*sempre pp*

Le soleil est complètement levé.

*pp*  
*Ped.*

Andantino  $\text{♩} = \text{♩}$ VIEILLARDS HÉBREUX  
Basses du Chœur

*p* Hym-ne de joi - e, Hym-ne de dé-li - vran - ce, Mon-tez vers l'E-ter -

- nell \_\_\_\_\_ Il a dai - gné \_\_\_\_\_ dans sa tou-te-puis-san - ce

*p*

Se-cou - rir Is - ra - ël \_\_\_\_\_ Par lui le faible

est de-ve-nu le maî-tre Du fort qui l'op-pri - mait! \_\_\_\_\_



Il a vain - cu l'orgueil - leux et le traî - tre Dont la voix l'insul - tait! —

Les jeunes HÉBREUX conduits par SAMSON entrent par la droite.  
UN VIEILLARD HÉBREU

*p*  
Il nous frap - pait dans sa co - lè - re.

un  
V.H. Car nous a - vions bravé ses lois. — Plus tard, le

un  
V.H. front dans la pous - siè - re, Vers lui nous é - le - vions la

un V.H.

voix. \_\_\_\_\_ Il dit à ses tri - bus ai -

un V.H.

- mé - es: Levez-vous, mar - chez aux com - bats! \_\_\_\_\_ Je

un V.H.

suis le Sei - gneur des ar - mé - es, Je suis la for - ce

un V.H.

de vos bras!

VIEILLARDS HÉBREUX *cresc.*

*p* Il est ve - nu vers nous dans la dé - tres - se, Car ses fils lui sont

*più cresc.*

un V. H. 

Que l'u-ni-vers tres-sail-le d'allé-gres-sel Il a  
*più cresc.*  
 chers. — Que l'u-ni-vers tres-sail-le d'allé-gres-sel Il a

*cresc.*

un V. H. 

rom-pu nos fers! — Hym-ne de joi-e! Hym-ne de dé-li-  
*f*  
 rom-pu nos fers! — Hym-ne de joi-e! Hym-ne de dé-li-

*f*

un V. H. 

-vran-ce, Mon-tez vers l'E-ter-nel! — Il a dai-gné dans sa  
*dim.*  
 -vran-ce, Mon-tez vers l'E-ter-nel! — Il a dai-gné dans sa  
*dim.*

*f* *dim.*

un  
V. H.

*p*

tou-te-puis - san - ce      Se - cou - rir Is - ra - ël! \_\_\_\_\_

*p*

tou-te-puis - san - ce      Se - cou - rir Is - ra - ël! \_\_\_\_\_

*p*

*din.*      *pp*

**Scène VI.** - SAMSON, DALILA, LES PHILISTINES, LE VIEILLARD HÉBREU, LES HÉBREUX. - Les portes du temple de Dagon s'ouvrent. DALILA sort du temple avec les femmes Philistines tenant dans leurs mains des guirlandes de fleurs.

Un peu plus lent 76 =  $\text{♩}$

*sempre pp*

*ped.*      *sempre con Ped.*

Sopranos *très doux*

Voi - ci le prin.temps nous por.tant des fleurs \_\_\_\_\_

Contraltos *très doux*

Voi - ci le prin.temps nous por.tant des fleurs \_\_\_\_\_

Piano accompaniment for the first system, featuring a treble and bass clef with a 'pp' dynamic marking.

Pour or - ner le front des guerriers vain.queurs! \_\_\_\_\_

Pour or - ner le front des guerriers vain.queurs! \_\_\_\_\_

Piano accompaniment for the second system, featuring a treble and bass clef.

Mè - lons nos ac - cents au \_\_\_ par.fum des ro - ses \_\_\_ A peine é -

Mè - lons nos ac - cents au \_\_\_ par.fum des ro - ses \_\_\_ A peine é -

Piano accompaniment for the third system, featuring a treble and bass clef.

- clo - ses! — A - vec l'oi - seau chan - tons, mes sœurs!

- clo - ses! — A - vec l'oi - seau chan - tons, mes sœurs!

Avec l'oi - seau chantons, mes sœurs! Beau - té, don du

Avec l'oi - seau chantons, mes sœurs! Beau - té, don du

ciel, prin - temps de nos jours, — Doux char - me des

ciel, prin - temps de nos jours, — Doux char - me des

*pp*

yeux, es - poir des a - mours, Pé - nè - tre les

yeux, es - poir des a - mours, Pé - nè - tre les

cœurs, ver - se dans les â - mes — Tes douces flam - mes ! — Aimons, mes

cœurs, ver - se dans les â - mes — Tes douces flam - mes ! — Aimons, mes

sœurs, ai - mons tou - jours! Aimons, mes

sœurs, ai - mons tou - jours! Aimons, mes

sœurs, ai-mons ———— tou - - jours! ————

sœurs, ai-mons ———— tou - - jours! ————

*Andte sostenuto* 56 =

DALILA s'adressant à Samson

*dolce* Je viens cé-lé-brer la vic - toi - re De ce-lui qui règne en mon

*pp*

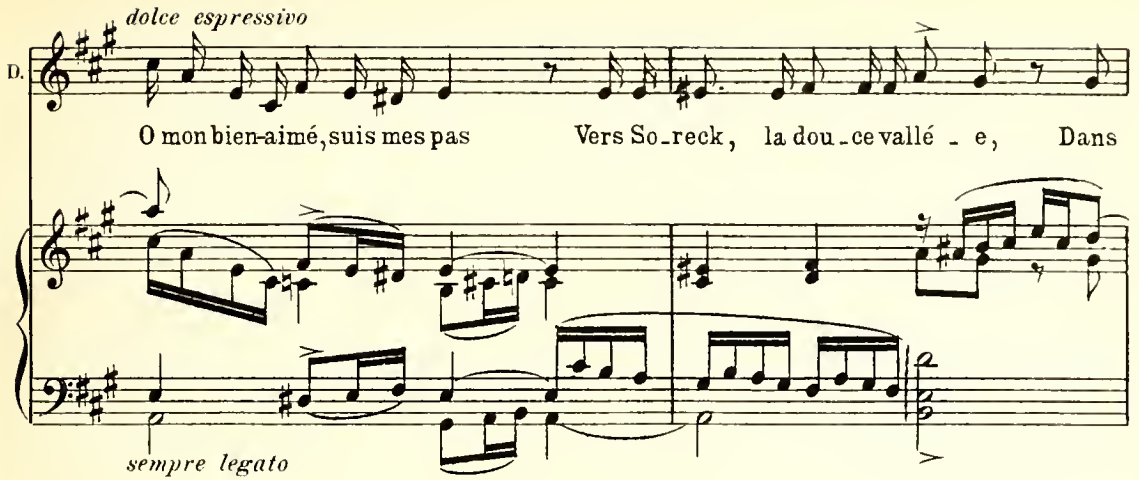
cœur. Da-li-la veut pour son vain-

*dolcissimo* *sempre pp*

- queur Encor plus d'amour — que de gloi - re!



*dolce espressivo*

D.  *sempre legato*

O mon bien-aimé, suis mes pas Vers So-reck, la dou-ce vallé - e, Dans


D. 

cet - te demeure iso.lé - e OÙ Dali - la t'ouvre ses bras !

SAMSON *(à part)*

O Dieu!

*pp*

D. 

Pour toi \_\_\_\_\_ j'ai couronné mon front Des

S. 

toi qui vois ma faibles-se, Prends pi - tié de ton ser-vi-teur! Fer - me mes

*cresc.* *dim.* *p*

D.  *grap - - pes noi - res du tro - ë - - ne,*

S. *yeux, fer - me mon cœur A la dou - ce*

D.  *Et mis des ro - ses de Sa - ron Dans ma chevelu - re d'èbè - -*

S. *voix qui me pres - se!*

D. *- ne!*

**LE VIEILLARD HÉBREU**

*p* *Détour - ne-toi, mon fils, de son chemin! E - vite et crains cette fille étran -*

## SAMSON

*cresc.*

Voi - le ses traits \_\_\_\_\_ dont la beau-té Trou-ble mes

le V.H. - gè - - - re!

*mf*

S. sens, trouble mon à - - - me! Et de ses yeux é-teins la

le V.H. *cresc* Ferme l'oreil - - - le à sa voix m'en s'gère, Et du serpent é-

*dim.* *pp*

DALILA *dol.*

Doux est le muguet parfumé; Mes bai-

S. flam - me Qui me ravit la liber-té! Flamme arden -

le V.H. - vi - te le venin.

*cresc.* *pp* *sempre legato*

D.    
 - sers le sont plus enco - re; Et le suc de la mandrago - re Est moins su -

S.    
 - te qui me dévore, Et qu'el - le ra - vive en ce lieu, A - pai - - -

le V.H.    
 Mal - heur à toi, si tu subis les charmes De



D.    
 - ave, ——— ô bien-aimé! Ou -

S.    
 - - se - toi, *cresc.* A - pai - se - toi de - vant mon Dieu! Pi - tié, *dim.* Sei -

le V.H.    
 cet - te voix, De cet - te voix plus dou - ce



D. *pp*

- - vre tes bras à ton aman.te, Et dé - po - se-la sur ton cœur Comme un sa -

S. - gneur, pour celui qui t'im - plo - re!

le V.H. que le miel! ——— Ja - mais tes yeux n'auront assez de

The first system of the musical score features three vocal staves (D, S, and le V.H.) and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with a key signature of two sharps. The piano part begins with a *pp* dynamic marking. The lyrics are: "vre tes bras à ton aman.te, Et dé - po - se-la sur ton cœur Comme un sa - gneur, pour celui qui t'im - plo - re! que le miel! ——— Ja - mais tes yeux n'auront assez de".

D. *cresc.*

- chet de douce o - deur, Dont la senteur est en-ivran - -

S. *p* *cresc.* Ah! pi - tié, Sei - gneur, pour celui qui t'im -

le V.H. *cresc.* lar - - - mes Pour désarmer la colè - - - re du

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff with a key signature of two sharps. The piano part features a *cresc.* dynamic marking. The lyrics are: "chet de douce o - deur, Dont la senteur est en-ivran - - Ah! pi - tié, Sei - gneur, pour celui qui t'im - lar - - - mes Pour désarmer la colè - - - re du".

D. *p*  
- te! Ah! —

S. *sf* *p*  
- plo - - - re! Sei -

1<sup>o</sup> V.H. *marcato* *dim.* *p*  
ciel! Pour dé\_sarmer la co - lè - re du

*più cresc.* *pp*  
*sf* *ped.* *p*


D. *ped.*  
viens! —

S. *ped.*  
- gneur! —

1<sup>o</sup> V.H. *ped.*  
ciel! —

*ped.*

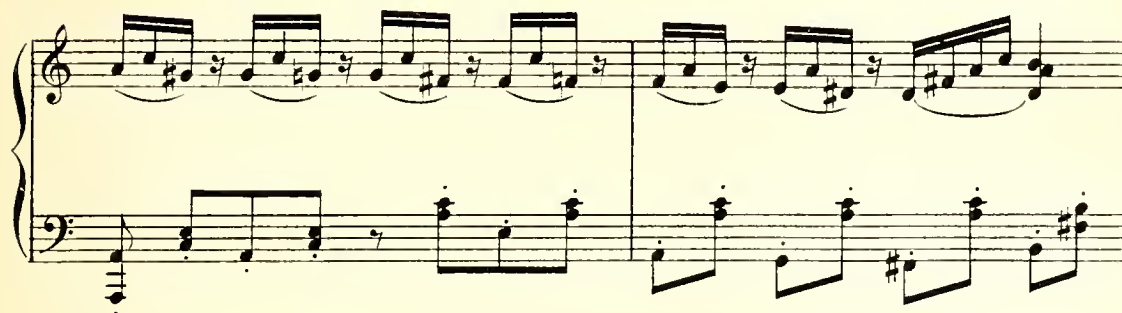
DANSE DES PRÊTRESSES DE DAGON. . Les jeunes filles qui ont accompagné DALILA, dansent en agitant des guirlandes de fleurs qu'elles tiennent à la main, et semblent provoquer les guerriers HÉBREUX qui accompagnent SAMSON. Ce dernier, profondément troublé, cherche en vain à éviter les regards de DALILA; ses yeux, malgré lui, suivent tous les mouvements de l'enchanteresse, qui reste au milieu des jeunes PHILISTINES, prenant part à leurs poses et à leurs gestes voluptueux.

Allegretto 104 = 



sempre pianissimo

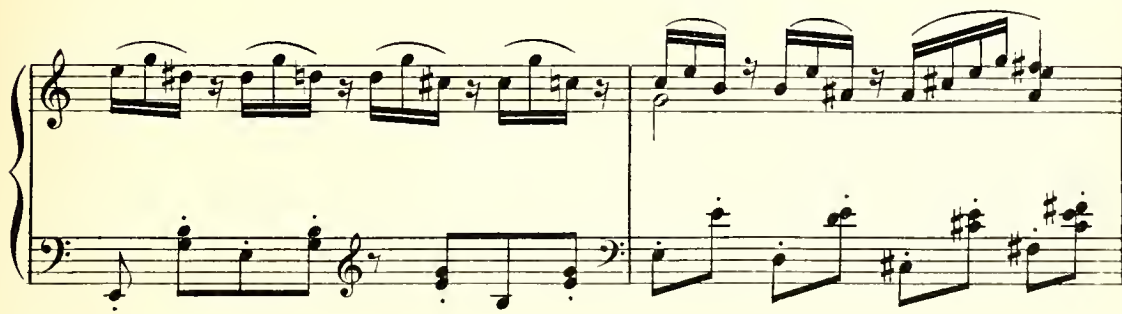
The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes. The tempo marking 'Allegretto' and the metronome marking '104 =  are positioned above the first staff. The dynamic marking 'sempre pianissimo' is written below the first staff.



The second system continues the musical piece. The upper staff features a more active melodic line with frequent sixteenth-note patterns. The lower staff provides a steady accompaniment with chords and moving lines.



The third system shows a continuation of the melodic and harmonic themes. The upper staff has a melodic line with some grace notes and slurs. The lower staff maintains the accompaniment with various chordal textures.



The fourth system concludes the piece on this page. The upper staff features a melodic line with slurs and accents. The lower staff provides a final accompaniment with chords and moving lines.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first two measures, followed by a series of eighth notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The instruction *leggieramente* is written above the second measure of the upper staff.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and eighth notes. The instruction *m.g.* is written above the second measure of the lower staff.



First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic progression with slurs and accents. The bass staff features a more active accompaniment with eighth-note patterns.

Third system of musical notation. The treble staff continues the melodic theme. The bass staff has a more complex accompaniment with slurs and accents, including some double bar lines.

Fourth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff has a more active accompaniment with slurs and accents, including some double bar lines.

Fifth system of musical notation, the final system on the page. The treble staff shows a melodic line with slurs and accents. The bass staff features a more active accompaniment with slurs and accents, including some double bar lines.

The first system of music features a treble clef staff with a melodic line of eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the final note of the treble staff in the first measure.

The second system continues the piece, with the treble staff showing a continuation of the melodic motif. The bass staff has a more active line with eighth notes. A fermata is present over the final note of the treble staff in the second measure.

The third system shows a change in texture, with the treble staff featuring chords and the bass staff having a steady accompaniment. A fermata is placed over the final note of the treble staff in the first measure.

The fourth system features a more rhythmic and melodic treble staff with eighth notes. The bass staff continues with a supporting accompaniment. A fermata is placed over the final note of the treble staff in the second measure.

The fifth system shows a melodic line in the treble staff with eighth notes and a steady accompaniment in the bass staff. A fermata is placed over the final note of the treble staff in the first measure.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures as the first system, with dynamic markings such as *mf* and *f*.

Third system of musical notation, showing further development of the musical themes. The treble staff has a melodic line with slurs and accents, while the bass staff has a more active accompaniment.

Fourth system of musical notation, featuring a melodic line in the treble staff and a more active accompaniment in the bass staff. The piece continues with various dynamics and articulations.

Fifth system of musical notation, concluding the page. It features a melodic line in the treble staff and a more active accompaniment in the bass staff. The piece ends with a *più pp* marking and a key signature change to three sharps (F#, C#, G#).

8

*sempre più pp*

Andante 84 =

*dolcissimo*

DALILA

*dol.*

Prin - temps qui com - men - ce, Por - tant l'espé -

D

- ran - ce Aux cœurs amou - reux, Ton

D. souf - fle qui pas - se, De la terre ef - fa - ce Les jours malheu -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef (C1) and contains the lyrics "souf - fle qui pas - se, De la terre ef - fa - ce Les jours malheu -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

D. . reux . Tout brûle en notre â - me, Et

The second system continues the musical score. The vocal line contains the lyrics ". reux . Tout brûle en notre â - me, Et". The piano accompaniment includes some melodic movement in the right hand, with chords and single notes.

D. ta douce flam - - - me Vient - - - sé - cher nos

The third system of the musical score. The vocal line contains the lyrics "ta douce flam - - - me Vient - - - sé - cher nos". The piano accompaniment continues with a consistent bass line and chords in the right hand.

D. pleurs; Tu rends à la ter - re, Par un doux mys - té - - -

The fourth and final system on the page. The vocal line contains the lyrics "pleurs; Tu rends à la ter - re, Par un doux mys - té - - -". The piano accompaniment concludes with a final chord in the right hand and a steady bass line.

*cresc. poco animato*

D. re, Les fruits et les fleurs. En vain je suis

*ped.*

D. bel - le! Mon cœur plein d'a - mour, Pleu - rant l'in - fi -

D. - dèle, At - tend son re - tour! Vi - vant d'es - pé -

*cresc.*

D. - ran - ce, Mon cœur dé - so - lé Gar - de souve -

D. *>*

-nan - ce Du bonheur pas - sé!

D. *mol.* A la nuit tom-

*1<sup>o</sup> tempo*

*p* *dim.* *pp*

D. -ban - te J'i - rai, triste a - man - te, M'asseoir au tor-

D. -rent, *cresc.* L' attendre en pleurant! Chas - sant ma tris-

*poco cresc.*

D. *tes - - se, S'il revient un jour, A lui ma ten - dres - -*

D. *-se Et la douce i - vres - - se Qu'un brû - lant a - -*

*accel. dim.*

*mf pp accel.*

D. *-mour Garde à son re - tour!*

**LE VIEILLARD HÉBREU**

*L'esprit du*

*rit. A tempo*

**le**  
V.H. *mal a conduit cet.te fem - me Sur ton chemin pour troubler ton re -*



1<sup>e</sup>  
V.H.

pos. De ses re - gards — fuis la brûlan - te

*Red.*

1<sup>e</sup>  
V.H.

flam - me! C'est un poi - son qui con - su -

DALILA Un peu plus lent 72 =

*dol.* Chassant ma tris - tes - se,

1<sup>e</sup>  
V.H.

-me les os.

*espress.*

D.

S'il revient — un jour, A — lui ma ten -

DALILA regagne, en chantant, les degrés du temple et provoque SAMSON du regard ;

*sempre più p*

D. *pp*

-dres - se! A lui ma ten - dres - se Et la douce i -

celui-ci semble sous le charme. Il hésite, il lutte, et trahit le trouble de son âme.

*rit.*

D. *rit.*

-vres - se Qu'un brû - lant a - mour Garde à son re -

**Plus lent** **Rideau**

D. *pp*

-tour !

*Red.*

*Red.*

**Fin du 1<sup>er</sup> Acte**

*K.A.*

# Acte II



Le théâtre représente la vallée de Soreek en Palestine. A gauche, la demeure de DALILA, précédée d'un léger portique et entourée de plantes asiatiques et de lianes luxuriantes. La nuit commence, et se fait plus complète pendant toute la durée de l'acte.

Moderato assai 69 =

PIANO

The first system of the piano accompaniment consists of two staves. The right-hand staff (treble clef) begins with a whole rest, followed by a half rest, and then a whole note chord. The left-hand staff (bass clef) plays a rhythmic pattern of eighth notes. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The number '12' is written above the first two measures of the bass staff.

The second system continues the piano accompaniment. The right-hand staff features chords and melodic fragments. The left-hand staff continues the eighth-note rhythmic pattern. Dynamic markings include *p*, *mf*, *p*, and *dim.* (diminuendo).

The third system shows a change in dynamics to *pp* (pianissimo) and the instruction *tranquillo*. The right-hand staff plays a melodic line with a sixteenth-note triplet marked with a '6'. The left-hand staff continues with a steady eighth-note accompaniment.

The fourth system continues the piano accompaniment with a steady eighth-note accompaniment in both hands. The right-hand staff has a melodic line, and the left-hand staff has a rhythmic accompaniment.

The fifth system concludes the piano accompaniment. The right-hand staff has a melodic line with a sixteenth-note triplet. The left-hand staff has a rhythmic accompaniment. The system ends with a double bar line and repeat dots.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains a bass line with slurs and a fermata at the end.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains a bass line with eighth notes and slurs.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains a bass line with eighth notes and slurs.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains a bass line with slurs and a fermata at the end.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains a bass line with slurs and a fermata at the end.

Sixth system of musical notation. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains a bass line with eighth notes and slurs.

The first system consists of two staves. The treble staff contains a sequence of eighth-note chords, each beamed together and spanning across the two staves. The bass staff contains a similar sequence of eighth-note chords, also beamed together and spanning across the two staves. The key signature has one flat.

The second system consists of two staves. The treble staff contains a sequence of sixteenth-note chords, each beamed together and spanning across the two staves. The bass staff contains a sequence of chords, with the first two being eighth-note chords and the last two being single notes with stems. The key signature has one flat.

The third system consists of two staves. The treble staff contains a sequence of sixteenth-note chords, each beamed together and spanning across the two staves. The bass staff contains a sequence of chords, with the first two being eighth-note chords and the last two being single notes with stems. The key signature has one flat.

The fourth system consists of two staves. The treble staff contains a sequence of sixteenth-note chords, each beamed together and spanning across the two staves. The bass staff contains a sequence of chords, with the first two being eighth-note chords and the last two being single notes with stems. The key signature has one flat.

The fifth system consists of two staves. The treble staff contains a sequence of sixteenth-note chords, each beamed together and spanning across the two staves. The bass staff contains a sequence of chords, with the first two being eighth-note chords and the last two being single notes with stems. The key signature has one flat.

The sixth system consists of two staves. The treble staff contains a sequence of sixteenth-note chords, each beamed together and spanning across the two staves. The bass staff contains a sequence of chords, with the first two being eighth-note chords and the last two being single notes with stems. The key signature has one flat. The word "cresc." is written in the bass staff.

## Rideau

First system of musical notation for 'Rideau'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a dynamic marking of *f* (forte). The music features a series of chords and melodic lines, with some notes beamed together and slurs over phrases.

Second system of musical notation. The treble staff begins with a dynamic marking of *dim.* (diminuendo). The music continues with similar chordal and melodic patterns as the first system.

Third system of musical notation. The treble staff begins with a dynamic marking of *p* (piano). The music features more complex chordal textures and melodic lines.

Fourth system of musical notation. The treble staff begins with a dynamic marking of *sempre dim.* (sempre diminuendo). The music continues with similar chordal and melodic patterns.

Fifth system of musical notation. The treble staff begins with a dynamic marking of *pp* (pianissimo) and a tempo marking of *poco rit.* (poco ritardando). The music concludes with a final chord and melodic line.

Scène I. - DALILA. - Au lever du rideau, elle est assise sur une roche près du portique de sa maison, et semble rêveuse.

All<sup>o</sup> agitato 160 = ♩

DALILA

animé *f* rit.

Samson, recherchant ma pré-sen-ce, Ce

Moderato *p*

D. soir doit venir en ces lieux. Voi-ci

*p* *cresc.* 12 12 *f* *p*

D. l'heu-re de la ven-gean-ce Qui doit sa-tis-fai-re nos

*pp* *espress.*

Moderato (sans lenteur) 92 =  $\text{♩}$

D.

dieux!

*cresc.*

*f*

*dim.*

*Red.*

DALILA

*mf*

A - - mour! viens ai-der ma fai-

*p*

*pp*

D.

-bles - - se! Ver - se le poi - son dans son sein!



D.

Fais que, vain - cu par mon a - dres -

*sf* *p* *pp*

D.

-se, Sam - son soit en - chai - né de - main!

*cresc.*

D.

Il voudrait en vain de son à - me Pou -

*dim.* *p*

D.

voir me chasser, me ban - nir! Pourrait - il é - tein - dre la

*cresc.* *p*

*dim.*

D. flam - me Qu'a - li - men - te le sou - ve - nir?

*dim.* *pp*

*p*

D. Il est à moi! c'est mon es - cla - - - ve! Mes

*espress.*

*accel.* *cresc.*

D. frè - - res crai - gnent son cour - roux; Moi,

*accel.* *pp*

D. seule entre tous, je le bra - - -

*cresc.*

D. *f* *p* *A tempo*

-ve Et le re-tiens à mes ge

D. *f* *p* *cresc.*

-noux! A-mour!

D. *f* *p*

viens aider ma fai-bles-se! Ver-se le poi-

D. *f* *p*

-son dans son sein! Fais que, vain-

D. *cu* par mon a - dres - - - se, Sam - son soit enchai-

J. -né de-main! *dol.* Con-tre l'a - mour sa force est

D. vai - - ne; Et lui, le fort parmi les

D. forts, Lui, qui d'un peu - ple rompt la chai - ne,

D.

Suc-com-be-ra sous mes ef-forts!

*pp*

*pp*

Eclairs lointains

*sempre pp*

**Scène II. - DALILA, LE GRAND-PRÊTRE DE DAGON. - LE GRAND-PRÊTRE** entre et va vers DALILA.

**Allegro** 132 = ♩.

*f*

## LE GRAND-PRÊTRE


J'ai gra-vi la montagne Pour venir jusqu'à

le  
G<sup>d</sup>  
P.  
toi; Da-gon qui m'accom-pagne M'a gui-dé vers ton toit.

DALILA *p*  
Sa-lut à vous, mon pè-re! Soyez le bienve-

D.  
-nu, vous qu'ici l'on ré-vè-re!

## LE GRAND-PRÊTRE

And<sup>te</sup> con moto 88 = 

No-tre sort t'est con - nu.



le  
Gd  
P.  
La vic -



le  
Gd  
P.  
- toi - - re fa - ci - le Des escla - ves Hé -



le  
Gd  
P.  
- breux ——— Leur a li-vré la vil - le.



le  
Gd  
P.

Nos sol - dats de - vant eux Ont

le  
Gd  
P.

fui, pleins d'é - pou - van - te

le  
Gd  
P.

Au seul nom de Sam - son,

le  
Gd  
P.

— Dont l'au - dace ef - fray - ante A trou -



le  
Gd  
P.

- blé leur rai - son.

*dim.*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat). It begins with a dotted quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and slurs. A dynamic marking of *dim.* (diminuendo) is placed above the piano part.

le  
Gd  
P.

Fa - tal à no - tre ra - ce, Il re - çut de son

*p*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment continues with its complex rhythmic pattern. A dynamic marking of *p* (piano) is placed below the piano part. The system concludes with a triplet of eighth notes in the vocal line.

le  
Gd  
P.

Dieu La force a - vec l'au - da - ce.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment continues with its complex rhythmic pattern.

le  
Gd  
P.

En - chai - né par un voeu, Sam -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment continues with its complex rhythmic pattern.

le Gd P.  
 - son, dès sa nais - san - - ce,

le Gd P.  
 Fut marqué par le ciel

le Gd P.  
 Pour ren - dre la puis - san - ce Au

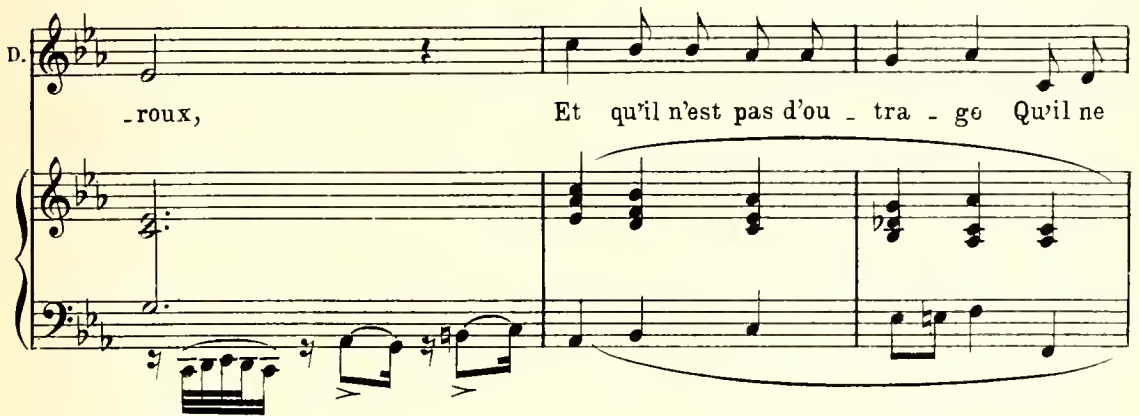
DALILA *amèrement mf*  
 Je

le Gd P.  
 peuple d'Is - ra - ël.

*dim. p*

D. 

sais que son cou-ra - ge Bra - ve vo-tre cour-

D. 

-roux, Et qu'il n'est pas d'ou - tra - ge Qu'il ne

D. 

gar - de pour vous.

*cresc.*

## LE GRAND-PRÊTRE



A tes genoux sa force un jour l'a\_bandon - na; Mais depuis il sef.

1<sup>re</sup>  
G<sup>d</sup>  
P.

- force d'oublier Dali - la. On

*cresc.* *f*

Allegro

1<sup>re</sup>  
G<sup>d</sup>  
P.

dit que, dans son â - me Oubli - ant ton amour, Il se rit de la

*mf*

DALILA

And<sup>te</sup> con moto *dolce*

1<sup>re</sup>  
G<sup>d</sup>  
P.

flam.me Qui ne dura qu'un jour!

*p*

Je

D.

sais que de ses frè - res E - cou - tant les dis -

D. - cours, Et les plain - tes a -

D. - mè - res Que cau - sent nos a - mours, Sam -

D. - son, malgré lui - mè - me, Com - bat et lutte en vain; Je

D. sais com.bien il m'aime, Et mon cœur ne craint

D.

rien. C'est en vain qu'il me bra - ve; il est fort aux com.

*espress.*

D.

bats, Mais il est mon es - cla - ve Et tremble dans mes

*dim.* *pp*

poco rit.

A tempo

D.

bras.

*sempre pp*

LE GRAND-PRÊTRE

Sers - nous de ta puis - san - - - ce!

*p*

le Gd P. *cresc.*

Prête-nous ton ap - pui! Que surpris, sans dé-

le Gd P.

- fen - se, Il succombe aujour - d'hui!

*cresc.*

le Gd P. *f*

Vends-moi ton es - cla - ve Sam - son! Et, pour te payer sa rançon,

le Gd P. *ff* *sfp*

Plus lent 72 =  $\text{♩}$

Je ne ferai point de pro - mes - ses; Tu peux choisir dans mes ri -

## DALILA

*P* avec calme 3

le  
Gd  
P

Qu'im - porte à Da - li - la ton  
- ches - ses.

*f* *p*

D.

or? Et que pourrait tout un tré - sor, Si je ne rê - vais la ven -

D.

- gean - ce? Toi - mè - me, malgré ta sci - en - ce,

D.

Je t'ai trompé par cet a - mour. Sam - son sut vous domp -



*cresc.* *3* rit.

D. *- ter un jour; Mais il n'a pu me vaincre en - co - re, Car, autant que toi, je l'ab - rit.*

**A tempo**

D. *- hor - re!*

*f* *accel.*

**LE GRAND-PRÊTRE**  
**Allegro**

*f*

*J'aurais dû de - vi - ner ta haine et ton des - sein! Mon cœur en t'é - cou -*

*le*  
*Gd*  
*P.*

*- tant tressail - le d'al - lé - gres - se.*

*f*

## Moderato

le  
Gd  
P.

*p*

Mais sur son cœur dé - jà n'aurais-tu pas en vain Me-su - ré ta puis -

*pp*

le  
Gd  
P.

- san - ce, es - sa - yé ton a - dres - se?

Plus lent  $\text{♩} = 72$ 

*mf*

*p*

## DALILA

Oui!.. dé - jà par trois fois dé - guisant mon projet, J'ai vou -

D. *lu de sa force éclaircir le se - cret.*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are: ". lu de sa force éclaircir le se - cret." The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The right hand has a circled section of sixteenth-note chords.

D. *J'allumai cet amour, espérant qu'à sa flam - me Je li.*

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are: "J'allumai cet amour, espérant qu'à sa flam - me Je li." The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The right hand has a circled section of sixteenth-note chords.

D. *- rais l'inconnu dans le fond de son à - me.*

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are: "- rais l'inconnu dans le fond de son à - me." The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The right hand has a circled section of sixteenth-note chords.

*cresc.*  
D. *Mais, par trois fois aussi déjouant mon espoir,*

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are: "Mais, par trois fois aussi déjouant mon espoir,". The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The right hand has a circled section of sixteenth-note chords.

D. Il ne s'est point livré, ne m'a rien laissé voir.

*dolce espressivo*

D. En vain d'un fol amour j'imi-

*dim.* *p*

D. - tai lestendres - ses, Espé - rant amollir son

*poco a poco cresc.*

D. cœur — par mes cares - ses! J'ai vu — ce fier captif enla-

*poco a poco cresc.*

D. *- cé dans mes bras, S'arracher de ma cou - - che*

D. *Et courir aux combats. Aujourd'hui cepen-*

D. *- dant il subit ma puis - san - ce, Car je l'ai vu pâ -*

D. *- lir, trembler en ma pré - sen - ce, Et je sais qu'à cette*

D.

heure, abandonnant les siens, Il revient en ces

D.

lieux res.serrer nos li - ens. Pour ce dernier com-

*molto espressivo*

D.

-bat j'ai prépa-ré mes ar - mes: Sam - son ne pourra pas

*pp*

D.

— ré\_sis\_ter à mes lar - mes.

*rit.* *A tempo*

*f*

LE G<sup>d</sup>-PRÊTRE

*f*

Que Dagon, notre Dieu, daigne éten-dre son

1<sup>re</sup> G<sup>d</sup> P.

bras! Tu com-bats pour sa gloi - re, Et par lui tu vain -

*fp*

All<sup>o</sup> med<sup>to</sup> ♩ = 76

## DALILA

*f*

Il

1<sup>re</sup> G<sup>d</sup> P.

-cras!

*non legato*

*p cresc.* *f* *fp*

1<sup>re</sup>

faut, pour assouvir ma haï - ne, Il faut que mon pouvoir l'en -

*p*

D.

chai - ne! Je veux que, vaincu par l'amour, Il

D.

cour - be le front à son tour!

LE G<sup>d</sup>-PRÊTRE

Je veux, pour assouvir ma

le G<sup>d</sup> P.

hai - ne, Je veux que Dalila l'en - chai - ne; Il

le G<sup>d</sup> P.

faut . que, vaincu par l'a-mour, Il cour-be le front à son



## DALILA

Il faut, pour assouvir ma haine, Il faut que

le  
Gd  
P.

tour!

*p*

mon pou-voir l'en - chaî-ne! Je veux que, vain-cu par l'a -

le  
Gd  
P.

En toi seule est mon es - pé - ran - ce,

*fp*

-mour, Il courbe, il cour - be le front à son tour!

le  
Gd  
P.

A toi l'hon -

D. A moi l'hon - neur de la vengean - ce! A moi l'hon -

le Gd P. - neur de la vengean - ce! A toi l'hon - neur de la vengean - -

The first system of the musical score features a vocal line (D.) and a piano accompaniment (le Gd P.). The vocal line begins with the lyrics 'A moi l'hon - neur de la vengean - ce! A moi l'hon -'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

D. - neur! à moi! Il faut, pour assouvir ma

le Gd P. - ce! à toi! Je veux, pour assouvir ma

*cresc.* *f* *fp*

The second system continues the vocal and piano parts. The vocal line has the lyrics '- neur! à moi! Il faut, pour assouvir ma' and '- ce! à toi! Je veux, pour assouvir ma'. The piano accompaniment features a prominent melodic line in the right hand with a 'cresc.' (crescendo) marking. Dynamic markings include 'f' (forte) and 'fp' (fortissimo piano). The piano part includes a 'p' (piano) marking in the left hand.

D. hai - ne, Il faut que mon pouvoir l'en - chaî - ne! Je

le Gd P. hai - ne, Je veux que Dali - la l'en - chaî - ne!

*fp*

The third system concludes the page with the vocal line singing 'hai - ne, Il faut que mon pouvoir l'en - chaî - ne! Je' and the piano line singing 'hai - ne, Je veux que Dali - la l'en - chaî - ne!'. The piano accompaniment features a 'fp' (fortissimo piano) dynamic marking. The piano part continues with a rhythmic accompaniment in the left hand.

D.   
 veux que vaincu par l'a-mour, Il cour-be le front à son

le   
 Gd P. Je veux que vaincu par l'a - mour, Il

D.   
 tour, Il cour - be le front!

le   
 Gd P. cour - be le front, il cour - be le

D.   
 Ah! \_\_\_\_\_

le   
 Gd P. front à son tour!

D.  
le  
Gd  
P.

— Qu'il cour.be le front à son tour!

Qu'il cour.be le front à son tour!

*f* *dim.*

sans ralentir

D.  
le  
Gd  
P.

U . nis . sons - nous — tous deux!

U . nis . sons - nous — tous deux!

*p* *f*

D.  
le  
Gd  
P.

U . nis . sons - nous — tous deux!

U . nis . sons - nous — tous deux!

*p* *f*

D. *Mort!* *Mort!*

1<sup>o</sup> Gd P. *Mort!* *Mort!*

*p* *cresc.*

D. *Mort!* *Mort* *au chef* *des* *ff*

1<sup>o</sup> Gd P. *Mort!* *Mort* *au chef* *des* *ff*

*f*

D. *Hé - breux!*

1<sup>o</sup> Gd P. *Hé - breux!*

*ff*

DALILA

Je l'attends!

LE G<sup>d</sup>-PRÊTRE  
Récit

Samson, me disais-tu, dans ces lieux doit se ren - dre? Je m'é -

le  
G<sup>d</sup>  
P.

- loigne, il pourrait nous surpren - dre. Bientôt je re - viendrai par de secrets che -

1<sup>o</sup>  
Gd  
P.

- mins. Le des-tin de mon peuple, ô femme, est dans tes

1<sup>o</sup>  
Gd  
P.

mains. Dé-chi-re de son cœur l'in-vul-né-rable é-cor-ce, Et sur-prends le se-

1<sup>o</sup>  
Gd  
P.

Mod<sup>to</sup> assai ♩ = 69

-cret qui nous ca-che sa for-

(il sort)

1<sup>o</sup>  
Gd  
P.

- ce!

DALILA se rapproche de sa maison, et rêveuse s'appuie contre un des piliers.

First system of piano introduction. Treble clef, bass clef, key signature of one flat, 3/4 time. The music features arpeggiated chords in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of piano introduction. Treble clef, bass clef, key signature of one flat, 3/4 time. The right hand has a melodic line with dynamics *mf* and *p*. The left hand continues with eighth-note accompaniment.

Third system of piano introduction. Treble clef, bass clef, key signature of one flat, 3/4 time. The right hand has a melodic line with dynamics *mf*, *p*, and *dim.*. The left hand continues with eighth-note accompaniment.

First system of vocal entry and piano accompaniment. Treble clef, bass clef, key signature of one flat, 3/4 time. The vocal line begins with the word "DALILA" and the lyrics "Se pour - rait -". The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more active right hand with sixteenth-note patterns. Dynamics include *pp* and *p*. Fingerings are indicated with the number 6.

Second system of vocal entry and piano accompaniment. Treble clef, bass clef, key signature of one flat, 3/4 time. The vocal line continues with the lyrics "- il que sur son". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and sixteenth-note patterns in the right hand.



D.

cœur L'a -

D.

- mour eût per - du sa puis -

D.

- san - - - ce?

DALILA

La

*cresc.*

D.

nuit est sombre et sans lu -

*decresc.*

D.

- eur...

Piano accompaniment for the first system, featuring a treble and bass clef with complex chordal textures and arpeggiated patterns.

DALILA

Rien ne peut tra-hir sa pré-

Piano accompaniment for the second system, continuing the complex textures from the first system.

D. - sen - - ce.

Piano accompaniment for the third system, including a double bar line and a fermata over the final chord.

## DALILA

Hé -

*cresc.*

D. - las!

*pp*

D. Il ne vient

Elle rentre dans sa maison.

D. pas!

*diminuendo*

**Scène III.** - SAMSON, DALILA. - SAMSON arrive par la droite; il semble ému, troublé, hésitant; il regarde autour de lui. La nuit s'assombrit de plus en plus.

All<sup>o</sup> agitato ♩ = 160

8 Éclairs lointains

*dim.* *p*

SAMSON

En ces lieux, malgré

s. moi, m'ont rame-né mes pas...

*pp*

s. Je voudrais fuir, hélas! et ne puis pas!

s. *cresc.*

Je mau - dis mon amour... et pour -

*cresc.* *p*

s. *cresc.*

\_ tant j'aime en - co - re.. Fuy - ons, fuy - ons ces

*cresc.*

s.

lieux que ma faiblesse a - do - - - re!

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

DALILA s'élance vers Samson

Moins vite (sans lenteur)

C'est toi! c'est toi, — mon bien - ai -

*pp*

D.

- mè! j'at-tendais ta pré - sen - ce! J'ou - blie, — en te voy -

D.

- ant, des heu - res de souf - fran - ce! Sa.lut! sa.lut! —

sans ralentir      *All<sup>o</sup> agitato*

D.

— ô mon doux mai - tre!

SAMSON

Ar - rè - te ces trans -

*pp sempre*

*poco rit.*

S.

- ports! Je ne puis t'écou - ter sans hon - te et sans re - mords!

*espress.*

*p* *poco rit.*



DALILA

*dol.* A tempo

Sam-son! — ô toi! — mon bien-ai-

A tempo

-mé, Pour-quoi repous-ser — ma ten-dres-se?

Pour-quoi, de mon front — parfu-mé, Pour-

-quoi — dé-tour-ner — tes ca-res-ses?

## SAMSON

*dolce*

Tu fus tou - jours ——— chère à mon cœur, —

Et tu n'en peux é - - tre ban - ni - e! J'au - rais vou -

- lu — don-ner ma vi - e A l'a - mour qui

## DALILA

Près de moi, ——— près de moi pour -

fit mon bon-heur! ———

D. - quoi ces a - lar - - - mes? Au - rais-

D. tu - douté de mon cœur? N'es-tu pas - mon mai - tre et sei-

*cresc.*

*p*

D. - gneur? L'a - mour a - t-il per - du ses char -

*dim.*

*mf* *dim.* *pp*

D. - mes?  
SAMSON

Hé - las! es - cla - ve de mon

*fp*

s. Dieu, — Je su - bis sa — vo - lon - té sain - te;

s. Il faut, — par un dernier a - dieu, — Rom - pre

s. sans murmu - re et sans crain - te Le doux li - en de

Più allegro 100 =  $\text{♩}$

s. no - tre a - mour. D'Is - ra -

s. *re - naît — l'es - pé - ran - ce. Le Sei - gneur a mar - qué le*

s. *jour qui ver - ra no - tre dé - li - vran -*

s. *- cel Il a dit à son ser - vi -*

s. *- teur: Je t'ai choi - si par - mi tes frè - res,*

s. Pour les gui - der vers — le Sei - gneur Et —

*espress.*

s. — mettre un ter - me à — leurs — misè - res.

All<sup>o</sup> mod<sup>to</sup> 144 = ♩

*f*

DALILA

*p*

Qu'im -

*p*

*dim.*

D. - por - te à mon cœur dé - so - le Le

*pp*

D. 
  
 sort d'Is-ra-ël et sa gloi - re! Pour
   
*p espress.*

D. 
  
 moi le bon-heur en-vo-lé Est le seul
   
*appassionato*

D. 
  
 fruit de ta vic-toi - re. L'a-
   
*cresc.* *fp*

D. 
  
 -mour é-ga-raït ma rai - son Quand je croyais à tes pro-
   
 3

*dim.*

D. - mes - ses, Et je n'ai bu que le poi - son En m'eni -

*pp*

*rit.*

D. - vrant de tes ca - res - ses.

*espressivo* **A tempo**

*rit.* *cresc.*

SAMSON

*p*

Ah! ces - - -

*p* *cresc.*

*cresc.*

S. - - se d'af - fli - ger mon cœur! Je su -

*f* *p* *pp*

*marcato*



s. *bis u-ne loi su-prê - me...*

*cresc.* *più cresc.*

Un peu plus lent

s. *Tes pleurs ra - vi-vent ma dou -*

*mf dim. p*

s. *- leur! Dalila! Dalila! Je*

*Allegro dolce pp pp*

s. *Eclairs lointains t'ai - - - me!*

Piano introduction in D major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a *pp* (pianissimo) dynamic marking.

DALILA *dolce*

Un dieu plus puissant que le tien, A - mi, te parle par ma

The vocal line begins with a rest, followed by a melodic phrase in D major. The piano accompaniment consists of a simple harmonic support in the right hand and a bass line in the left hand.

bou - che: C'est le dieu d'amour, c'est le

The vocal line continues with the lyrics "bou - che: C'est le dieu d'amour, c'est le". The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

mien! Et, si ce sou - ve -

*espress.*

*p* 3 3 3

The vocal line includes the lyrics "mien! Et, si ce sou - ve -". The piano accompaniment features a prominent triplet pattern in the left hand, marked *p* (piano). The right hand has a melodic line with a crescendo leading to the *espress.* (espressivo) marking.

- nir te tou - che, Rap -

The vocal line concludes with the lyrics "- nir te tou - che, Rap -". The piano accompaniment continues with the triplet pattern in the left hand and a melodic line in the right hand that ends with a fermata.

D. *pp*

- pel - le à ton cœur ces beaux jours — Pas -

D. *pp*

- sés aux ge - noux d'une a - man - te Que tu de -

D.

- vais ai - mer tou - jours,

D. *rit.*

Et qui seule, hé - las! est constan - te!

*più pp*

All<sup>o</sup> molto 160 =  $\text{♩}$   
SAMSON

*p*

In - sen - sé - e! o - ser m'ac - cu -

Moderato 80 =  $\text{♩}$

s. - ser! Quand pour toi tout par - le à mon

*molto espressivo* *sf* *dim.*

*p*

s. à - me! Oui! dùt la fou - dre m'é - cra - ser,

*f*

*p* *fp* *sf*

s. Dussè - je périr de sa flam - - me,

Eclairs plus rapprochés

*fp* *f*

*dol. molto espress.*

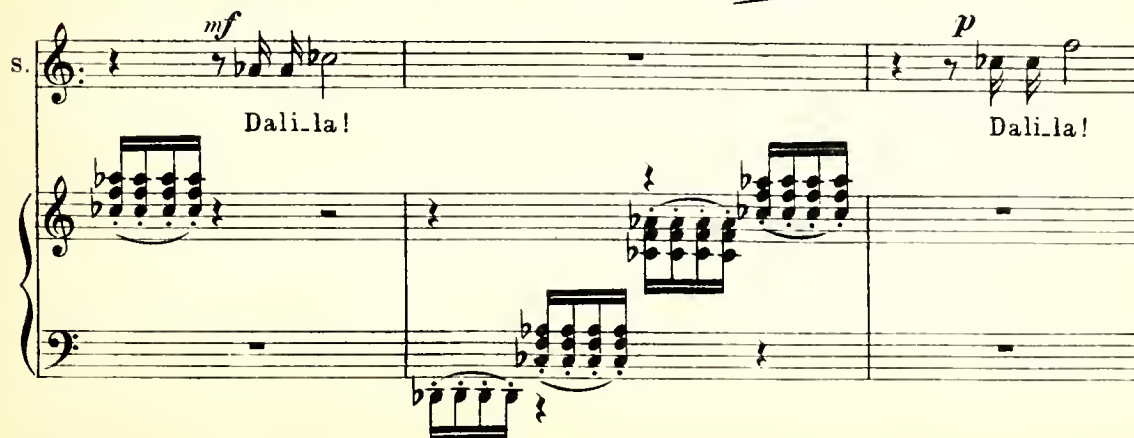
s.  Pour toi si grand est

*dim.* *p*

s.  mon a - mour, Que j'ose aimer mal - gré Dieu

s.  mè - me! Oui! dussè - je en mou - rir un jour,

*f* *p* *sf* *sf* *sf*

s.  Dali - la! Dali - la!

*mf* *p*

*pp*

s.

je t'ai - - -

*pp*

8

*Andantino* 66 =

s.

- me!

*pp sempre*

*una corda*

*Ad.*

DALILA

*dolciss. e cantabile assai*

Mon cœur s'ouvre à ta voix

*(simili)*

D.

comme s'ou - vrent les fleurs - - - Aux baisers - - -

D. de l'au - ro - re!

*espress.*

D. Mais, ô mon

D. bien - ai - mé, pour mieux sé - cher mes

D. pleurs, Que ta voix

*dim.*

*pp*

D. parle en - co - re!

*rinf.*  
D. Dis - moi qu'à Da - li -

D. - la tu re - viens pour ja -

*rinf.*  
D. - mais! Re - dis à ma ten -



## Stringendo

D. *- dres - - se Les ser - ments d'au - tre -*

*p*

## Stringendo

D. *- fois, ces ser - ments que j'ai -*

*cresc.*

D. *- mais!*

*mf* *rit.*

*rit.*

*mf*

## Un peu plus lent

D. *Ah! ré - ponds à ma ten - dres - se,*

*dolce*

*pp*

D. Ver - se - moi, verse - moi l'i -

*cresc. sans presser*

D. - vres - se! Ré - ponds à ma ten - dres - se!

*più cresc.*

D. Ré - ponds à ma ten - dres - se! Ah! verse -

*f*

*cresc.*

*dim.*

D. moi, verse - moi l'i - vres - se!

*p*

*pp*

## SAMSON

*p*

Dalila! Dalila! je t'ai - - -

*molto espressivo*

*p*

*dim.*

## Andantino

s.

- me!

*pp*

DALILA *dolce*

Ain - si qu'on voit des blés

D.

les é - pis on - du - ler

D.

Sous la bri - - - se lé - gè - - - re,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'Sous' and a quarter note 'la', followed by a dotted half note 'bri - - - se', a quarter note 'lé', a quarter note 'gè', and a dotted half note '- re,'. The piano accompaniment features a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand.

The piano accompaniment for the first system continues with the right hand playing a sixteenth-note figure and the left hand playing a steady eighth-note bass line. The system concludes with a final chord in the right hand.

## DALILA

Ain - si fré - mit mon cœur,

The second system of music features a vocal line and piano accompaniment. The vocal line begins with a half note 'Ain - si', followed by a quarter note 'fré - mit', a quarter note 'mon', and a half note 'cœur,'. The piano accompaniment continues with the same sixteenth-note melody and eighth-note bass line.

D.

prêt à se con - so - ler

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'prêt', followed by a quarter note 'à', a quarter note 'se', a quarter note 'con - so -', and a half note 'ler'. The piano accompaniment continues with the same sixteenth-note melody and eighth-note bass line.

D. A ta voix — qui m'est chère!

D. *rinf.*  
La

**Poco animato**

D. flèche est moins rapide à por -

D. - ter le tré - pas, Que ne

*rit.*

D. l'est ton a - man - te à vo -

**Stringendo**

D. - ler dans tes bras!

**Stringendo**

*cresc.* *mf rit.*

D. A vo - ler dans tes bras!

**Un peu plus lent**

*dolce*

D. Ah! ré - ponds à

*p*

D. ma ten - dres - se! Ver - se -

SAMSON

*dol.* Par mes bai - sers — je veux sé - cher tes lar - mes,

D. moi, — verse - moi — l'i - vres - se!

S. Et — de ton cœur — éloigner les a -

D. *cresc.* Ré - pons — à ma ten - dres - se! Ré - pons — à ma ten -

S. *p* lar - mes. *cresc.* Je veux — sécher tes lar - mes,

*cresc.*

D. *f*  
- dres - se! Ah! — verse - moi, — ver.se-

S. *più cresc.* *f*  
Je veux — sécher tes lar - mes.

D. SAMSON *p*  
moi — l'i - vres - se! Dalila!

S. *p molto espress.*

S. Da.li.la! je t'ai -

*dim.* *pp*

S. Eclairs Violent coup de tonnerre  
- me!  
un peu animé

*cresc.* *ff* *dim.*



DALILA

Mais!... non! que

dis-je? hélas! la tris - te Da - li -

- la Dou - te de tes pa - ro - les. E - ga - rant ma rai -

- son, Tu me trompas dé-jà par des serments fri-vo - les!

## SAMSON

*cresc.*

Quand pour toi j'ose ou - bli - er Dieu, Sa

gloi - re, mon peuple et mon vœu!

Ce Dieu — qui marqua ma nais - san - ce Du

sceau di - vin de sa puis - san - ce!

DALILA

rit.

A tempo

*avec énergie*

Eh bien! connais donc mon a - mour! C'est — ton Dieu

mê - me que j'envi - e! Ce Dieu — qui te donna le

jour, Ce Dieu — qui consacra ta vi - e! Le vœu qui t'enchaîne à ce

Dieu Et qui fait ton bras re - dou -

D. - ta - ble, A mon a - mour fais - en l'a -

D. - veu! Chas - se le dou - te qui m'ac -

D. - cable!  
SAMSON

Eclairs et tonnerre lointains

Da-li-la! que veux-tu de

S. moi? Crains que je ne

*marcato*

## DALILA

*dolce*

S. Si  
dou - te de toi!

*pp* *dolcissimo*  
*sans presser*

D. j'ai con - ser - vé — ma puis - san - ce, Je veux l'essay -

D. - er — en ce jour. Je veux é - prou -

D. - ver ton a - mour, En ré - cla - mant — ta con - fi -

*cresc.*

D.

- an - ce.

SAMSON *p* Eclairs et tonnerre de plus en plus rapprochés

Hé - las! qu'im - porte à ton bon -

*mf* *dim.* *pp*

S.

- heur Le li - en sa - cré qui m'en - chaî - ne, Ce se -

*cresc.*

DALILA *cresc.*

Par cet aveu sou -

S.

- cret que gar - tie mon cœur ?

*cresc.*

D.

- la - ge ma douleur !

SAMSON

*f* Pour le ravir ta force est

Éclairs sans tonnerre.

vai ne ! sans presser

*cresc.* *f*

DALILA

*f* Oui ! vain est mon pou-

*p*

D.

- voir, Car

*f*

D.

vaine est ta ten -

*p*

D.

- dres - se!

*f*

D.

Quand je veux le sa -

*p*



D. *-voir,*

*f*

D. Ce se - cret qui me

*p*

D. bles - se, Dont je veux la moi - tié, Oses-tu, dans ton

*fp* *fp*

D. à - me Sans honte et sans pi - tié, M'ac - cu - ser d'être in -

*fp*

D. - fâ - me.

SAMSON *f*

D'une im -

S. - men - - - - se dou -

*p*

S. - leur Ma pauvre

*f*

S. à me ac - ca -

*p*

*s.*  
- blé - e Im -

*f*

*s.*  
- plo - re le Sei -

*p*

*s.*  
- gneur D'u - ne

*f*

*s.*  
voix dé - so -

*p*

## DALILA

J'a - vais pa - ré pour lui Ma jeu - nesse et mes charmes!

- lé - e.

*fp* *cresc.*

Je n'ai plus — aujourd'hui Qu'à ré - pan - dre des lar - mes.

*fp* *cresc.*

## SAMSON

Dieu tout-puissant, j'invo - que ton ap -

*f*

DALILA

Pour ces der - niers a - dieux Ma voix est im - puis - san - te.

-pui!

*fp* *cresc.*

Fuis! Sam - son, fuis ces lieux Où mour - ra ton a - man - te!

*fp* *cresc.*

Ton se - cret? Ton se -

SAMSON

Laisse-moi! Je ne puis.

*f* *p* *f* *p*

D.

-cret? ce secret qui cau - se mes a-lar -

*mf*

**Più allegro** Éclairs sans tonnerre.

D.

-mes!  
**Più allegro**

*f*

SAMSON

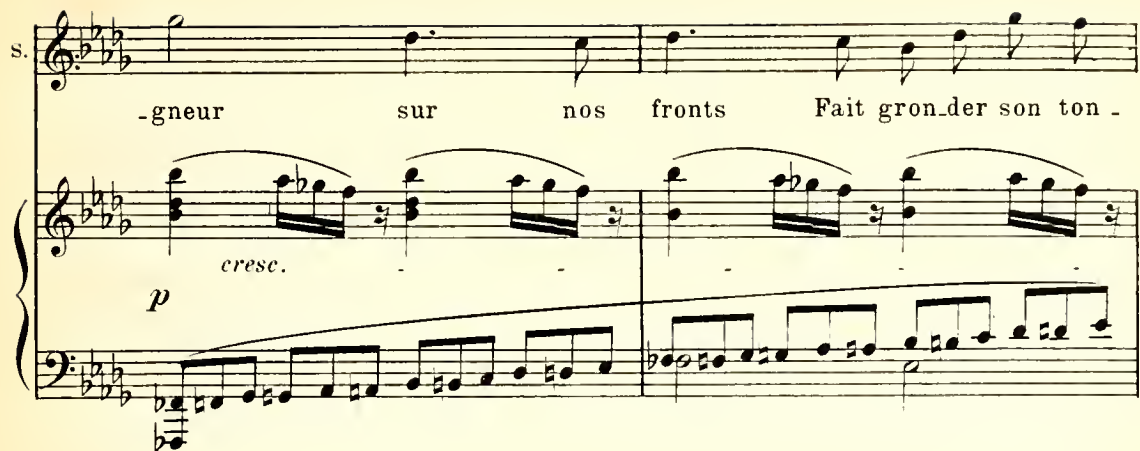
L'o-ra - ge sur ces monts Dé\_chai - ne sa co -

*p cresc.*

S.

-lè - re. Le Sei -

*f*

s. 

-gneur sur nos fronts Fait gronder son ton -

*cresc.*  
*p*

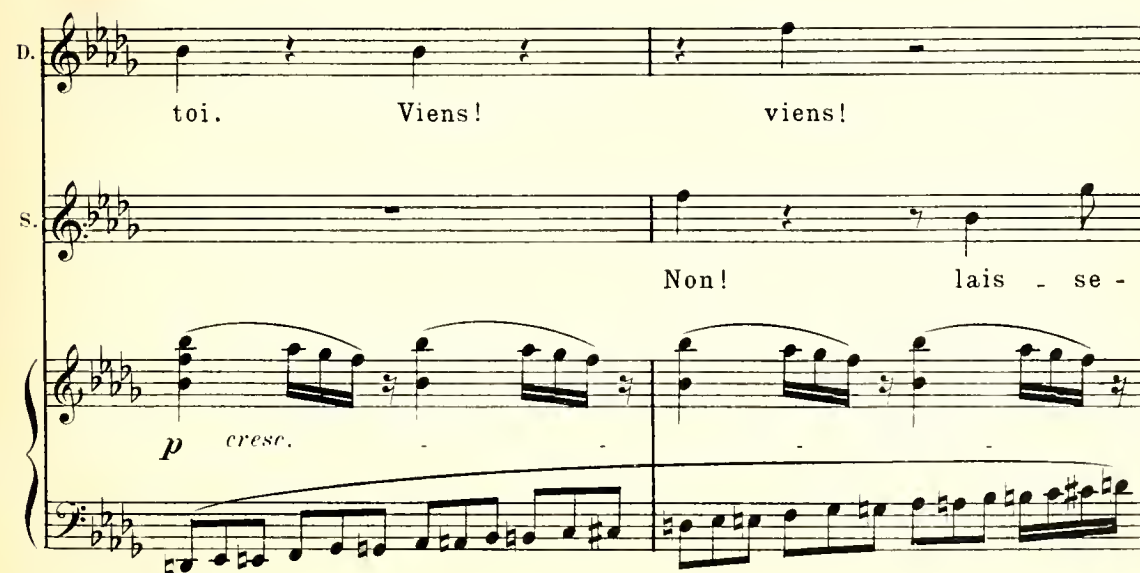
DALILA poco a poco più all<sup>o</sup>

s. 


Je le brave a - vec

- ner re.

*poco a poco più all<sup>o</sup>*  
*f*

D. 

toi. Viens! viens!

s. 

Non! laisse -

*p* *cresc.*

D. 

S. -moi! Je ne puis m'y ré -

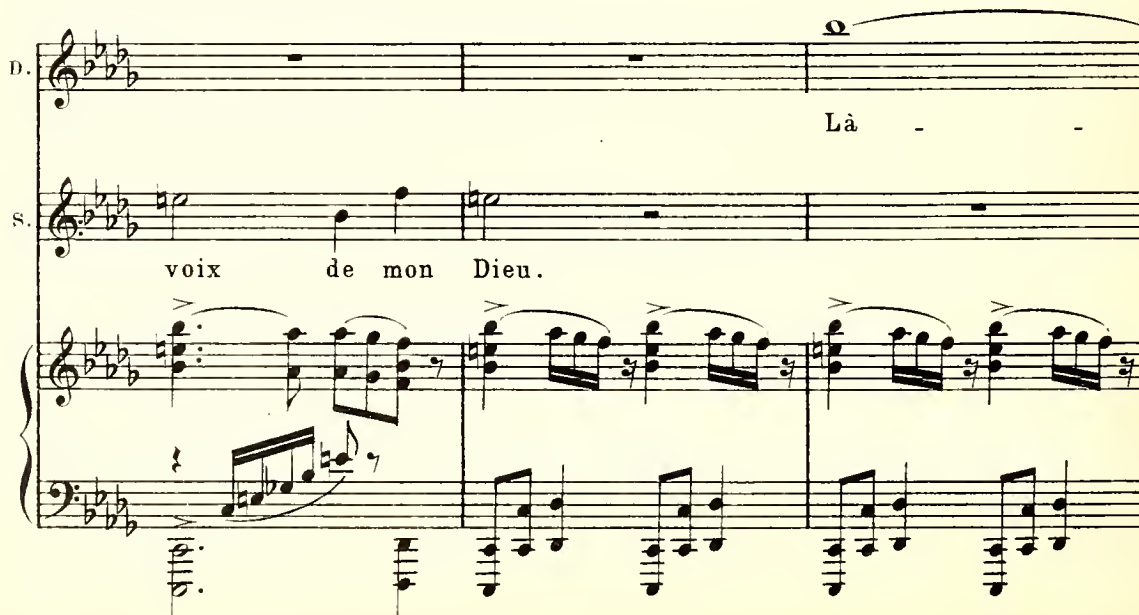
*f*

Molto all<sup>o</sup>

D. 

S. -sou - dre... C'est la

*p cresc.* *f* 5 4 3 2

D. 

S. voix de mon Dieu.

Là -



Éclairs et tonnerre  
Più mosso

*ad lib.*

D. - che! cœur sans a-mour, Je te mé-pri - se. A - dieu!

*p* *ff*

8

jusqu'à la fin. DALILA court vers sa demeure; l'orage est dans toute

sa fureur. SAMSON, levant les bras au ciel, semble invoquer Dieu. Il s'élançe

à la suite de DALILA, hésite, et entre enfin dans sa demeure.

3

Le double plus lent 116 = ♩

*dim.* *pp*

*sotto voce*

Par la droite arrivent des soldats PHILISTINS qui s'approchent doucement de la demeure

*pp*

de DALILA.

*pp*

musical score system 1, featuring piano (pp) dynamics and a crescendo hairpin. The right hand contains a sixteenth-note arpeggiated figure with a sixteenth-note triplet, and the left hand has a similar rhythmic pattern. The tempo marking *poco a poco più* is present.

musical score system 2, marked *animato*. It features a steady sixteenth-note accompaniment in the left hand and a more active melodic line in the right hand.

musical score system 3, marked *sf* (sforzando). It includes a *poco a poco cresc.* (poco a poco crescendo) instruction. The right hand features a melodic line with triplet accents, and the left hand has a rhythmic accompaniment.

musical score system 4, marked *f* (forte). It continues the melodic and rhythmic development from the previous system, with prominent triplet figures in both hands.

musical score system 5, marked *m.g.* (mezzo-gioco) and *f* (forte). The right hand has a melodic line with accents, while the left hand provides a rhythmic accompaniment.

*sf*  
*marcato*  
*sempre f e staccato*

*sf*  
*sfz*

*ff*  
*dim.*

DALILA paraissant sur la terrasse.

A moi! Philistins! à moi!

SAMSON

Trahison!

*p*  
8

Les soldats se précipitent

s.

Molto allegro (quasi presto)

*p molto cresc.* *fff*

Detailed description: This system contains a vocal line (Soprano) and piano accompaniment. The vocal line begins with a whole rest. The piano accompaniment starts with a piano (*p*) dynamic and a *molto cresc.* marking, transitioning to *fff* (fortissimo) later in the system. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

dans la demeure de DALILA.

Detailed description: This system shows piano accompaniment for the second system. It continues the musical texture from the first system, with a piano (*p*) dynamic and a *molto cresc.* marking. The key signature has three flats and the time signature is 2/4.

Rideau.

Detailed description: This system shows piano accompaniment for the third system. It continues the musical texture from the first system, with a piano (*p*) dynamic and a *molto cresc.* marking. The key signature has three flats and the time signature is 2/4.

Detailed description: This system shows piano accompaniment for the fourth system. It continues the musical texture from the first system, with a piano (*p*) dynamic and a *molto cresc.* marking. The key signature has three flats and the time signature is 2/4.

Detailed description: This system shows piano accompaniment for the fifth system. It continues the musical texture from the first system, with a piano (*p*) dynamic and a *molto cresc.* marking. The key signature has three flats and the time signature is 2/4.

Fin du 2<sup>e</sup> Acte.

## Acte III

I<sup>er</sup> TABLEAU

Andante 76 = 

PIANO



*fp fp fp fp fp fp fp fp*

*fp fp fp fp fp fp fp fp*

*fp fp fp fp p*

Rideau

**Scène I.** — La prison de Gaza — SAMSON, LES HÉBREUX. — SAMSON enchaîné, aveugle, les cheveux coupés, tourne la meule. Dans la coulisse, chœur des HÉBREUX captifs.

SAMSON *p*

Vois ma mi-sère, hé-las! vois ma dé-tres-se! Pi-

s. -tié! Seigneur! pi-tié pour ma faibles-se! J'ai détourné mes pas de ton che-

s. *\_min:* Bien - tôt de moi tu re - ti - ras ta

s. main. Je t'offre, ô Dieu, ma pauvre â - me bri -

*espressivo*

*espress.*

*m.g.*

s. - sé - e. Je ne suis plus qu'un objet de ri - sé - e. Ils m'ont ravi la lumi - re du

*fp*

s. ciel; Ils m'ont ver - sé l'amertume et le fiel.

*f*



LES HÉBREUX

Sopr. et Contr.

Ténors

Basses

Chœur derrière la scène

*p* Sam - son,

*p* Sam - son, qu'as - tu

SAMSON

Hé - las! Is - ra -

*mf* qu'as-tu fait du Dieu de tes pè - res?

*p* Qu'as-tu fait de tes frè - res?

fait de tes frè - res?

s. - èl dans les fers, Du ciel at - ti - rant la vengean - ce, A per -

*fp*

*fp*

s. -du jusqu'à l'es-pé-ran-ce Par tous les maux — qu'il a souf-

*cresc.* *dim.*

s. -ferts. Que nos tri-bus à tes yeux trouvent

*p* *fp*

s. grâ-ce! Daigne à ton peuple épargner la dou-leur! A-paise-toi devant leurs maux, Sei-

s. -gneur, Toi, dont jamais la pi-tié ne se las-se!

*f*

Sopranos *f* Dieu nous con-fi -

Contraltos *f* Dieu nous con-fi - ait à ton

Ténors *f* Dieu nous con-fi - ait à ton bras Pour nous gui -

Basses

*p*

-ait à ton bras Pour nous gui - der dans les com -

bras Pour nous gui - der, ————— pour nous gui - der dans les com -

-der dans les ——— com - bats, Pour nous gui - der dans les com -

*f* Dieu nous con-fi - ait à ton bras, Pour nous gui - der dans les com -

-bats; Sam - son! Qu'as-tu fait de tes frè - res? *dim.* Sam - son! Qu'as-tu  
 -bats; Sam - son! Qu'as-tu fait de tes frè - res? *dim.* Sam - son! Qu'as-tu  
 -bats; Sam - son! Qu'as-tu fait de tes frè - res? *dim.* Sam - son! Qu'as-tu  
 -bats; Sam - son! Qu'as-tu fait de tes frè - res? *dim.* Sam - son! Qu'as-tu

fait de tes frè - res? *p* Qu'as-tu fait du Dieu de tes pè -  
 fait de tes frè - res? *p* Qu'as-tu fait du Dieu de tes pè -  
 fait de tes frè - res? *p* Qu'as-tu fait du Dieu de tes pè -  
 fait de tes frè - res? *p* Qu'as-tu fait du Dieu de tes pè -

sans ralentir

SAMSON

*f*

Frè - res! vo - tre chant douloureux, Pé - né - trant

- res?

- res?

- res?

- res?

*fp**p*

s. dans ma nuit — pro - fon - de, D'une an - goi - se mortelle i - non - de Mon

*fp*

s. cœur cou - pable et mal - heu - reux.

*p*

*cresc.*

S. Dieu! prends ma vie en sacri-fi - ce Pour satis-fai-re ton courroux!

*poco più animato*

S. — D'Is - ra - èl —

Pour u - ne femme il nous ven - dait, Pour u - ne femme il nous ven -

Pour u - ne femme il nous ven - dait, Pour u - ne femme il nous ven -

Pour u - ne femme il nous ven - dait, Pour u - ne femme il nous ven -

Pour u - ne femme il nous ven - dait, Pour u - ne femme il nous ven -

LES HÉBREUX

s. *3* dé.tourne tes coups, ———

*ff* \_dait. De Da - li - la pay - ant les char -

*ff* \_dait. De Da - li - la pay - ant les char -

*ff* \_dait. De Da - li - la pay - ant les char -

*ff* \_dait. De Da - li - la pay - ant les char -

The first system of the musical score consists of five staves. The top staff is a vocal line for soprano (s.), starting with a triplet of eighth notes and a half note, followed by a rest. The lyrics are 'dé.tourne tes coups, ———'. Below it are four staves for piano accompaniment, each with the lyric '-dait. De Da - li - la pay - ant les char -'. The piano part features a strong dynamic marking 'ff' (fortissimo) and a melodic line with eighth and sixteenth notes. The bottom two staves are for the grand piano accompaniment, showing a simple harmonic structure.

s. Et je pro.cla.me ta jus - ti - ce!

\_mes. Fils de Ma.no.ah, qu'as-tu fait De no - tre

\_mes. Fils de Ma.no.ah, qu'as-tu fait De no - tre

\_mes. Fils de Ma.no.ah, qu'as-tu fait De no - tre

\_mes. Fils de Ma.no.ah, qu'as-tu fait De no - tre

The second system of the musical score consists of five staves. The top staff is a vocal line for soprano (s.), starting with a series of eighth notes with accents, followed by a half note and a rest. The lyrics are 'Et je pro.cla.me ta jus - ti - ce!'. Below it are four staves for piano accompaniment, each with the lyric '\_mes. Fils de Ma.no.ah, qu'as-tu fait De no - tre'. The piano part features a strong dynamic marking 'ff' (fortissimo) and a melodic line with eighth and sixteenth notes. The bottom two staves are for the grand piano accompaniment, showing a simple harmonic structure.

*sf espressivo*

S. *dim.* A tes pieds, bri-sé, mais sou-

sang et de nos lar - mes?

sang et de nos lar - mes?

sang et de nos lar - mes?

sang et de nos lar - mes?


*fp*

S. *sf* *dim.* - mis, Je bé - nis la main qui me frap - pe.

*fp* *dim.*

S. *p* Fais, Seigneur, — que ton peuple é - chap - - pe



Tempo 1<sup>o</sup> 76 = 

S.

A la fu - reur des en - ne - mis!

*pp* Qu'as-tu

*pp* Qu'as-tu

*pp* Sam-son! qu'as-tu fait de tes

*pp* Sam-son! qu'as-tu fait de tes

*pp*



fait du Dieu de tes pè - res? \_\_\_\_\_

fait du Dieu de tes pè - res? \_\_\_\_\_

frè - res? \_\_\_\_\_

frè - res? \_\_\_\_\_

*pp*



Les PHILISTINS entrent dans la prison; ils entraînent SAMSON.

Allegro  $\text{♩} = 152$ 

First system of the piano accompaniment. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked Allegro with a quarter note equal to 152. The first measure is marked *p* (piano) and the second measure is marked *cresc.* (crescendo). The score consists of two staves: a treble clef staff and a bass clef staff.

Rideau (Changement de décor.)

Second system of the piano accompaniment. The music continues in the same key signature and tempo. The first measure is marked *f* (forte). The score consists of two staves: a treble clef staff and a bass clef staff.

Third system of the piano accompaniment. The music continues in the same key signature and tempo. The first measure is marked *dim.* (diminuendo). The score consists of two staves: a treble clef staff and a bass clef staff.

Fourth system of the piano accompaniment. The music continues in the same key signature and tempo. The first measure is marked *p* (piano). The score consists of two staves: a treble clef staff and a bass clef staff.

Fifth system of the piano accompaniment. The music continues in the same key signature and tempo. The first measure is marked *espress.* (espressivo). The score consists of two staves: a treble clef staff and a bass clef staff.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and an accent (>) over the first note of the second measure. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The upper staff has a slur over the first two measures and a fermata over the final note. The lower staff continues the eighth-note accompaniment.

Third system of musical notation. The upper staff has a slur over the first two measures and an accent (>) over the first note of the second measure. The lower staff continues the eighth-note accompaniment.

Fourth system of musical notation. The upper staff has a slur over the first two measures. The lower staff continues the eighth-note accompaniment.

Fifth system of musical notation. The upper staff begins with a dynamic marking of *mf* and has a slur over the first two measures. The lower staff begins with a dynamic marking of *p* and has a slur over the first two measures. The system concludes with a double bar line and repeat signs.

First system of musical notation. The treble clef staff contains chords and melodic fragments. The bass clef staff features a complex rhythmic pattern with triplets and slurs. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a steady accompaniment. A *dim.* (diminuendo) marking is present in the final measure of the bass staff.

Third system of musical notation. The treble clef staff begins with a *pp* (pianissimo) marking and contains sustained chords. The bass clef staff has a rhythmic accompaniment.

Fourth system of musical notation. Both staves feature a rhythmic accompaniment with dotted rhythms and slurs.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a *p* (piano) marking. The bass clef staff has a rhythmic accompaniment. A *ped.* (pedal) marking is present in the first measure of the bass staff.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The melody in the treble clef consists of eighth-note chords and single notes, while the bass clef provides a simple accompaniment.

Second system of musical notation, continuing the piece in the same key signature. The melodic line in the treble clef shows some chromatic movement, and the bass clef accompaniment remains consistent.

Third system of musical notation, where the key signature changes to two sharps (D major). The word *cresc.* is written in the bass clef. The melody in the treble clef continues with eighth-note chords, and the bass clef accompaniment is more active.

Fourth system of musical notation, maintaining the D major key signature. The treble clef features a more complex melodic line with eighth-note chords, and the bass clef accompaniment is also more intricate.

Fifth system of musical notation, continuing the D major piece. The treble clef melody is highly rhythmic and complex, while the bass clef accompaniment provides a steady, rhythmic foundation.

2<sup>e</sup> TABLEAU

Le double plus lent 76 =

Rideau

PIANO

**Scène I.** — Intérieur du temple de DAGON — statue du Dieu, table des sacrifices — Au milieu du sanctuaire deux colonnes semblent supporter l'édifice.

LE GRAND-PRÊTRE, DALILA, LES PHILISTINS. — LE GRAND-PRÊTRE, entouré des princes PHILISTINS — DALILA suivie des jeunes PHILISTINES, couronnées de fleurs, des coupes à la main — Le peuple remplit le temple. Le jour se lève peu à peu.

Allegretto  $\text{♩} = \text{♩}$

LES PHILISTINS

Sopranos

*dol.*

L'au-be qui blan-chit dé - jà les co - teaux

Contraltos

*dol.*

L'au-be qui blan-chit dé - jà les co - teaux

Ténors

*dol.*

L'au-be qui blan-chit dé - jà les co - teaux

Basses

*dol.*

L'au-be qui blan-chit dé - jà les co - teaux

*p*

D'une nuit si belle é-teint les flambeaux;

D'une nuit si belle é-teint les flambeaux;

D'une nuit si belle é-teint les flambeaux;

D'une nuit si belle é-teint les flambeaux;

Prolongons la fête, et malgré l'au-ro-re, Aimons en-

Prolongons la fête, et malgré l'au-ro-re, Aimons en-

Prolongons la fête, et malgré l'au-ro-re, Aimons en-

Prolongons la fête, et malgré l'au-ro-re, Aimons en-

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with a long slur over the first two measures, and a final chord in the third measure. The bass clef part provides a simple harmonic accompaniment with a few notes in the first two measures.

-co-re! L'amour verse au cœur l'ou-bli de nos maux,

-co-re! L'amour verse au cœur l'ou-bli de nos maux,

-co-re! L'amour verse au cœur, verse au cœur l'ou-bli de nos

-co-re! L'amour verse au cœur, verse au cœur l'ou-bli de nos

The piano accompaniment continues with a treble and bass clef staff. The treble clef part has a melodic line with a long slur over the first two measures, and a final chord in the third measure. The bass clef part provides a simple harmonic accompaniment with a few notes in the first two measures.



Verse au cœur l'oubli de nos maux .

Verse au cœur l'oubli de nos maux .

maux , Verse au cœur l'oubli de nos maux .

maux , Verse au cœur l'oubli de nos maux .

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). It features a mix of chords and melodic lines, including a prominent sixteenth-note pattern in the right hand.

Au vent du ma - tin, l'om - bre de la nuit \_\_\_\_\_

Au vent du ma - tin, l'om - bre de la nuit \_\_\_\_\_

Au vent du ma - tin, l'om - bre de la nuit \_\_\_\_\_

Au vent du ma - tin, l'om - bre de la nuit \_\_\_\_\_

The piano accompaniment continues with two staves, maintaining the key signature and featuring similar melodic and harmonic textures as the first system.

Comme un léger voile à l'horizon fuit. \_\_\_\_\_

Comme un léger voile à l'horizon fuit. \_\_\_\_\_

Comme un léger voile à l'horizon fuit. \_\_\_\_\_

Comme un léger voile à l'horizon fuit. \_\_\_\_\_

Comme un léger voile à l'horizon fuit. \_\_\_\_\_

L'o-ri-ent s'em-pourpre, et sur les mon-ta-gnes Le so-leil

L'o-ri-ent s'em-pourpre, et sur les mon-ta-gnes Le so-leil

L'o-ri-ent s'em-pourpre, et sur les mon-ta-gnes Le so-leil

L'o-ri-ent s'em-pourpre, et sur les mon-ta-gnes Le so-leil

L'o-ri-ent s'em-pourpre, et sur les mon-ta-gnes Le so-leil

luit, Dardant ses ray - ons au sein des cam - pa -

luit, Dardant ses ray - ons au sein des cam - pa -

luit, Dardant ses ray - ons au sein des cam - pa -

luit, Dardant ses ray - ons au sein des cam - pa -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment features a complex texture with multiple voices in the right hand and a more active bass line. The lyrics are 'luit, Dardant ses ray - ons au sein des cam - pa -'.

-gues, Au sein des campa -

-gues, Au sein des campa -

-gues, Au sein des campa -

-gues, Au sein des campa -

The second system continues the vocal and piano parts. The lyrics are '-gues, Au sein des campa -'. The piano accompaniment continues with its complex texture, featuring multiple voices in the right hand and a more active bass line.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with "-gnes." and the piano part features a complex rhythmic pattern with many sixteenth notes.

## BACCHANALE

ad lib.

Piano accompaniment for the Bacchanale section. The music is marked *f* (forte) and *ad lib.* (ad libitum). The tempo is 120. The piece concludes with a *dim.* (diminuendo) marking. The key signature has one sharp (F#) and the time signature is 2/4.

All<sup>o</sup> moderato 120 = 

Piano accompaniment for the All' moderato section. The music is marked *p* (piano). The tempo is 120. The key signature has one flat (Bb) and the time signature is 2/4.

Piano accompaniment for the final section of the piece. The music features a rhythmic pattern with many sixteenth notes and rests. The key signature has one flat (Bb) and the time signature is 2/4.

First system of musical notation, featuring a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a continuation of the melodic theme with various rhythmic patterns and slurs. The bass staff maintains the accompaniment with consistent rhythmic support.

Third system of musical notation, showing a change in the treble staff's melodic line with a prominent slur and a change in the bass staff's accompaniment.

Fourth system of musical notation, featuring a more active treble staff with frequent sixteenth-note passages and a steady bass accompaniment.

Fifth system of musical notation, concluding the page with a final melodic flourish in the treble staff and a corresponding bass accompaniment.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and some accidentals. The left hand provides a steady accompaniment of eighth notes. The word *cresc.* is written above the right-hand staff.

Second system of a piano score. The right hand has a melodic line with a trill-like figure and a fermata. The left hand has a bass line with a dynamic marking *f* at the beginning and *p* later. The word *cresc.* is written above the right-hand staff.

Third system of a piano score. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment.

Fourth system of a piano score. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. The word *cresc.* is written above the right-hand staff.

Fifth system of a piano score. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment.

Sixth system of a piano score. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. A dynamic marking *f* is written below the right-hand staff.

First system of musical notation, featuring a treble and bass clef staff. The treble staff contains chords with slurs and accents. The bass staff contains a rhythmic pattern of eighth notes with slurs and accents.

Second system of musical notation, featuring a treble and bass clef staff. The treble staff contains chords with slurs and accents. The bass staff contains a rhythmic pattern of eighth notes with slurs and accents.

Third system of musical notation, featuring a treble and bass clef staff. The treble staff contains chords with slurs and accents. The bass staff contains a rhythmic pattern of eighth notes with slurs and accents.

Fourth system of musical notation, featuring a treble and bass clef staff. The treble staff contains chords with slurs and accents. The bass staff contains a rhythmic pattern of eighth notes with slurs and accents.

Fifth system of musical notation, featuring a treble and bass clef staff. The treble staff contains chords with slurs and accents. The bass staff contains a rhythmic pattern of eighth notes with slurs and accents.

Sixth system of musical notation, featuring a treble and bass clef staff. The treble staff contains chords with slurs and accents. The bass staff contains a rhythmic pattern of eighth notes with slurs and accents.

First system of musical notation. Treble clef with a key signature of one flat (B-flat). The right hand features a series of chords in the first two measures, followed by an eighth-note scale starting in the third measure, marked with an '8' above a dashed line. The left hand plays a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues with eighth-note scales, marked with an '8' above a dashed line. A trill is indicated in the final measure of the system. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand begins with a trill marked 'tr' and an '8' above a dashed line, followed by a quarter rest. The left hand features a dynamic marking of *ff* (fortissimo) and continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand has a quarter rest followed by a triplet of eighth notes marked with a '3' above a bracket. The left hand accompaniment continues with eighth notes.

Fifth system of musical notation. The right hand features a triplet of eighth notes marked with a '3' above a bracket. The left hand accompaniment continues with eighth notes.

Sixth system of musical notation. The right hand has a quarter rest followed by a triplet of eighth notes marked with a '3' above a bracket. The left hand accompaniment continues with eighth notes. A dynamic marking of *dim.* (diminuendo) is present in the second measure.



The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a triplet of eighth notes (F4, G4, A4) and a quarter note (B4). The bass staff plays a steady eighth-note accompaniment. The dynamic marking *p legg.* is placed above the first measure of the bass staff.

The second system continues the piece. The treble staff has a whole rest in the first measure, then a half note (F4) and a half note (G4) in the second measure, followed by quarter notes (A4, B4) in the third and fourth measures. The bass staff continues with eighth-note accompaniment. The dynamic marking *p* is placed above the first measure of the treble staff, and the instruction *malinconico* is written above the second measure.

The third system shows the treble staff with a half note (F4) and a half note (G4) in the first measure, followed by quarter notes (A4, B4) in the second and third measures, and a quarter note (B4) and a quarter rest in the fourth measure. The bass staff continues with eighth-note accompaniment. The dynamic marking *p* is placed above the first measure of the treble staff.

The fourth system features the treble staff with a half note (F4) and a half note (G4) in the first measure, followed by quarter notes (A4, B4) in the second and third measures, and a quarter note (B4) and a quarter rest in the fourth measure. The bass staff continues with eighth-note accompaniment. The dynamic marking *p* is placed above the first measure of the treble staff.

The fifth system shows the treble staff with a half note (F4) and a half note (G4) in the first measure, followed by quarter notes (A4, B4) in the second and third measures, and a quarter note (B4) and a quarter rest in the fourth measure. The bass staff continues with eighth-note accompaniment. The dynamic marking *sempre p* is placed above the fourth measure of the treble staff.

The sixth system features the treble staff with a half note (F4) and a half note (G4) in the first measure, followed by quarter notes (A4, B4) in the second and third measures, and a quarter note (B4) and a quarter rest in the fourth measure. The bass staff continues with eighth-note accompaniment. The dynamic marking *p* is placed above the first measure of the treble staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and ties, while the bass clef contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with slurs and ties, and the bass clef continues the rhythmic accompaniment.

Third system of musical notation. The treble clef has a melodic line with long slurs and ties, and the bass clef has a rhythmic accompaniment. A dynamic marking *p* (piano) is present in the treble staff.

Fourth system of musical notation. The treble clef features a melodic line with slurs and ties, and the bass clef has a rhythmic accompaniment.

Fifth system of musical notation. The treble clef features a melodic line with slurs and ties, and the bass clef has a rhythmic accompaniment.

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

Second system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

Third system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

Fourth system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

Fifth system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef contains a harmonic accompaniment of chords and single notes. A dynamic marking *p cresc.* is present in the right-hand part.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with eighth notes and some slurs. The bass clef provides a steady accompaniment of chords.

Third system of musical notation. The treble clef has a melodic line with eighth notes and slurs. The bass clef has a harmonic accompaniment. A dynamic marking *f* is present in the right-hand part.

Fourth system of musical notation. The treble clef has a melodic line with eighth notes and slurs. The bass clef has a harmonic accompaniment. A dynamic marking *ff* is present in the right-hand part.

Fifth system of musical notation. The treble clef has a melodic line with eighth notes and slurs. The bass clef has a harmonic accompaniment. A dynamic marking *dim.* is present in the right-hand part.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and dotted rhythms. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking *p* is present in the fourth measure.

Second system of musical notation. The right hand continues the melodic line with a long slur across the first three measures. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand has a more active melodic line with eighth-note patterns. The left hand has a more varied accompaniment with some rests.

Fourth system of musical notation. The right hand features a complex melodic line with many beamed eighth notes. The left hand has a sparse accompaniment with rests. A dynamic marking *Red.* is present in the second measure.

Fifth system of musical notation. The right hand has a melodic line with some slurs. The left hand has a sparse accompaniment. A dynamic marking *cantabile* is present in the third measure. The system ends with a double bar line and repeat signs.

Le double plus lent  $\text{♩} = 120$

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a bass line with rests and occasional notes. Dynamic markings 'p' (piano) and 'd. g.' (diminuendo) are present. The tempo is indicated as 'Le double plus lent' with a metronome marking of 120 quarter notes per minute.

The second system of musical notation continues the piece. It features similar melodic and bass line structures. Dynamic markings 'd. g.' and 'sf' (sforzando) are used to indicate changes in volume. The notation includes slurs and articulation marks.

The third system of musical notation continues the piece. It features similar melodic and bass line structures. Dynamic markings 'd. g.' are used. The notation includes slurs and articulation marks.

The fourth system of musical notation continues the piece. It features similar melodic and bass line structures. Dynamic markings 'd. g.' and 'sf' are used. The notation includes slurs and articulation marks.

The fifth system of musical notation concludes the piece. It features similar melodic and bass line structures. Dynamic markings 'sf' and 'p' are used. The notation includes slurs and articulation marks.


First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, marked with *d.* and *g.*. The left hand (bass clef) provides harmonic support with chords and single notes. Dynamics include *mf* and *p*. The key signature has one sharp (F#).

Second system of musical notation. The right hand continues with intricate patterns, marked with *d.* and *g.*. The left hand features a more active bass line. Dynamics include *mf* and *sf*. A first ending bracket labeled '8' spans the final measures of the system.

Third system of musical notation. The right hand has a complex texture with many notes, marked with *d.* and *g.*. The left hand has a sustained bass line. Dynamics include *sf* and *f*. A first ending bracket labeled '8' spans the final measures of the system.

Fourth system of musical notation. The right hand has a melodic line with slurs, marked with *d.* and *g.*. The left hand has a sustained bass line. Dynamics include *dim.* and *p*.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, marked with *d.* and *g.*. The left hand has a sustained bass line. Dynamics include *dim.* and *p*. The system concludes with a double bar line and a 2/4 time signature.

Tempo 1<sup>o</sup> 120 = 

pp

First system of a piano score. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo is marked as 120 beats per minute.



*p*

Second system of the piano score, continuing the melodic and harmonic development from the first system.



Third system of the piano score, showing further melodic and harmonic progression.



Fourth system of the piano score, continuing the musical narrative.



*pp*

Fifth system of the piano score, featuring a prominent texture of chords in the right hand and a rhythmic accompaniment in the left hand.



Sixth system of the piano score, concluding the piece with a final melodic and harmonic statement.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

The second system continues the musical piece. The upper staff shows a progression of chords and melodic fragments, with a key signature change to two sharps (F# and C#) in the final measure. The lower staff maintains the eighth-note accompaniment.

The third system begins with a forte (*f*) dynamic marking. The upper staff features sustained chords with a fermata over the first measure. The lower staff continues with eighth-note accompaniment, including some beamed eighth notes.

The fourth system continues with sustained chords in the upper staff and eighth-note accompaniment in the lower staff. The key signature remains two sharps.

The fifth system continues with sustained chords in the upper staff and eighth-note accompaniment in the lower staff. The key signature remains two sharps.

The sixth system continues with sustained chords in the upper staff and eighth-note accompaniment in the lower staff. The key signature remains two sharps.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with chords and slurs. A dynamic marking *ff* is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with chords and slurs.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with chords and slurs.

Fourth system of musical notation. The treble clef staff continues the melodic line, ending with a triplet of notes. The bass clef staff continues the bass line with chords and slurs.

Fifth system of musical notation. The treble clef staff contains chords with slurs and accents. The bass clef staff continues the bass line with chords and slurs.

First system of musical notation. The right hand features a series of chords with accents (^) and slurs. The left hand has a rhythmic pattern of eighth notes with slurs and accents (>).

Second system of musical notation. The right hand has a melodic line with slurs and accents, starting with an 8-measure rest. The left hand continues with eighth notes and chords.

Third system of musical notation. The right hand features a melodic line with slurs and accents, starting with an 8-measure rest. The left hand has a steady eighth-note accompaniment.

8-1 De plus en plus animé jusqu'à la fin

*sempre ff*

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, starting with an 8-measure rest. The left hand has a steady eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first two measures and a sharp sign in the second measure. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first two measures and a sharp sign in the second measure. The bass staff contains a rhythmic accompaniment of eighth notes.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first two measures and a sharp sign in the second measure. The bass staff contains a rhythmic accompaniment of eighth notes.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first two measures and a sharp sign in the second measure. The bass staff contains a rhythmic accompaniment of eighth notes.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first two measures and a sharp sign in the second measure. The bass staff contains a rhythmic accompaniment of eighth notes.

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

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

Third system of musical notation. The treble staff features a melodic line with slurs and accents, and the bass staff provides a harmonic accompaniment with chords and moving lines.

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

Fifth system of musical notation, concluding the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a harmonic accompaniment with chords and moving lines.

## Scène III. - LES MÊMES, SAMSON. - SAMSON entre conduit par un enfant.

Maestoso assai 50=♩

All<sup>o</sup> non troppo 108=♩

*f* *dim.* - - *cresc.* *f*

LE G<sup>d</sup>-PRÊTRE(s'adressant à Samson) *f*

Salut!

*f* *fp*

le  
G<sup>d</sup>  
P.

Sa - lut au ju - ge d'Is - ra -

*fp*

le  
G<sup>d</sup>  
P.

- ël, Qui vient par sa pré - sence é - gay - er no - tre fê - te!

1<sup>re</sup> Gd P.

*3* *mf*

Da-li-la! par tes soins qu'u-ne cou-pe soit

Detailed description: This system contains the first vocal phrase. The vocal line (1<sup>re</sup> Gd P.) begins with a triplet of eighth notes (D, E, F) marked with a '3' and 'mf'. The piano accompaniment consists of a treble and bass staff. The bass staff has a steady eighth-note accompaniment, while the treble staff features chords and melodic lines.

1<sup>re</sup> Gd P.

pré-te! Verse à ton a-

Detailed description: This system contains the second vocal phrase. The vocal line (1<sup>re</sup> Gd P.) has a long note on 'pré-te!' followed by a melodic line for 'Verse à ton a-'. The piano accompaniment continues with a rhythmic pattern in the bass and chords in the treble.

1<sup>re</sup> Gd P.

- mant l'hy-dro-mel! Il vi-de-ra sa coupe en chantant sa maî-

Detailed description: This system contains the third vocal phrase. The vocal line (1<sup>re</sup> Gd P.) starts with a long note on '- mant' and continues with 'l'hy-dro-mel! Il vi-de-ra sa coupe en chantant sa maî-'. The piano accompaniment features a consistent eighth-note bass line and chordal accompaniment in the treble.

1<sup>re</sup> Gd P.

- tres - se Et sa puissance en-chante - res

*mf* *p*

Detailed description: This system contains the final vocal phrase. The vocal line (1<sup>re</sup> Gd P.) has a long note on '- tres - se' followed by 'Et sa puissance en-chante - res'. The piano accompaniment includes dynamic markings of *mf* and *p*. The bass staff continues with a steady accompaniment, and the treble staff has chords and melodic fragments.

1<sup>o</sup>  
G<sup>d</sup>  
P.

LES PHILISTINS

- se!  
Sop. *p* Sam-son! nous bu-  
Contr. *p* Sam-son! nous bu-  
Tén. *p* Sam-son! Sam-son!  
Basses *p* Sam-son! nous bu- vons a-vec toi!

*simili*

*cresc.*  
- vons a-vec toi! Sam-son!  
*cresc.*  
- vons a-vec toi! Sam-son!  
*cresc.*  
A Da-li-la ta sou-ve - rai - ne!  
*cresc.*  
A Da-li-la ta sou-ve -

*cresc.*



*f*

Vi-de la cou-pe sans ef-froi! L'i-vres-se dis-si-pe la pei-

*f*

Vi-de la cou-pe sans ef-froi! L'i-vres-se dis-si-pe la pei-

*f*

Vi-de la cou-pe sans ef-froi! L'i-vres-se dis-si-pe la pei-

*f*

-rai-ne! Vi-de la cou-pe sans ef-froi! L'i-vres-se dis-si-pe la pei-

*f*

Andantino 80 =   
 SAMSON

*p* (à part)

L'â-me tris-te jus-qu'à la mort,

- ne.

- ne.

- ne.

- ne.

*f*

*dim.*

S. 
  
Devant toi, — Seigneur, — je m'in - cli - ne; Que par ta vo - lon -

S. 
  
- té di - vi - ne I - ci s'ac - com - plis - se mon

Allegro 132 =

DALILA (s'approchant de Samson une coupe à la main) *dolce*

Lais - se -  
S. sort!

rit. a tempo  
D. moi pren - dre ta main,

rit. a tempo

D. Et \_\_\_\_\_ te mon - trer \_\_\_\_\_ le che - min,

D. Comme dans la sombre al - lé - - e Qui conduit à la val -

D. - lé - e, Le jour où sui - vant mes pas Tu m'enlaçais de tes

D. bras! Tu gra - vis - sais les mon -

*sempre p*

D. *- ta - - gnes Pour ar - ri - ver jus - qu'à*

D. *moi, Et je fuy - ais mes com -*

D. *- pa - gnes Pour è - tre seule a - vec toi.*

D. **sf* Sou - - viens - toi de nos i - -*

D. *sf*  
 -vres - ses! Sou - viens - toi de

*cresc.* *f* *dim.* *p*

D. mes ca - res - ses! L'a -

*pp* *f* *dim.*

D. -mour servait mon pro - jet, Pour assouvir ma ven -

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

D. -gean - ce Je t'ar - ra - chai ton se - cret: Je l'a - vais ven - du d'a -

*cresc.* *p*

D. *f*  
 - van - ce. Tu croy - ais à cet a -  
*f*  
*ped.*

D. *f*  
 - mour: C'est lui qui ri - va ta chaî - ne. Da.li.  
*fp* *f*

D. *stringendo*  
 - la venge en ce jour Son  
*p* *cresc.* *f*

D. *Più allegro 96 = ♩*  
 dieu, son peuple et sa hai - -  
*f*

D.

ne .

Sopranos *f* Da-li - la

Contraltos *f* Da-li - la

Ténors *f* Da-li - la

Basses *f* Da-li - la

LES PHILISTINS

venge en ce jour Son dieu, son peuple et sa

venge en ce jour Son dieu, son peuple et sa

venge en ce jour Son dieu, son peuple et sa

venge en ce jour Son dieu, son peuple et sa

hai - - - - - ne .

hai - - - - - ne .

hai - - - - - ne .

hai - - - - - ne .

Andantino 80 = ♩

SAMSON

(à part)

Quand tu par - lais, je res - tais

*f* *dim.* *p*


s. sourd; - Et dans le trou - ble de - mon â - me, Hé -


*molto espress*



s. 

-las! j'ai pro-fa - né l'a - mour, En le donnant à cet-te

Allegro 160 = 

s. 

fem - me.

LE G<sup>d</sup> PRÊTRE

Al-

le  
G<sup>d</sup>  
P. 

-lons, Samson, diver-tis-nous, En re-di-sant à ton a -

le  
G<sup>d</sup>  
P. 

-man - te Les doux propos, les chants si doux

1<sup>e</sup>  
Gd  
P.

Dont la passi-on s'a-li-men - te! Que Jé-ho - vah com - pa - tis -

1<sup>e</sup>  
Gd  
P.

-sant, A tes yeux ren - de la lu - miè - re! Je ser - vi -

1<sup>e</sup>  
Gd  
P.

-rai ce Dieu puis - sant, S'il peut ex - au - cer ta pri -

1<sup>e</sup>  
Gd  
P.

-è - re! Mais, in - ca - pable à te ser - vir, Ce

1<sup>e</sup>  
Gd  
P.

Dieu que tu nom - mes ton pè - re, Je

The first system consists of a vocal line (1<sup>e</sup> Gd P.) and a piano accompaniment. The vocal line is in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "Dieu que tu nom - mes ton pè - re, Je". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.

1<sup>e</sup>  
Gd  
P.

puis l'ou-tra-ger, le ha - ir, En me ri - ant de

*poco cresc.* *cresc.* *f* *p*

The second system continues the vocal line and piano accompaniment. The lyrics are "puis l'ou-tra-ger, le ha - ir, En me ri - ant de". The piano accompaniment includes dynamic markings: *poco cresc.*, *cresc.*, *f*, and *p*. The music is in a bass clef with a key signature of three flats.

SAMSON

*f* *Animato* 84 =  $\text{♩}$

Tu per -

1<sup>e</sup>  
Gd  
P.

sa - co - lè - re!

The third system is titled "SAMSON" and includes the tempo marking *f* *Animato* 84 =  $\text{♩}$ . The vocal line (1<sup>e</sup> Gd P.) has the lyrics "Tu per - sa - co - lè - re!". The piano accompaniment features a driving eighth-note pattern in the right hand and a more rhythmic bass line. Dynamic markings include *f* and *fp*.

S.

- mets, ô Dieu d'Is - ra - ël, Que ce

The fourth system is for the Soprano (S.) voice. The lyrics are "- mets, ô Dieu d'Is - ra - ël, Que ce". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The music is in a bass clef with a key signature of three flats.

S.  *3*  
 prêtre imposteur ou - tra - ge, Dans sa fu - reur et dans sa

S.   
 ra - ge, Ton nom, à la fa - ce du

S.   
 ciel! Que ne

S.   
 puis - je ven - ger ta

s. gloi - re, Et par un pro -

s. \_dige é - cla - tant Re - trou -

s. \_ver pour un seul ins - tant Les

s. yeux, la force

Un peu moins vite 144 =  $\text{♩}$ 

S. et la vic - toi - re!

Sopranos Ah! ah! ah! ah! ah! ah!

Contraltos Ah! ah! ah! ah! ah! ah!

Ténors Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Basses Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

LES PHILISTINS

ah! ah! ah! ah! ah! ah! Ri - ons de

ah! ah! ah! ah! ah! ah! ah!

ah! Ri - ons de sa fu - reur, ah! ah!

ah!

*m.g.*

*stacc.*

sa fu - reur! Dans ta rage im - puis -

Tu ne nous fais pas peur!

ah! ah! Dans ta rage im - puis -

Tu ne nous fais pas peur!

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- san - te, Samson, tu n'y vois pas!

Samson, tu n'y vois pas!

- san - te, Samson, tu n'y vois pas! Tu n'y vois pas! Prends garde à tes

Ah! ah! Tu n'y vois pas! Prends garde à tes

The second system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The bottom two staves are piano accompaniment in bass clef. The piano part continues with a similar rhythmic pattern to the first system, with chords in the left hand and eighth-note patterns in the right hand.

Tu n'y vois pas! Prends garde à tes pas! Samson, tu n'y vois

Tu n'y vois pas! Prends garde à tes

pas! Samson! Sam-son! Tu n'y vois

pas! Samson! Sam-son!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes.

pas! Sam-son! Sam-son, Tu n'y vois pas!

pas! Sam-son, Tu n'y vois pas! Sam-son! Sam-

pas! Prends garde à tes pas! Sam-son, Tu n'y vois


Tu n'y vois pas! Prends garde à tes

The second system continues the vocal and piano parts. The vocal parts have more complex phrasing, including some overlapping lines. The piano accompaniment continues with the same rhythmic pattern, providing a steady accompaniment for the vocalists.



Tu n'y vois pas! Prends garde à tes pas, Prends garde à tes  
 -son, Tu n'y vois pas! Sam-son! Samson! Sam-son, Prends garde à tes  
 pas! Samson, tu n'y vois pas! Tu n'y vois pas! Prends garde à tes  
 pas! Tu n'y vois pas, Tu n'y vois pas! Samson! Sam-son, Prends garde à tes

pas! Sa co-lère est plaisante! Ah! ah! ah! ah! ah! ah! ah! ah!  
 pas! Sa co-lère est plaisante! Ah! ah! ah! ah! ah! ah! ah! ah!  
 pas! Sa co-lère est plai-sante! Ah! ah! ah! ah!  
 pas! Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

LE G<sup>d</sup> PRÊTREMaestoso 92 = 

*f*

Viens, Da.li-



le  
G<sup>d</sup>  
P.

-la, rendre grâce à nos dieux Qui font trembler Jé-ho-vah dans les

*p*



le  
G<sup>d</sup>  
P.

cieux! Du grand Da - gon con-sul-tons les aus - pi - ces!



le  
G<sup>d</sup>  
P.

Ver-sons pour lui le vin des sa-cri - fi -

*fp* *f*



DALILA et le GRAND-PRÊTRE se dirigent vers la table des sacrifices, sur laquelle se trouvent les coupes sacrées. Un feu brûle sur l'autel qui est orné de fleurs. DALILA et le GRAND-PRÊTRE, prenant les coupes, font une libation sur le feu sacré qui s'active, puis disparaît, pour reparaitre sur les mots "Dagon se révèle".

SAMSON est resté au milieu de la scène, ayant près de lui l'enfant qui le conduit; il est accablé par la douleur et semble prier.

All<sup>o</sup> moderato 112 = 

le Gd P.

- ces!

*f*

*mf*

Gloire à Da -

*p*

DALILA *mf*

Gloire à Da - gon vain-queur! Gloire à Da -

le Gd P.

- gon vain-queur! Gloire à Da - gon vain-queur!

D.

le Gd P.

D.

le Gd P.

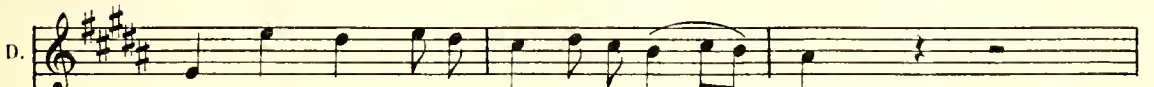
D.

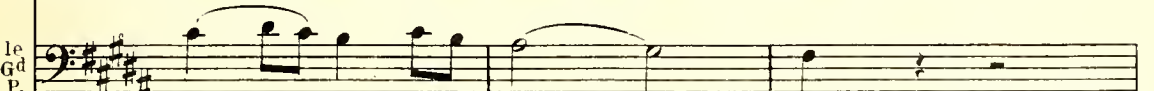
le Gd P.

D.    
 fis la terre où nous som - mes, Que ton es - prit soit avec

le Gd P.    
 som - mes, Que ton es - prit soit avec nous, O mai - tre des



D.    
 nous, O mai - tre des dieux et des hom - mes!

le Gd P.    
 dieux — et des hom - mes!

LES PHILISTINS

Sopranos *p*    
 Mar - que d'un si - gne Nos

Contraltos *p*    
 Mar - que d'un si - gne Nos

Ténors *p*    
 Mar - que d'un si - gne Nos

Basses *p*    
 Mar - que d'un si - gne Nos



longs troupeaux! Mû - ris la vi - gne Sur nos coteaux!

longs troupeaux! Mû - ris la vi - gne Sur nos coteaux!

longs troupeaux! Mû - ris la vi - gne Sur nos coteaux!

longs troupeaux! Mû - ris la vi - gne Sur nos coteaux!

The piano accompaniment consists of two staves (treble and bass clef) with a flowing, arpeggiated texture. The melody is in a major key with a key signature of two sharps (F# and C#).

Rends à la plai - ne No - tre moisson Que, dans sa hai -

Rends à la plai - ne No - tre moisson Que, dans sa hai -

Rends à la plai - ne No - tre moisson Que, dans sa hai -

Rends à la plai - ne No - tre moisson Que, dans sa hai -

The piano accompaniment continues with a similar arpeggiated texture. The final measure of the piano part in this system includes a double bar line and a repeat sign.

## DALILA

Re - çois sur

LE G<sup>d</sup>-PRÊTRE

Re -

- ne, Brû-la Sam-son!

- ne, Brû-la Sam-son!

- ne, Brû-la Sam-son!

- ne, Brû-la Sam-son!

*f* *dim.* *p*

D. nos au - tels Le sang de nos vic - ti - mes,

le G<sup>d</sup> P. - çois sur nos au - tels Le sang de

D. Que t'of - frent des mor - tels Pour ex - pi - er leurs

le Gd P. nos vic - ti - mes, Que t'of - frent des mor - tels Pour expi -

D. cri - mes! Aux yeux

le Gd P. - er leurs cri - mes!

LES PHILISTINS

Sopranos *f* Gloire à Da - gon!

Contraltos *f* Gloire à Da - gon!

Ténors *f* Gloire à Da - gon!

Basses *f* Gloire à Da - gon!

*cresc.* *gr* *gr* *fp*



D. de tes prêtres di - vins, Pou - vant seuls contempler ta

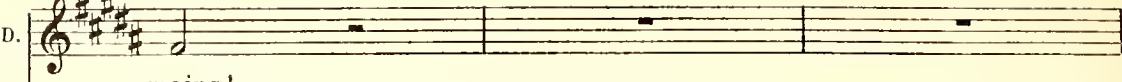
le Gd P. Aux yeux de tes prêtres di - vins, Pou - vant

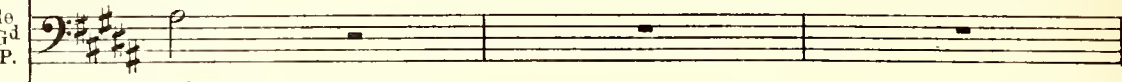
D. fa - - ce, Montre l'a - ve - nir qui se


le Gd P. seuls con - templer ta fa - - ce, Mon - tre l'a - ve -


D. ca - - - - che Aux regards des au - tres hu -

le Gd P. - nir qui se ca - che Aux re - gards des au - tres hu -


D.  - mains!

le G.<sup>d</sup> P.  - mains!

Sopranos *p*  Dieu, sois propice A nos des - tins! Que ta jus - tice

Contraltos *p*  Dieu, sois propice A nos des - tins! Que ta jus - tice

Ténors *p*  Dieu, sois propice A nos des - tins! Que ta jus - tice

Basses *p*  Dieu, sois propice A nos des - tins! Que ta jus - tice

LES PHILISTINS 

 Aux Philistins Don - ne la gloi - re Dans les combats!

 Aux Philistins Don - ne la gloi - re Dans les combats!

 Aux Philistins Don - ne la gloi - re Dans les combats!

 Aux Philistins Don - ne la gloi - re Dans les combats!



Que la victoi - - re Sui - ve nos pas !

Que la victoi - - re Sui - ve nos pas !

Que la victoi - - re Sui - ve nos pas !

Que la victoi - - re Sui - ve nos pas !

*f*

DALILA *con brio*

*f* Dagon se ré.vè - - le!

LE G<sup>d</sup>-PRÊTRE *con brio*

*f* Dagon se ré.vè - - le!

*f* *dim.* *p*


D. La flamme nouvel - le

le G<sup>d</sup> P. La flamme nouvel - le Sur l'au - tel Re -

D.  Sur l'au - tel Re - nait — de la

ie Gd P.  - nait — de la cen - dre.



D.  cen - dre.

Sopranos 

LES#ILLISTINS  
Contraltos  *p* Dagon se ré - vè - le!

Ténors  *p* Dagon se ré - vè - le! La flamme nouvel - le

Basses 



D.

L'im - mor - tel Pour nous va des - cen - dre.

La flamme nouvel - le

Sur l'au - tel Re - nait de la

D.

LE G<sup>d</sup>-PRÊTRE

C'est le Dieu Qui

L'im - mor - tel Pour nous va des - cen - dre. C'est le

Sur l'au - tel Re - nait de la cen - dre.

cen - dre.

D. par sa pré - sen - - - ce

le Gd P. Dieu Qui par sa pré - sen - - -

D. Montre sa puis - san - - - - - ce.

le Gd P. - ce Montre sa puis - san - - - - ce.

LES PHILISTINS

Sopranos *mf* Dagon se ré - vè - le!

Contraltos *mf* Dagon se ré - vè - le!

Ténors

Basses *mf* Dagon se ré - vè - le!

*mf m.g.*

*legg.*

Ah! \_\_\_\_\_

*mf* Dagon se ré - vè - le!

*mf* Dagon se ré - vè - le!

*p* Dagon se ré - vè - le!

*mf* Dagon se ré - vè - le!

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

Ah! \_\_\_\_\_

LE G<sup>d</sup>-PRÊTRE

*f* L'im - mor - tel Pour nous va des - cen - dre.

*p* Ah! \_\_\_\_\_

*p* Ah! \_\_\_\_\_

*p* Ah! \_\_\_\_\_

*p* Dagon se ré - vè - le!

*p*

D. *f*  
L'im - mor - tel Pour nous va des - cen - dre! C'est le dieu Qui

le  
Gd  
P. C'est le

*p*  
Ah!

D. par sa présen - ce Mon - tre sa puis - sance En ce

le  
Gd  
P. dieu Qui par sa pré - sen - ce Montre sa puis - sance En ce



D.  
lieu.

le  
Gd  
P.  
lieu.

LES PHILISTINS

Sopranos  
*f*  
C'est le dieu Qui par sa présen - ce Montre sa puis.

Contraltos  
*f*  
C'est le dieu Qui par sa présen - ce Montre sa puis.

Ténors  
*f*  
C'est le dieu Qui par sa présen - ce Montre sa puis.

Basses  
*f*  
C'est le dieu Qui par sa présen - ce Montre sa puis.

- sance En ce lieu.

- sance En ce lieu.

- sance En ce lieu.

- sance En ce lieu.

LE G<sup>d</sup>-PRÊTRE ( s'adressant à Samson )

*p*

Pour que le sort soit fa-vo-ra-ble, Al-lons, Sam-son,

le G<sup>d</sup>  
P.

viens avec nous, A Da-gon, le dieu redouta-ble,

le G<sup>d</sup>  
P.

Of-frir ta coupe à deux ge-noux!

( s'adressant à l'enfant )

**Maestoso quasi recitativo** 76 = ♩

le G<sup>d</sup>  
P.

Guidez ses pas vers le mi-lieu du

*pp*

1<sup>e</sup>  
G<sup>d</sup>  
P.

tem-ple, Pour que de loin le peuple le con-tem-ple!

*pp*

*pp*

*red.*

SAMSON *molto espressivo*

*molto espress.* Seigneur, ins-pi-re-moi, ne m'abandon- ne

*pp*

(s'adressant à l'enfant) *pp ad lib.* pas! Vers les piliers de marbre, enfant, guide mes pas!

(L'enfant conduit Samson *All<sup>o</sup> moderato 112 =*)

*pp*

*p*

entre les deux piliers.)

*cresc.*

LES PHILISTINS

Sopranos  
 Contraltos  
 Ténors  
 Basses

*f*

Dagon se ré - vè - le!  
 Dagon se ré - vè - le!  
 Dagon se ré - vè - le!  
 Dagon se ré - vè - le!

La flamme nouvel - le  
 La flamme nouvel - le  
 La flamme nouvel - le  
 La flamme nouvel - le

DANSE

La flamme nouvel - le Sur l'autel Re - nait de la cen - dre,  
 La flamme nouvel - le Sur l'autel Re - nait de la cen - dre,  
 Sur l'au - tel Re - nait de la cen - dre,  
 Sur l'au - tel Re - nait de la cen - dre,

Sur l'autel Re - nait de la cen - dre. C'est le dieu Qui

Sur l'autel Re - nait de la cen - dre. C'est le dieu Qui

Sur l'au - tel Re - nait de la cen - dre. C'est le dieu Qui

Sur l'au - tel Re - nait de la cen - dre. C'est le dieu Qui

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a high register, with lyrics printed below each staff. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

par sa présen - ce Mon - tre sa puis - sance En ce

par sa présen - ce Mon - tre sa puis - sance En ce

par sa présen - ce Mon - tre sa puis - sance En ce

par sa présen - ce Mon - tre sa puis - sance En ce

The second system continues the vocal and piano parts. The vocal lines are in a lower register, with lyrics printed below each staff. The piano accompaniment continues with its complex rhythmic pattern, ending with a double bar line.

lieu. \_\_\_\_\_

lieu. \_\_\_\_\_

lieu. \_\_\_\_\_

lieu. \_\_\_\_\_

*ff*

*ff*

*ff*

*ff*

*ff*

*sf*

*sf*

*sf*

LES PHILISTINS

Sopranos *ff sempre*

Contraltos *ff sempre*

Ténors *ff sempre*

Basses *ff sempre*

Dieu, sois pro-pice

Dieu, sois pro-pice

Dieu, sois pro-pice

Dieu, sois pro-pice

Dieu, sois pro-pice A nos des-tins!

*sf*

A nos des\_tins! Que ta jus\_tice Aux Phi - lis\_tins

A nos des\_tins! Que ta jus\_tice Aux Phi - lis\_tins

A nos des\_tins! Que ta jus\_tice Aux Phi - lis\_tins

Que ta jus\_tice Aux Phi - lis\_tins

Don\_ne la gloi - re Dans les com\_bats!

Don\_ne la gloi - re Dans les com\_bats!

Don\_ne la gloi - re Dans les com\_bats! Que la vic\_toi - re

Don\_ne la gloi - re Dans les com\_bats! Que la vic\_toi - re

Que la vic - toi - re Sui - ve nos pas!

Que la vic - toi - re Sui - ve nos pas!

Sui - ve nos pas!

Sui - ve nos pas!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

De - vant toi d'Is - ra -

De - vant toi d'Is - ra -

De - vant toi d'Is - ra - ël Dis - pa - rait l'in - so - len - ce.

De - vant toi d'Is - ra - ël Dis - pa - rait l'in - so - len - ce.

The second system continues with four vocal staves and piano accompaniment. The vocal parts have the same arrangement as the first system. The piano accompaniment continues with similar rhythmic patterns. The lyrics are: "De - vant toi d'Is - ra -", "De - vant toi d'Is - ra -", "De - vant toi d'Is - ra - ël Dis - pa - rait l'in - so - len - ce.", and "De - vant toi d'Is - ra - ël Dis - pa - rait l'in - so - len - ce." The key signature and time signature remain the same.



- ël Dis - pa - raît l'in - so - len - - - ce.

- ël Dis - pa - raît l'in - so - len - - - ce.

Nos bras guidés Par ton es - prit,

Nos bras guidés Par ton es - prit,

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Ah! \_\_\_\_\_ Dans les com - bats

Ah! \_\_\_\_\_ Dans les com - bats

Nos bras guidés Par ton es - prit, Dans les com - bats

Nos bras guidés Par ton es - prit,

8

The second system continues the musical piece. It features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics include a dramatic exclamation 'Ah!' followed by a long horizontal line, and then 'Dans les com - bats'. The piano accompaniment continues with similar rhythmic patterns. A measure rest '8' is indicated above the piano part.

DALILA

Ah!

LE G<sup>d</sup> PRÊTRE

Ah!

Ou par tes charmes, Ont vaincu ce peu - ple mau -

Ou par tes charmes, Ont vaincu ce peu - ple mau -

Ou par tes charmes, Ont vaincu ce peu - ple mau -

8

D

le G<sup>d</sup> P.

- dit, Ont vaincu ce peu-ple maudit,

- dit, Ont vaincu ce peu-ple maudit,

- dit, Ont vaincu ce

Ont vaincu ce peuple maudit, Ont vaincu ce

8

*rinj.*

D.  
le  
Gd  
P.

Ah!

Ah!

Bra - vant ta co - lère et tes ar -

Bra - vant ta co - lère et tes ar -

peuple maudit, Bra - vant ta co - lère et tes ar -

peuple maudit, Bra - vant ta co - lère et tes ar -

8

mes. A nos des -

mes. A nos des -

mes. A nos des -

mes. A nos des -

8

D.  
le  
Gd  
P.

Ah!

Ah!

- tins, Dieu, sois pro - pi - ce! Que ta jus - ti - ce Aux Phi - lis -

- tins, Dieu, sois pro - pi - ce! Que ta jus - ti - ce Aux Phi - lis -

- tins, Dieu, sois pro - pi - ce! Que ta jus - ti - ce Aux Phi - lis -

- tins, Dieu, sois pro - pi - ce! Que ta jus - ti - ce Aux Phi - lis -

D.  
le  
Gd  
P.

- tins Dans les com - bats \_\_\_\_\_ Donne la

- tins Don - ne la gloi - re Dans les com -

- tins Don - ne la gloi - re Dans les com -

- tins Don - ne la gloi - re Dans les com -

D. *le Gd P.*

Que la vic - toi - re Sui - ve nos

Que la vic - toi - re Sui - ve nos

gloire! — Que la vic - toi - re Sui - ve nos

- bats! Que la vic - toi - re Sui - ve nos

- bats! Que la vic - toi - re Sui - ve nos

- bats! Que la vic - toi - re Sui - ve nos

- bats! Que la vic - toi - re Sui - ve nos

D. *le Gd P.*

pas!

pas!

pas! Gloire à Da-gon!

pas! Gloire à Da-gon!

pas! Gloire à Da-gon!

pas! Gloire à Da-gon!



Gloi - - - -

Gloi - - - -

Gloi - - - -

Gloi - - - -

8

*fff*

All<sup>o</sup> moderato 144 =

SAMSON, placé entre les deux piliers, cherche à les ébranler

- re!

- re!

- re!

- re!

All<sup>o</sup> moderato 144 =

*f*

*dim.*

Piano accompaniment for the first system, featuring treble and bass staves with musical notation and dynamics like 'p'.

Piano accompaniment for the second system, including a fermata and dynamic markings 'f' and 'p'.

SAMSON

SAMSON

Sou - viens-

Vocal line for Samson and piano accompaniment for the third system, with lyrics 'Sou - viens-' and dynamic markings 'f'.

s.

s.

toi de ton ser - vi - teur

Vocal line for Samson and piano accompaniment for the fourth system, with lyrics 'toi de ton ser - vi - teur' and dynamic markings 'f' and 'p'.



s. Qu'ils ont pri -

s. - vé de la lu - miè - re!

s. Dai -

s. - gne pour un ins - tant, Sei - gneur, Me ren - dre ma for - ce pre -

s. - miè - rel!

*f* *cresc.*

s. Qu'avec toi je me venge, ò Dieu!

*fp* *p marcato*

s. En les é - cra -

s. - sant en ce lieu!

Le temple s'éroule au milieu  
des cris.

*ff*

**DALILA** *ff*  $\alpha$

**LE G<sup>d</sup>-PRÊTRE** *ff*  $b \underline{\alpha}$

Sopranos *ff*  $b \underline{\alpha}$

Contraltos *ff*  $b \underline{\alpha}$

Ténors *ff*  $b \underline{\alpha}$

Basses *ff*  $b \underline{\alpha}$

Ah!

Ah!

Ah!

Ah!

Ah!

8

**Rideau**

FIN













