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TSÆNS
MSON
AND
LILAH

G. SCHIRMER'S
COLLECTION
OF OPERAS

SAMSON
AND
DELILAH

G. SCHIRMER NEW YORK

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COLLECTION
OF
OPERAS.

SAMSON AND DELILAH

Opera in Three Acts

BY

FERDINAND LEMAIRE

English Version by Nathan Haskell Dole

MUSIC BY

CAMILLE SAINT-SAËNS

Vocal Score Complete

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DRAMATIS PERSONÆ.

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

(Chorus of Hebrews and Philistines.)

SAMSON AND DELILAH.

ENGLISH VERSION BY NATHAN HASKELL DOLE.

ACT I.

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

SCENE I.

CHORUS.

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

THE WOMEN.

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

CHORUS.

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

THE HEBREW MEN.

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

SAMSON, *emerging from the throng at R.*

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

CHORUS.

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

SAMSON.

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

CHORUS.

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

SAMSON.

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

CHORUS.

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

SCENE II.

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

ABIMELECH.

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

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

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

SAMSON (*inspired*).

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

ABIMELECH.

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

SAMSON.

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

CHORUS.

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

SAMSON.

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

CHORUS.

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

(ABIMELECH springs at SAMSON, sword in hand, to strike him. SAMSON wrenches the sword away and strikes him. ABIMELECH falls, crying, " Help." The PHILISTINES accompanying the satrap would gladly aid him, but SAMSON, brandishing the sword, keeps them at a distance. He occupies the R. of stage, the greatest confusion reigns. SAMSON and the HEBREWS exeunt R. The gates of Dagon's temple open ; the HIGH PRIEST, followed by a throng of attendants and guards, descends the steps of the portico ; he pauses before ABIMELECH'S dead body. The PHILISTINES respectfully draw back before him.)

SCENE III.

The same, the HIGH PRIEST, ATTENDANTS,
GUARDS.

HIGH PRIEST.

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

FIRST PHILISTINE.

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

SECOND PHILISTINE.

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

HIGH PRIEST.

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

SCENE IV.

The same, a PHILISTINE MESSENGER.

PHILISTINE MESSENGER.

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

FIRST AND SECOND PHILISTINE.

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

HIGH PRIEST.

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

PHILISTINES.

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

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

SCENE V.

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

HEBREW OLD MEN.

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

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

AN OLD HEBREW.

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

HEBREW OLD MEN.

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

SCENE VI.

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

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

THE PHILISTINE WOMEN.

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

DELILAH (*addressing SAMSON*).

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

SAMSON.

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

DELILAH.

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

THE OLD HEBREW.

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

SAMSON.

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

DELILAH.

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

SAMSON.

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

THE OLD HEBREW.

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

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

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

Dance of the Priestesses of Dagon.

DELILAH.

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

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

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

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

HEBREW OLD MAN.

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

DELILAH.

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

(DELILAH, still singing, again goes to the steps of the portico and casts her enticing glances at SAMSON, who seems wrought upon by their spell. He hesitates, struggles, and betrays the trouble of his soul.)

END OF ACT I.

ACT II.

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

SCENE I.

DELILAH (alone).

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

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

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

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

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

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

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

SCENE II.

DELILAH ; *the HIGH PRIEST of Dagon.*

HIGH PRIEST.

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

DELILAH.

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

HIGH PRIEST.

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

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

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

To consecrate endeavor,
 Israel's glory to effect.

DELILAH.

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

HIGH PRIEST.

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

DELILAH.

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

HIGH PRIEST.

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

DELILAH.

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

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

HIGH PRIEST.

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

DELILAH.

Thrice, indeed, have I failed to accomplish
 my plan—
 I have sought for the key to the strength of
 the man ;
 I have kindled his love with the hope that by
 yielding
 I might spoil the mysterious might he is
 wielding !
 Thrice hath he foiled my plan, disappointed
 my hope ;
 His secret still he holds—with him no one
 can cope !
 In vain I emulate all the fire he expresses ;
 Though I thought that I might gain that
 knowledge by caresses,
 This haughty Hebrew slave oft hath hurried
 away
 From my sweetest embraces to engage in the
 fray.

But to-day
 Have no fear, my might will overawe him ;
 Pale grew his face once stern,
 He shook when last I saw him.
 So know
 That our foe
 His friends once more will spurn
 He will yearn
 For my love,
 We shall see him return.

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

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

HIGH PRIEST.

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

DELILAH.

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

HIGH PRIEST.

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

DELILAH.

That vengeance now at last may find him
 etc.

HIGH PRIEST.

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

DELILAH.

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

HIGH PRIEST.

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

DELILAH.

He will come !

HIGH PRIEST.

Then I go, lest he find me belated ;
 But soon by secret paths I bring the avenging
 band.
 Now the fate of thy land
 Is lodged within thy hand.
 Unveil his hidden heart,
 And rob him of his treasure ;
 Make him tell where resides
 That force which none may measure.

[Exit.

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

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

SCENE III.

DELILAH ; SAMSON. (*Distant flashes of light-
 ning*.)

SAMSON.

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

DELILAH (*advancing toward SAMSON*).

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

SAMSON.

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

DELILAH.

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

SAMSON.

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

DELILAH.

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

SAMSON.

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

DELILAH.

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

SAMSON

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

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

(Distant flashes of lightning.)

DELILAH.

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

SAMSON

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

(Flashes approach nearer.)

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

DELILAH.

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

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

SAMSON.

Delilah ! Delilah ! I love thee !

DELILAH.

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

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

SAMSON.

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

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

DELILAH.

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

SAMSON.

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

DELILAH.

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

(Thunder and lightning in the distance.)

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

SAMSON.

Say no more !

DELILAH.

At His wrath cast defiance !

SAMSON.

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

DELILAH.

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

(DELILAH runs toward her dwelling ; the storm breaks in all its fury ; SAMSON, raising his arms to heaven, seems to call upon God. Then he springs in pursuit of DELILAH, hesitates, and finally enters the house. Philistine soldiers enter R. and softly approach DELILAH'S dwelling. A violent crash of thunder.

DELILAH (appearing at her window).

Your aid, Philistines, your aid !

SAMSON.

I am betrayed !

The soldiers rush into the house. Curtain.

END OF ACT II.

ACT III.

FIRST TABLEAU.—*The prison at Gaza.*

SCENE I.

SAMSON ; the HEBREWS.

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

SAMSON.

Look down on me, O Lord ! Have mercy on me !

Behold my woe ! Behold sin hath undone me !

My erring feet have wandered from Thy path,
And so I feel the burden of Thy wrath !

To Thee, O God, this poor wrecked life I offer !

I am no more than a scorn to the scoffer !

My sightless eyes testify of my fall ;

Upon my head

Hath been shed

Bitter gall !

CHORUS.

Samson, why thy vow to God hast thou broken ?

What doth it betoken ?

SAMSON.

Alas ! Israel, loaded with chains,

From God's holy face sternly banished

Every hope of return hath vanished,

And only dull despair remains !

May we regain all the light of Thy favor !

Wilt Thou once more Thy protection accord ?

Forget Thy wrath at our reproach, O Lord—

Thou whose compassionate love watches ever !

CHORUS.

God meant thou shouldst take the command

To lead us to our fatherland ;

Samson ! why thy vow hast thou broken ?

What doth it betoken ?

SAMSON.

Brothers, your complaint voiced in song

Reaches me as in gloom I languish,

And my spirit is torn with anguish

To think of all this shame and wrong !

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

CHORUS.

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

SAMSON.

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

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

SCENE II.

The HIGH PRIEST, DELILAH, the PHILIS-
 TINES.

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

CHORUS OF PHILISTINES.

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

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

Bacchanal,

SCENE III.

THE HIGH PRIEST.

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

CHORUS.

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

SAMSON (*aside*).

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

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

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

SAMSON (*aside*).

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

HIGH PRIEST.

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

SAMSON.

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

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

CHORUS.

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

HIGH PRIEST.

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

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

DELILAH.

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

HIGH PRIEST.

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

BOTH.

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

CHORUS.

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

DELILAH AND HIGH PRIEST.

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

CHORUS.

Dagon we praise !

DELILAH AND HIGH PRIEST.

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

DELILAH, HIGH PRIEST, AND CHORUS.

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

HIGH PRIEST (*to SAMSON*).

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

(*To the boy.*)

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

SAMSON.

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

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

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

CHORUS.

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

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

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

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

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

ALL.

Ah !

SAMSON AND DELILAH.

Opera in three Acts.

Act I.

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

Samson is among them.

English Version by
NATHAN HASKELL DOLE.

Scene I.

CAMILLE SAINT-SAËNS.

Moderato.

Samson.
SOPRANO.
CONTRALTO.
TENOR.
BASS.

Chorus.

PIANO.

Moderato. (♩ = 66.)

pp

p

pp

cresc.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a bass line with some chords and rests.

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

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

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

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

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

A

pp

Chorus. (Behind the curtain.)

SOPRANO. *pp*

CONTRALTO. *pp* God!

TENOR. *pp* God!

BASS. *pp* God!

p

sotto voce.

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

sotto voce.

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

sotto voce.

God! Is - rael's God!

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

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

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

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

Thy chil - dren save *f*

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

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

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

cresc. *f*

pray'r While o'er them sorrows dark -

cresc. *f*

p

p Oh! let thy wrath give

Oh! let thy wrath give

en!

p

Oh! let thy wrath give

dim. *p*

place to lov - ing care; Oh! let thy

place to lov - ing care; Oh! let thy

place to lov - ing care; Oh! let thy

place to lov - ing care; Oh! let thy

p

wrath give place to lov-ing care!

wrath give place to lov-ing care!

wrath give place to lov-ing care!

pp

pp

pp

B

pp

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

{ CONTRALTO. *pp*

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

p

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

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

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

The second system continues the vocal and piano parts. The vocal staves have lyrics: "vain thy peo - ple fight!" and "vain thy peo - ple fight!". The piano accompaniment continues with its intricate texture.

The third system shows the piano accompaniment continuing with a dense, rhythmic texture in both hands.

The fourth system continues the piano accompaniment with similar rhythmic complexity.

The fifth system concludes the piano accompaniment with a final, rhythmic flourish.

The curtain rises.

cresc.

Tutti. f div.

f God, wilt thou have that we

Tutti. f div.

f God, wilt thou have that we

f God, wilt thou have that we

f God, wilt thou have that we

unis.

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

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

unis.

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

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

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

p
p
dim.

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

p

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

cresc.

più cresc.
 That he at last to my aid may draw nigh!
più cresc.
 That he at last to my aid may draw nigh!
più cresc.
 That he at last to my aid may draw

più cresc.

nigh!

f

D
 Allegro non troppo.

f

D
 Allegro non troppo. (♩ = 126.)

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

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

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

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

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

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

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

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

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

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

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

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

tion, Who saved our sires from the chains that they

wore?
wore?
wore?
wore?

Lord!
Lord!
Lord!
Lord!

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

dim. *p* *mf*

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

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

sore?
 sore?
 sore?
 sore?
espress.

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

F *f* Pause and stand, Oh my brothers!

F *cresc.* *fp*

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

pp

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

p *espress.*

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

poco sf *pp*

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

p espress.

cresc.

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

stor'd.

Brothers!

now break your fet - ters!

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

A - las!

vain words he ut - ters!

A - las!

vain words he ut - ters!

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

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

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

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

cresc.

div.

cresc.

div.

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

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

f rit.

f rit.

tears now are left us!

tears now are left us!

dim.

dim.

H Allegro moderato. (♩ = ♩).

Samson.

Is your God not on high? Hath

H

p

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

3

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "spake by His thun - ders; His glo - ry He hath". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

shown To you in might-y won - ders!

The second system continues the vocal line and piano accompaniment. The lyrics are "shown To you in might-y won - ders!". The piano accompaniment features a more active bass line with some chords in the right hand.

He led through the red Sea

The third system continues the vocal line and piano accompaniment. The lyrics are "He led through the red Sea". The piano accompaniment is marked with a forte (*f*) dynamic and features a more rhythmic bass line.

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are "By mi - rac - ulous ways, When our fa - thers did". The piano accompaniment is marked with a piano (*p*) dynamic and features a steady bass line.

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

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "flee From a shame - ful op - pres - sion!". The piano accompaniment is marked with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking.

f

Past are those glo-ri-ous days, God hath seen our trans-gres-

Past are those glo-ri-ous days, God hath seen our trans-gres-

p *f* *p* *mf*

dim.

sion! In his wrath— he de-lays,

dim.

sion! In his wrath— he de-lays,

p

cresc.

Wretch-ed souls! Hold your

p *dim.*

Nor hears our— in-ter-ces- - sion!

p *dim.*

Nor hears our— in-ter-ces- - sion!

pp

I Allegro. (♩ = 138.)

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

p *molto cresc.* *fp*

And fall down on your

mf

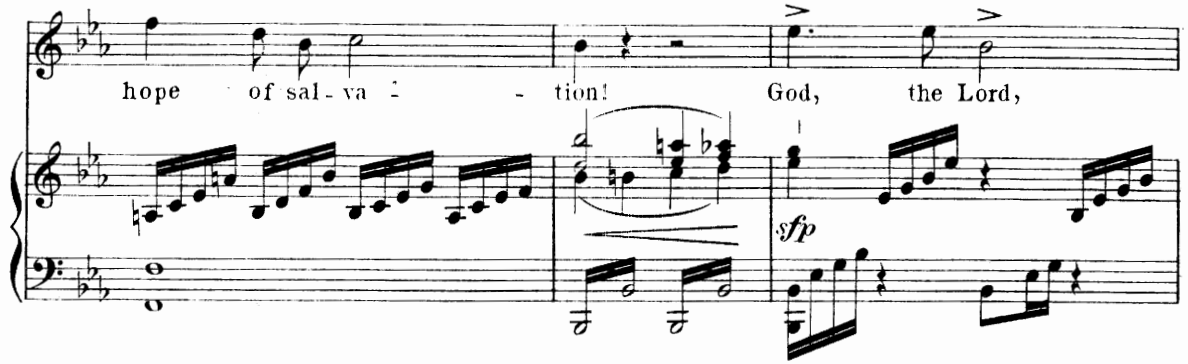
knees: Pray to him who doth love you! Be -

dim. *p*

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

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

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



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'hope', followed by a quarter note 'of', a quarter note 'sal - va - tion!', a quarter rest, a half note 'God,', and a half note 'the Lord,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *fp* (fortissimo piano) is placed in the piano part.

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



The second system continues the vocal and piano parts. The vocal line has a half note 'speeds', a quarter note 'the right!', a quarter rest, a half note 'God,', a half note 'the Lord,', a quarter rest, a quarter note 'nev - er', a quarter note 'fail - eth!', and a quarter rest. The piano accompaniment maintains its rhythmic pattern.

He fills our arms with might,



The third system shows the vocal line with a half note 'He fills', a quarter note 'our', a quarter note 'arms', a quarter note 'with', and a half note 'might,'. The piano accompaniment continues with the same rhythmic texture.

He fills our arms with might, And our



The fourth system features a vocal line with a half note 'He fills', a quarter note 'our', a quarter note 'arms', a quarter note 'with', a half note 'might,', and a half note 'And our'. A dynamic marking of *f* (forte) is present in the piano part.

pray'r now pre vail -



The fifth system shows the vocal line with a half note 'pray'r', a quarter note 'now pre', and a half note 'vail -'. The piano accompaniment features a dynamic marking of *cresc.* (crescendo).

K

eth!

Lo! the spir- it of the

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

This system contains the first vocal entry. The vocal line begins with a rest followed by the word 'eth!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with a forte (*f*) dynamic. The lyrics 'Lo! the spir- it of the' are written under the vocal line.

K

This system shows the piano accompaniment for the second system. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment. The dynamics are marked with *f*.

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

ed!

This system continues the vocal line with the lyrics 'Lord, Up-on his soul hath rest - - ed!'. The piano accompaniment continues with similar melodic and harmonic patterns. The lyrics 'ed!' are written under the vocal line.

This system shows the piano accompaniment for the third system. It features a more complex rhythmic pattern in the right hand, including a triplet of eighth notes. The left hand continues with a steady bass line.

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

This system begins the third vocal entry with the lyrics 'Come! our cour- age is re - stor'd, Let now his way be'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with a mezzo-forte (*mf*) dynamic.

This system shows the piano accompaniment for the fourth system. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment. The dynamics are marked with *mf*.

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

test - - - ed!

ed!

We will march at his

We will march at his side,

We will march at his side,

We will march at his

side;

De - liv-'rance shall at -

De - liv'rance shall at - tend

De - liv'rance shall at - tend

side;

De - liv-'rance shall at -

energico.

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

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

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

is our guide, And his

is our guide, And his

This system contains the first two systems of music. The first system has four staves: two vocal staves (Soprano and Alto) and two piano staves. The lyrics "is our guide, And his" are written under the vocal staves. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

div.
arm shall de - fend us!

arm shall de - fend us!

This system contains the third and fourth systems of music. The third system has four staves: two vocal staves and two piano staves. The lyrics "arm shall de - fend us!" are written under the vocal staves, with a *div.* marking above the first vocal staff. The piano accompaniment continues with a similar texture, featuring a *ff* dynamic marking in the right hand.

This system contains the fifth system of music, which consists of four empty staves (two vocal and two piano), indicating a full rest for the vocalists and piano.

This system contains the sixth system of music, which consists of two piano staves. The piano accompaniment features a complex texture with triplets and sixteenth-note patterns in both hands.

The same; ABIMELECH, Satrap of Gaza.

Enters by the left with a suite of many warriors and Philistine soldiers.

Scene II.

Allegro moderato. (♩ = 116.)

First system of piano introduction. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). Dynamics: *f*. The music features a rhythmic pattern of eighth and sixteenth notes in the bass, with a more melodic line in the treble.

Second system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: common time. Dynamics: *f* and *p*. The music continues with similar rhythmic patterns, featuring a prominent bass line and a melodic treble line.

Abimelech.

Vocal entry of Abimelech. Bass clef. Key signature: two flats. Time signature: common time. Dynamics: *p*. The vocal line begins with the lyrics: "Who dares to raise the voice of pride? Do slaves with scorn re-vile their". The piano accompaniment is minimal, consisting of a few chords in the bass.

Second system of vocal entry. Bass clef. Key signature: two flats. Time signature: common time. Dynamics: *fp* and *sempre p*. The vocal line continues: "masters? Who oft in vain our strength have tried Would they now in -". The piano accompaniment features a more active bass line with a *sempre p* dynamic.

Third system of vocal entry. Bass clef. Key signature: two flats. Time signature: common time. Dynamics: *f* and *p*. The vocal line concludes: "cur new dis - as - ters? Con-veal your de -". The piano accompaniment features a more active bass line with a *f* dynamic.

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

p
mf

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

pp
sf p
dim.
valla

mock your fears!

f
ff
tr

A Più Allegro. (♩ = 192.)

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

fp

call. He lets you still in

p

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

Ad.

If he from us de-sires to

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

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

sun of free-dom shine.

Ad.

B

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

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

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

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

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

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

C Sempre Allegro. (♩ = 144.)

Samson. (full of inspiration.)

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

p sempre.

cresc.

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

cresc.

cresc.

end!

fp

cresc.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by a series of eighth notes. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment consists of chords in the right hand and a single bass note in the left hand. A dynamic marking of *p* (piano) is present.

fire. From the

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for the word 'fire.' followed by a rest, and then another long note for 'From the'. The piano accompaniment features a prominent ascending scale in the right hand, starting with a dynamic marking of *fp* (fortissimo piano). A fermata is placed over the end of the scale. The left hand continues with chords. A dynamic marking of *fp* is also present in the left hand.

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

The third system shows the vocal line with notes for 'sky,' and 'swift - ly stream - eth'. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues with chords in the right hand and a single bass note in the left hand. A dynamic marking of *p* is present.

ire! Yea! all the heavnly

The fourth system features the vocal line with notes for 'ire!' and 'Yea! all the heavnly'. The piano accompaniment includes an ascending scale in the right hand, marked with a dynamic of *fp*. A fermata is placed over the end of the scale. The left hand continues with chords. A dynamic marking of *fp* is also present in the left hand.

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

The fifth system shows the vocal line with notes for 'le - gions In their might - y ar - ray Sweep down from bound - less'. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment consists of chords in the right hand and a single bass note in the left hand. A dynamic marking of *p* is present.

D

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

(♩ = 152.)

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

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

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

E

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

Chorus of Israelites.

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

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

f
Give

Help - - less the earth shall quake!

Help - - less the earth shall quake!

p *f*

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

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

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

div.

F

p

ff

Samson. L'istesso tempo.

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

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

L'istesso tempo. (*d = d*).

p

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

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

fight: Let the right win once more!

SOP. & C'ALTO. *unis.*

TENORS.

BASSES.

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

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

Chorus of Israelites.

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

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

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

Samson.

G

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

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

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

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

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

day! A -

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

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

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

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

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

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

The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady bass line in the left hand, both in a B-flat major key signature.

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

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

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

The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and harmonic support in the left hand.

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

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

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

The piano accompaniment features a more active right-hand part with sixteenth-note runs and a consistent bass line.

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff contains the lyrics: "yore, And for Thy peo - ple fight: Let the". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4.

right win once more! Is - ra - el!

right win once more! Is - ra - el!

right win once more! Is - ra - el!

The second system of the musical score continues with four vocal staves and piano accompaniment. The vocal staves contain the lyrics: "right win once more! Is - ra - el!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand. The musical notation includes various ornaments and phrasing slurs. The key signature remains one flat, and the time signature is 4/4.

Now a - rise, now a - rise!

Now a - rise, now a - rise!

Now a - rise, now a - rise!

ff

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

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

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

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

Scene III.

The Same, the High Priest, Attendants, Guards.

L'istesso tempo.

Piano introduction in 3/4 time, key of B-flat major. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *ff* to *dim.*

The High Priest.

First system of the vocal score for The High Priest. The vocal line begins with a rest, followed by the lyrics "What see I?". The piano accompaniment continues with the established rhythmic pattern. Dynamics include *f* and *p*.

Second system of the vocal score. The vocal line includes a triplet of eighth notes and the lyrics "A - bim-e-lech! By slaves struck down and dy - ing!". The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *p*.

Third system of the vocal score. The vocal line includes the lyrics "Oh, let them not e-scape! To arms! Pur -". The piano accompaniment continues with the rhythmic accompaniment. Dynamics include *p*.

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

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

cresc.

First Philistine. **A**

All my blood, it was

p *pp*

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

weighted With heavy load of chains.

Second Philistine.

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

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

The High Priest.

Cow - ards! With hearts

fail - ing And my heart melts like wax.

cresc.

ea - si - ly daunt - ed, Ye are

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

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

rit.

Scene IV.

A Philistine Messenger.

B

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

B ($\text{♩} = 92$)
pp a tempo.

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

path Come! why

First Philistine.

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

Second Philistine.

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

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

C Il doppio più Lento. (♩ = 92.)

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

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

The High Priest.

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

fp *mf*

I fain — your race from Earth would sev-er And leave no trace to tell:

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

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

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

— shall die when we meet!

f *ff*

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *f* and *ff*.

Curse her___ too, the mother who bore him, And all his hate-ful race!_____

f *fp* *mf*

This system contains the second vocal line and piano accompaniment. Dynamics include *f*, *fp*, and *mf*.

May she___ who faithful love once swore him, Prove heartless false and base!_____

f *p* *mf*

This system contains the third vocal line and piano accompaniment. Dynamics include *f*, *p*, and *mf*.

_____ Cursed be the God of his na - tion!

f

This system contains the fourth vocal line and piano accompaniment. Dynamics include *f*.

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

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

- tar fall to dust!

The Messenger and the First Philistine.

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

The Second Philistine.

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

Curses fall on them all; Let them die!

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

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

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

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

dim.

p

dim.

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

Scene V.

L'istesso Tempo.

pp

sempre pp

pp

Andantino. (♩ = ♩)

Hebrew old men.
A Bases of the Chorus.

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

A

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

The first system of the musical score. The vocal line is in bass clef with a key signature of one flat (B-flat). It begins with a fermata over a whole note, followed by a series of quarter and eighth notes. The piano accompaniment consists of two staves (treble and bass clefs) with a piano (*p*) dynamic marking. The accompaniment features sustained chords in the bass and treble registers.

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

The second system of the musical score. The vocal line continues with a similar rhythmic pattern. The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

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

The third system of the musical score. The vocal line continues with a similar rhythmic pattern. The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

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

The fourth system of the musical score. The vocal line concludes with a fermata over a whole note. The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

The Hebrews led by Samson enter right.

An aged Hebrew.

Bp

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

B

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

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

made, He bade us cease our lam - en -

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

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

side.

Hebrew old Men. *cresc.*

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

più cresc.

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

più cresc.

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

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

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

The first system of the musical score features two vocal staves (soprano and alto) and a piano accompaniment. The vocal lines begin with a fermata on the word 'spair!' followed by the lyrics 'Praise ye Je - ho - vah! Tell all the wondrous sto-ry! Your'. The piano accompaniment starts with a forte (*f*) dynamic and includes a large, sweeping melodic line in the right hand.

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

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

The second system continues the vocal and piano parts. The vocal lines are marked with a *dim.* (diminuendo) dynamic. The piano accompaniment features a melodic line in the right hand that descends and then rises, with a *dim.* dynamic marking.

glo - ry He hath sav'd Is - ra - el!—

glo - ry He hath sav'd Is - ra - el!—

The third system contains the lyrics 'glo - ry He hath sav'd Is - ra - el!—'. The vocal lines are marked with a piano (*p*) dynamic. The piano accompaniment includes a section marked with a forte (*f*) dynamic and a section marked with a piano (*p*) dynamic, ending with a *dim.* marking.

The fourth system is primarily piano accompaniment, starting with a pianissimo (*pp*) dynamic. It features a complex, multi-measure melodic line in the right hand and a steady bass line in the left hand, concluding with a key signature change to D major.

Spring Chorus

St. Saens

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

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

Scene VI.

Un poco più lento. (♩ = 76.)

sempre pp

Ped.

sempre con Ped.

SOPRANO.

dolciss.

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

CONTRALTO.

dolciss.

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

pp

Be they worn as crowns by thy conquering band. _____

Be they worn as crowns by thy conquering band. _____

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

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

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

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

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

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

A

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

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

pp

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

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

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

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

bove! My sis-ters love Like birds

bove! My sis-ters love Like birds

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

I come with a song for the

a - bove.

a - bove.

B *Andante sostenuto.* (♩ = 56.)

pp

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

dolciss.

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

sempre pp

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

sempre legato.

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

there will comfort thee! My come -

Samson (Samson aside.)

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

pp

cresc. *dim.*

-ly brow for thee I bind. With clus-ters of cool_curl-ing
to Thy ser - vant im-part! Close fast mine eyes, make firm my

p

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

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

Samson. **C** *cresc.*

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

C *mf*

— her beau - ty rare, Whose magic spell with right a - larms —
 Heed not her voice — tho' soft - ly — it en -

cresc.

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

pp *cresc.*

D *dolce.*

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

D *sempre legato.*

pp

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

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

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

cresc. *dim.*

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

pp

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

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

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

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

E der! *p* Come, o

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

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

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

come!

God!

deed!

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

Dance of the Priestesses of Dagon.

F Allegretto. (♩ = 104.)

sempre pp

leggieramente.

G

First system of musical notation, consisting of two staves. The upper staff features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The lower staff provides a bass line with similar rhythmic complexity, including some triplets and rests.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic and rhythmic development. The lower staff includes the dynamic marking *m. g.* (mezzo-giochi) above the staff.

Third system of musical notation, consisting of two staves. A large letter **H** is positioned above the first measure of the upper staff, likely indicating a section change or a specific performance instruction.

Fourth system of musical notation, consisting of two staves. The notation continues with intricate rhythmic patterns and some chromaticism in the bass line.

Fifth system of musical notation, consisting of two staves. This system features more complex rhythmic figures and some chromatic movement in both staves.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many accidentals and a steady accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a first ending bracket labeled 'I' in the treble staff.

Fifth system of musical notation, concluding the page with a final melodic flourish in the treble and a bass line.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes with slurs and accents. The lower staff is in bass clef and features a more rhythmic accompaniment with some chords and rests.

The second system continues the piece with similar notation to the first system, showing further development of the melodic lines in both staves.

The third system includes a section marked with a bold 'K' in the upper right. The music becomes more complex with sixteenth-note patterns. The instruction *più pp* (pianissimo) is written below the staff.

The fourth system features a prominent sixteenth-note run in the upper staff, marked with a '6' for fingering. The lower staff provides a steady accompaniment.

The fifth system concludes the page with the instruction *sempre più pp* (pianissimo), indicating a further decrease in volume. The notation continues with sixteenth-note patterns in the upper staff.

L Andante. (♩ = 84.)

dolciss.

Delilah. *dolce.*

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

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

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

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

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

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

cresc. **M**

And.

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

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

cresc.

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

part. N (addressing
When

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

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

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

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

accel. *dim.*

mf *pp*

rit.

gay: So Ill wait him al - way.

The Aged Hebrew.

The powers of

rit. *a tempo.*

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

3

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

Ad.

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

P Un poco più lento. **Delilah.** *dolce.*

My heart I'll sur - ren - der

woes!

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

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

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

sempre

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

pp

più p *rit.*

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

rit.

Più lento. (Curtain drops.)

way!

pp

Cres.

Cres.

Act II.

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

Prelude.

Moderato assai. (♩ = 69.)

Piano.

The musical score is written for piano and consists of five systems. The first system begins with a piano (p) dynamic, followed by mezzo-forte (mf), piano (p), forte (f), piano (p), and mezzo-forte (mf). The second system includes piano (p), mezzo-forte (mf), piano (p), and a *dim.* (diminuendo) marking, followed by a *pp tranquillo* section. The score features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords.

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

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

Third system of musical notation, with a fermata in the bass line and a dynamic marking 'a'.

Fourth system of musical notation, featuring a *cresc.* marking and a key signature change to B-flat.

Fifth system of musical notation, starting with a section marker **A** and dynamic markings *f* and *dim.*

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

Seventh system of musical notation, ending with a dynamic marking *pp poco rull.*

Delilah (alone.)

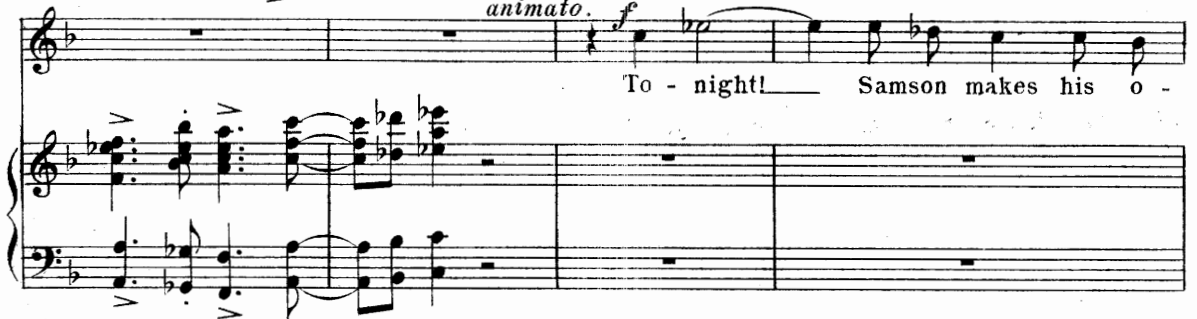
She is more richly attired than in Act I. At the rising of the curtain, she is seated on a rock near the entrance of her dwelling, and seems to be in a dreamy mood.

Scene I.

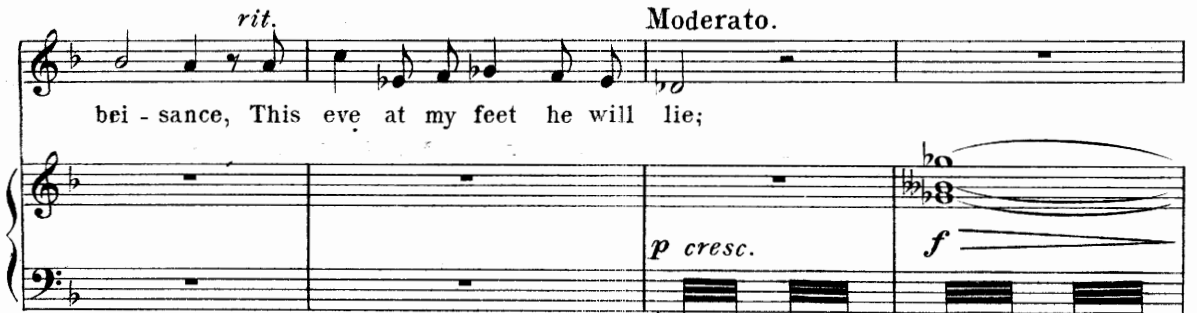
Allegro agitato. (♩ = 160.)

Delilah. 

Piano. 

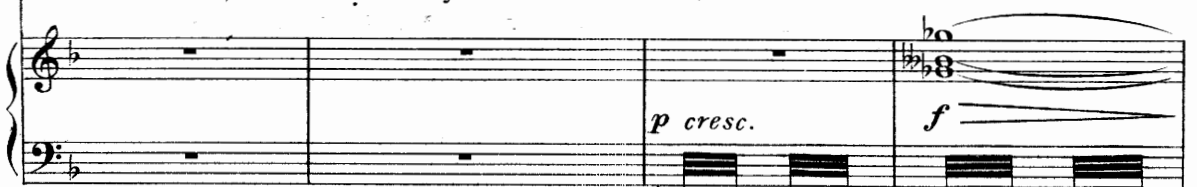
animato. 

To - night! — Samson makes his o -

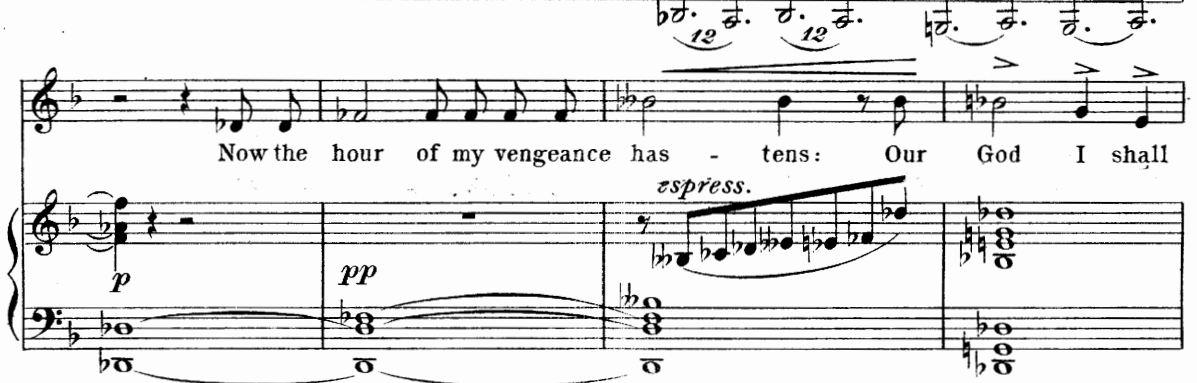
rit. 

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

Moderato.

p cresc. 

f



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

zpress.

p *pp*

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



soon glo - ri - fy!

cresc.

f *dim.*

Delilah.

p *pp*

f *p* *pp*

cresc.

C

In his soul, he no lon-ger would cher-ish The

dim. *p*

63

pas-sion he wish-es were dead; Can a flame like that ev-er

cresc. *p*

per-ish, Ev-er-more by re-membrance fed?

dim. *pp*

He rests my slave; his feats be-lie

p *spress.*

him! My breth-ren fear with vain a-

accel. *cresc.*

arms; I on - ly, of all, I de -

accel. *pp* *cresc.*

f *u tempo.*

fy

f *u tempo. p*

E

him; I hold him fast with - in my arms!

cresc.

f

O Love! of thy might let me

f *p*

bor - - row! Pour thy poison through Sam - son's

heart! Let him be

f *p*

bound be - fore the mor - row: A

cap - tive to my match - less art! **F**

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

pp

L.H.

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

pp *L.H.*

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

dim.

shall — not bat - tle long!

pp

pp

H

(Distant flashes of lightning.)

pp

sempre pp

Scene II.

Delilah. *Allegro.*

The High Priest
of Dagon.

Allegro. (♩ = 132.)
Piano. *f*

Musical score for the beginning of the scene. It consists of three staves: a vocal line for Delilah, a vocal line for The High Priest of Dagon, and a piano accompaniment. The tempo is marked 'Allegro' and the piano part is marked 'Allegro. (♩ = 132.)' and 'Piano. f'. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C).

The High Priest.

Musical score for The High Priest's first vocal line. The vocal line is in bass clef. The lyrics are: "I have climb'd o'er the cheerless mountain-peaks to thy". The piano accompaniment is in treble and bass clefs. The tempo is 'Allegro' and the key signature is three flats.

Musical score for The High Priest's second vocal line. The vocal line is in bass clef. The lyrics are: "side; 'Mid dan-gers I was fear-less; Dagon serv'd as my guide." The piano accompaniment is in treble and bass clefs. The tempo is 'Allegro' and the key signature is three flats. There are triplets in the vocal line. The piano part ends with a *pp* marking.

Delilah.

Musical score for Delilah's vocal line. The vocal line is in treble clef. The lyrics are: "I greet you worthy mas - ter! A welcome face you show; honor'd e'er as priest and". The piano accompaniment is in treble and bass clefs. The tempo is 'Allegro' and the key signature is three flats. The piano part features a *p* marking.

The High Priest.

A

pas-tor! Our dis-

B Andante con moto. (♩ = 88.)

as - ter you know:-

Desperate slaves with - out pit - y Rose against their

Lords! They sack the help-less cit - y: None re-sist - ed their

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

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

f tore them! Like sheep they be - came!

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

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

viel A vow hath bound him ev - - - er:

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

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

G Delilah. (bitterly.)

I know his courage dares you

dim. *p*

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

bears you, As the chief of your race!

The High Priest.

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

p. cresc.

Detailed description: This block contains the first system of the musical score. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are 'With-in thine arms one day His might vanisht a -'. The piano part includes a 'cresc.' marking.

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

cresc.

Detailed description: This block contains the second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'way: But since then he en - deavors To for - get thee a - gain!'. A dynamic marking of 'cresc.' is present. A section marker 'D' is placed above the vocal line.

Allegro.

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

f

Detailed description: This block contains the third system of the musical score. The tempo is marked 'Allegro.'. The lyrics are ''Tis said in shame - ful fash - ion His Del - i - lah he scouts;'. The piano part begins with a forte 'f' dynamic.

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

mf *p*

Detailed description: This block contains the fourth system of the musical score. The lyrics are 'He makes sport of his pas - sion And all its joy he'. The piano part features dynamics of 'mf' and 'p'. The key signature changes to three flats (B-flat, E-flat, and A-flat), and the time signature changes to 3/4.

Andante con moto.

E *dolce.* Delilah.

doubts! Al - tho' his brothers warn him, And he

p

Detailed description: This block contains the fifth system of the musical score. The tempo is marked 'Andante con moto.'. A section marker 'E' is placed above the vocal line. The lyrics are 'doubts! Al - tho' his brothers warn him, And he'. The piano part includes a 'p' dynamic and a 'dolce.' marking.

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

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

cresc. *pp*

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

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

dolce. *pp*

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

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

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

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

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

(♩ = ♩)

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

Più lento. (♩ = 72.)

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

Delilah. (calmly.)

guer - don! Do I care for thy prom - ist

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

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

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

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

a tempo. hor him! *accel.*

The High Priest.
Allegro.

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

words my heart with pleasure trem- - bles!

Moderato.

p

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

pp

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

Più lento. (♩ = 72.)

p

Delilah.

p

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

sought for the key to the strength of the man!

f

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

p

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

f

cresc.
Thrice, hath he foil'd my plan, dis - ap - point - ed my hope!

p

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

f

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

dim. *p*

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

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

poco a poco cresc.

poco a poco cresc.

hast - end a-way

H

From my sweet - est em-brac - es

to engage in the fray!

f

But to-day, have no

f

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

dim.

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano or alto register, with lyrics 'fear! my might will o-ver awe him! Pale grew his face once'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands. A dynamic marking of *dim.* (diminuendo) is placed above the piano part in the second measure.

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

p *m. g.*

Detailed description: This system contains the next two measures. The vocal line continues with 'stern: He shook, when last I saw him! So I know that our'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is placed below the piano part in the first measure, and *m. g.* (marcato) is placed above the piano part in the second measure.

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

Detailed description: This system contains the next two measures. The vocal line continues with 'foe his friends once more will spurn: He will yearn for my'. The piano accompaniment continues with the same rhythmic pattern.

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

molto espress.

Detailed description: This system contains the final two measures. The vocal line concludes with 'love; we shall see him re - turn. This vic - try shall be'. The piano accompaniment concludes with a series of chords. A dynamic marking of *molto espress.* (molto espressivo) is placed above the piano part in the second measure.

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

pp

me: my tears shall de - feat him!

rit.

f a tempo.

The High Priest. **K** *f*

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

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

fp

Allegro moderato. (♩ = 76.)

Delilah. *f*

hand! That

p cresc. *fp*

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

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

The High Priest.

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

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

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

L**Delilah.**

101

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

p

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

The High Priest.

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

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

fp

Thy hand the

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

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

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

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

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

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

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

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

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

cresc. *f* *fp*

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

fp

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

M

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

fp *fp*

Ah!

feet, meek - ly cower!

cresc. *fp*

Let him here be - fore his foe cower!

Let him here be - fore his foe cower!

dim.

senza rall.

We two shall strike - the blow: Death to our

We two shall strike - the blow: Death to our

p *f* *p*

might - y foe! Death!

might - y foe! Death!

p

Death! Death! Death — to

Death! Death! Death — to

cresc.

f

Detailed description: This system contains the first two systems of a musical score. The top system features two vocal staves with lyrics: "Death! Death! Death — to". The bottom system features a grand staff with piano accompaniment. The piano part includes dynamic markings *cresc.* and *f*. The key signature has two flats, and the time signature is common time.

our might - - y foe!

our might - - y foe!

Detailed description: This system contains the third and fourth systems of the musical score. The top system features two vocal staves with lyrics: "our might - - y foe!". The bottom system features a grand staff with piano accompaniment. The piano part includes dynamic markings *f* and *ff*. The key signature has two flats, and the time signature is common time.

Detailed description: This system contains the fifth system of the musical score, which is a grand staff with piano accompaniment. The piano part includes dynamic markings *f* and *ff*. The key signature has two flats, and the time signature is common time.

dim.

Detailed description: This system contains the sixth system of the musical score, which is a grand staff with piano accompaniment. The piano part includes a dynamic marking *dim.*. The key signature has two flats, and the time signature is common time.

Delilah.

Recit.
The High Priest.

He will come!
Se l'attendis!

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

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

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

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

N Moderato assai. (♩ = 69.)

sides that force which none can meas - - ure.

(Exit.)

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

First system of piano introduction. Treble clef, bass clef. Key signature: one flat. The music features a mix of eighth and sixteenth notes in both hands, with some chords in the treble.

Second system of piano introduction. Treble clef, bass clef. Key signature: one flat. The music continues with similar rhythmic patterns. A dynamic marking of *mf* is present in the second half of the system.

Third system of piano introduction. Treble clef, bass clef. Key signature: one flat. The treble part consists of sustained chords. Dynamic markings include *p*, *mf*, *p*, and *dim.*

Vocal entry and piano accompaniment. The vocal line begins with the word "Delilah." followed by the lyrics "Ah! can it be? And have I". The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. Dynamic markings include *p* and *pp*.

Vocal line and piano accompaniment. The vocal line continues with the lyrics "lost" and "the L'a-". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *pp*.

sway that I held O'er my

The first system of the musical score. The vocal line (treble clef) contains the lyrics "sway that I held O'er my". The piano accompaniment consists of a right-hand part with a flowing sixteenth-note melody and a left-hand part with a steady bass line.

lov - er?

The second system of the musical score. The vocal line (treble clef) contains the lyrics "lov - er?". The piano accompaniment continues with a similar texture, featuring a right-hand melody and a left-hand bass line.

The Sea

cresc.

The third system of the musical score. The vocal line (treble clef) contains the lyrics "The Sea". The piano accompaniment features a right-hand melody and a left-hand bass line. A dynamic marking of *cresc.* (crescendo) is present.

night is dark, with - out a

decresc.

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "night is dark, with - out a". The piano accompaniment continues with a right-hand melody and a left-hand bass line. A dynamic marking of *decresc.* (decrescendo) is present.

ray.

The fifth system of the musical score. The vocal line (treble clef) contains the lyrics "ray.". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Piano accompaniment for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Delilah.

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "If he seek me now how dis -". The piano accompaniment continues with a similar texture to the first system.

cov - er?

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "cov - er?". The piano accompaniment features a more active bass line with sixteenth-note patterns.

Delilah.

Vocal line and piano accompaniment for the fourth system. The vocal line includes the letter "A". The piano accompaniment features a treble staff with a melodic line and a bass staff with a sustained chord and a *cresc.* marking.

las!

pp

This system contains the first two staves of music. The top staff is a vocal line starting with a whole rest followed by a half note. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line. The dynamic marking *pp* is placed below the piano part.

The mo - ments

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "The mo - ments". The piano accompaniment continues with similar textures. The dynamic marking *pp* is not explicitly repeated but is implied from the previous system.

pass!

dim.

This system contains the fifth and sixth staves of music. The vocal line is silent, indicated by a whole rest. The piano accompaniment features a more active right-hand part. The dynamic marking *dim.* is placed below the piano part.

This system contains the seventh and eighth staves of music. The piano accompaniment continues with a consistent melodic and harmonic texture.

pp

rit.

This system contains the ninth and tenth staves of music. The piano accompaniment concludes with a final cadence. The dynamic marking *pp* is placed below the piano part, and *rit.* is placed above the piano part.

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

Scene III.

Allegro agitato.

Delilah. _____

Samson. _____

Allegro agitato. (♩ = 160.)

Piano. *pp*

cresc.

(Distant flashes of lightning.)

f *dim.*

p

Samson.

Once a - gain to this place My erring feet draw

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

pp

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

cresc. *p*

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

cresc.

here! Ere she by stealth be-tray me!

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

B Delilah. (glides swiftly up to Samson.)

Più lento.

'Tis thou? 'Tis thou whom I a -

pp

dore! In thine ab - sence I lan - guish. In see - ing thee once

more, for - got are hours of an - guish. Thy face, thy face -

senza rall. *Allegro agitato.*
- is doub - ly wel - come.

Allegro agitato. Ah, cease! that wild dis -

pp sempre.

course! At thy words all my soui is dark - en'd with re - morse!

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

Delilah.

dolce. a tempo.

Ah, Sam - son! my best — be-lov - ed

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

Ist thus that thy love — hath an end, Which

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

Samson.

dolce.

Thou hast been price - less to my heart, —

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

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

dim.
pp

Delilah.

By my side by my side dost thou

p

hath great - er part.

pp
pp

fear some dis - as - ter?

Dost thou doubt if I love thee still? Do I

mf
p

cresc.

not — ful - fill all thy will? Art thou not

mf

dim. **D**

my dear lord and mas - - ter? **Samson.**

A - las! Je -

dim. *pp* *fp*

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

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

dim.

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

pp accel.

No more to joy - -ful love give

cresc.

E Più Allegro. (♩ = 100.)

way. Is - rael's hopes re - vive_ by this

f

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

pp

see our_ chains sure - ly bro - ken!

fp

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

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

espr.

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

F Allegro moderato. (♩ = 144.)

ed?"

f *p*

an'im-porta non evens de-ra le
Delilah.

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

dim. *pp*

sort d'Is-ra-él et sa gloi - re! Pour moi le bon -

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

p espress.

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

appass.

cresc.

When I in thy prom - ise be -

G

f

sp

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

3

3

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

dim.

pp

veins a poi - son blend - ed.

rit.

espress.

Oboe.

rit.

a tempo. cresc.

Samson. *p*

For - bear

p *cresc.*

to rack my soul with woe! I must

f *p* *pp* *cresc.*

marcato.

yield to a law a - bove thee:

cresc. *più cresc.*

Un poco più lento.

Ten - fold my grief when thy tears flow

mf *dim.* *p*

H Allegro. *dolce.*

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

pp *pp*

(Distant flashes of lightning.)

thee!

rit.

Delilah.

Moderato assai. (♩ = 80.) *dolce.*

A god, far more mighty than thine, My

pp

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

I

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

espress.

p

scep - ter sham - eth. Re -

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

pp

mis-tress wilt sev-er Thou'st broke the faith that should a-

bide; I a-lone, re-main constant

più pp

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

ev-er! Thou un-feel-ing!

p

Moderato. (♩ = 80.)

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

p

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

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

(The thunderstorm approaches.)

dolce molto espress. **L**

I strug - gles with my

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

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

dim. *p*

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

pp *Andantino.* (♩ = 66.)

I love — thee!

pp *pp sempre.*

M

una corda.

Ca.

Delilah.
dolciss. e cantabile assai.

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "flower Which the morn's kiss - es wak - en;". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern of chords and arpeggios.

But, that I

espress.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long rest followed by the lyrics "But, that I". The piano accompaniment includes the dynamic marking *espress.* (espressivo).

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "may re-joice, That my tears no more show - er,". The piano accompaniment continues with its complex rhythmic pattern.

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

pp

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "Tell thy love, still un-shak - en!". The piano accompaniment includes the dynamic marking *pp* (pianissimo).

Oh! say thou wilt not now Leave Del -

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

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

Oh! thou dear - est of men.

Ah! _____ to the charms _____ of love _____ sur - ren - der!

pp

Rise _____ with me _____ to its heights _____ of splen - dor!

cresc. senza accel. *più cresc.*

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

f *dim.*

Ah! _____ Rise with me _____ to its heights _____ of splen - dor!

cresc. *p* *pp*

Samson.

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

p *molto espr.* *dim.*

0

Andantino. (♩ = 66.)

thee!

Delilah.

dolce.

As fields of grow - ing corn

In the morn bend and sway,

When the light zeph - yr ris - - es;

E'en so my heart for - lorn

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "E'en so my heart for - lorn". The piano accompaniment features a complex rhythmic pattern in the right hand, with many beamed sixteenth notes, and a simpler bass line in the left hand.

Is thrill'd by passion's play.

The second system continues the vocal line and piano accompaniment. The lyrics are "Is thrill'd by passion's play.". The piano accompaniment maintains the same complex rhythmic texture in the right hand.

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

The third system continues the vocal line and piano accompaniment. The lyrics are "At thy voic - e's sweet sur - pris - es.". The piano accompaniment continues with its characteristic rhythmic complexity.

Less

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "Less". The piano accompaniment features a more active bass line in the left hand, with many beamed eighth notes. The system ends with a dynamic marking of *mf* (mezzo-forte).

poco animato.

rap - id is the dart In its

poco animato.

sf

death - deal - ing flight Than I

rf

spring _____ to de - light? _____ To my

sf

string.

place on thy heart!

string.

cresc. > *mf rit.*

To my place on thy heart!

P Un poco più lento.

dolce.

Ah! to Love's de -

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

Samson. *dolce.*

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

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

cresc. *p*

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

più cresc.

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

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

The first system of music features a vocal line and a piano accompaniment. The vocal line has two staves with lyrics. The piano accompaniment has two staves. Dynamics include *più cresc.*, *cresc.*, and *più cresc.*.

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

ress - es.

The second system continues the vocal and piano parts. The vocal line has two staves with lyrics. The piano accompaniment has two staves. Dynamics include *f* and *dim.*.

Q Samson.

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

p molto espr. *dim.* *pp*

The third system begins with a tempo change marked **Q**. It features a vocal line and a piano accompaniment. The vocal line has two staves with lyrics. The piano accompaniment has two staves. Dynamics include *p molto espr.*, *dim.*, and *pp*.

(Flashes of lightning) (Violent crash of thunder.)

thee!

Un poco più animato.

cresc. *ff dim.* *p*

The fourth system features a vocal line and a piano accompaniment. The vocal line has two staves with lyrics. The piano accompaniment has two staves. Dynamics include *cresc.*, *ff dim.*, and *p*.

Delilah.

But! no, the dream, is o'er!

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

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

Samson.

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

cresc.

get - ful of God and my vow!

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

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

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

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

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

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

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

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

S

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

Samson.

Del-i - lah! What dost thou de-sire!

marcato.

Let not thy dis - trust rouse mine

T

Delilah.

ire! If still I have power left to

senza accel. *dolce.*

dolciss.

move thee, Where - by _____ in the past _____ I was blest, —

This hour I would put it to test:— Firm

trust in me _____ would now be - hoove thee! **Samson.** A -

cresc. *mf* *dim.*

U
(Lightning and thunder coming nearer and nearer.)

las! the chain which I must

pp

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

cresc.

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

cresc.

Samson.
suage the pain I bear! Thy power is vain! vain thine an-

noy - - - - - ance.

(Lightning, without thunder.)
senza accel.

cresc. *f* *senza accel.*

V

Delilah.

f Yeal my power is vain, Be -

cause thy love is bound - - ed!

My de - sire to dis - dain,

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

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

fp *f*

tone, Charges of la - tent trea - son!

X

X

f With a

f *f*

heart in de-spair, Too im -

p *f*

mense to be spok - en, I

p *f*

raise _____ to God my pray'r In a

p *f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (two flats) with lyrics 'raise _____ to God my pray'r In a'. The piano accompaniment consists of two staves. The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar pattern. Dynamics include piano (*p*) and forte (*f*).

Delilah.

For him have I display'd

voice, sad and bro - ken!

p *fp*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with lyrics 'For him have I display'd' and 'voice, sad and bro - ken!'. The piano accompaniment continues with similar patterns. Dynamics include piano (*p*) and fortissimo (*fp*).

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

cresc. *fp*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with lyrics 'all my beauty's dec-or-a-tion! And how am I re-paid?'. The piano accompaniment includes a crescendo (*cresc.*) and fortissimo (*fp*) section. A triplet of eighth notes is marked with a '3' above it.

Samson.

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

cresc. *f*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with lyrics 'What for me but lam-en-ta-tion? All powerful'. The piano accompaniment includes a crescendo (*cresc.*) and forte (*f*) section.

Delilah.

Y

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

fp

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

cresc. *fp*

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

cresc. *f* *p*

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

f *p* *mf*

Più Allegro.

vow that thou hast tak - en!

(Lightning, without thunder.)



Samson.

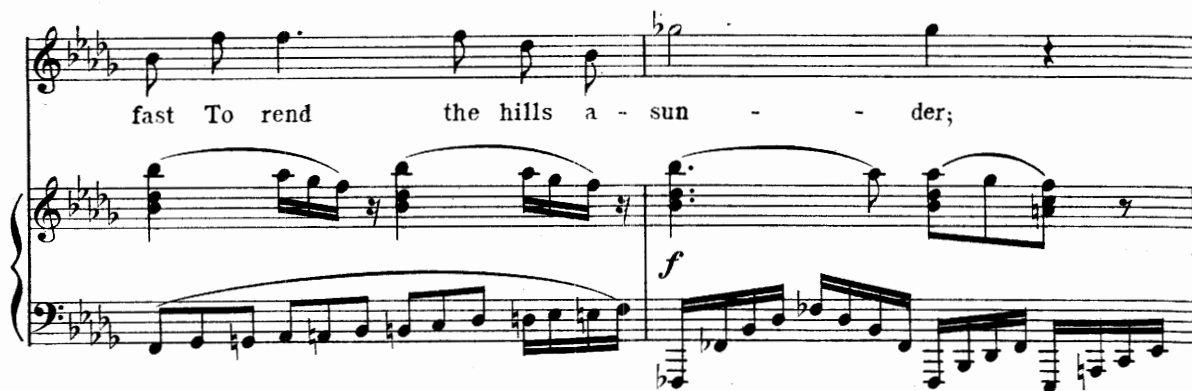
The storm is ris - ing

p cresc.



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

f



And the Lord's wrath will

p cresc.



Poco a poco più Allegro.

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

Delilah.

I fear not by thy side: Come!

Samson. Delilah. Samson.

Nay! Come! Say no more!

Delilah.

Samson.

At his wrath, cast de -
Vain is my self - re - liance!

Samson.
Molto Allegro.

fi - ance! 'Tis the voice of my

Delilah. *ad lib.*
God! Cow - ard! You love-less

(Thunder and lightning.)

Più mosso.

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

(Delilah runs toward her dwelling: the storm breaks in all its fury; Samson, raising his arms to

heaven, seems to call upon God. Then he springs in pursuit of Delilah, hesitates, and, finally, enters the dwelling.)

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

and softly approach Delilah's dwelling.)

pp

First system of a piano score. The right hand features a complex, arpeggiated texture with many accidentals, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *pp*.

pp poco a poco più

Second system of the piano score. The right hand continues with the arpeggiated texture, including a sixteenth-note run. The left hand accompaniment changes to a dotted eighth-note pattern. The dynamic marking is *pp*, and the instruction *poco a poco più* is present.

animato.

Third system of the piano score. The right hand has a more active, eighth-note melody. The left hand accompaniment consists of eighth notes. The instruction *animato.* is written above the staff.

sf Ac poco a poco cresc.

Fourth system of the piano score. The right hand features a triplet of eighth notes. The left hand accompaniment is a steady eighth-note pattern. The dynamic marking is *sf*, and the instruction *Ac* (Accelerando) is written above the staff. The instruction *poco a poco cresc.* is written below the staff.

sf

Fifth system of the piano score. The right hand continues with the triplet eighth-note pattern. The left hand accompaniment is a steady eighth-note pattern. The dynamic marking is *sf*.

Musical score for the first system. The piano part consists of two staves (treble and bass clef) with a key signature of three flats and a 2/4 time signature. The melody is in the right hand, starting with a series of eighth notes. The bass line provides harmonic support. A dynamic marking of *f* is present. A trumpet part is indicated by the label "Tromp." and begins in the third measure.

Musical score for the second system, marked **Ad**. The piano part continues with a more rhythmic and accented feel. The dynamic marking is *sempre f e stacc.* and *marcato.* The bass line features a prominent eighth-note pattern.

Musical score for the third system. The piano part continues with a more rhythmic and accented feel. The dynamic marking is *sf*. The bass line features a prominent eighth-note pattern.

Musical score for the fourth system. The piano part continues with a more rhythmic and accented feel. The dynamic marking is *sf*. The bass line features a prominent eighth-note pattern. The system includes sixteenth-note passages in both hands, with a sixteenth-note figure in the right hand.

Musical score for the fifth system. The system includes vocal lines and piano accompaniment. The piano part consists of two staves (treble and bass clef) with a key signature of three flats and a 2/4 time signature. The melody is in the right hand, starting with a series of eighth notes. The bass line provides harmonic support. A dynamic marking of *ff* is present. A vocal line is indicated by the label "Delilah." and "Your". The system includes a "Tremendous crash of thunder. Delilah appearing on the terrace." and a dynamic marking of *dim.* and *p*. The system includes a sixteenth-note figure in the right hand.

Samson.

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

Molto Allegro. (quasi presto.)

p molto cresc.

(The soldiers rush into the house.)

ff

(Curtain falls.)

Act III.

First Tableau.

A prison at Gaza.

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

Scene I.

Andante.

Samson.

SOPRANOS.

C'ALTOS.

TENORS.

BASSES.

PIANO.

Andante. (♩ = 76.)

A

Curtain rises.

B Samson.

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

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

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

C

espress. R.H.

espress.

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

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

fp

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

f

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

TENORS.

BASSES.

D

p Sam - son.

p Sam - son, What to

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

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

us doth it tok - - - en?

E Samson.

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

fp

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

fp *cresc.*

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

dim. *p* *fp*

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

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

f

F Poco animato.

SOPRANOS.

C'ALTOS.

f TENORS.

BASSES.

f God meant thou should'st

God meant thou should'st take the com -

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

F

p

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

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

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

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

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

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

G Samson.

sf
senza rall.
Brothers! your com-

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

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

G
fp

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

fp *fp*

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

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

p *sf*

H Poco più animato.

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

f

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

f

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

f

H Poco più animato.

cresc.

f

— Thine Is - ra - el spare!—

ff

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

ff

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

ff

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

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

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

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

Let them e - scape! Let them not die!

pp Why thy
pp
Samson! What to us doth it

pp

vow to God hast thou broken?

to - - - ken?

pp

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

L

Allegro. (♩ = 152.)

First system of the piano score. The right hand plays a melodic line with eighth notes, starting with a piano (*p*) dynamic and gradually increasing to a crescendo (*cresc.*). The left hand provides a rhythmic accompaniment with eighth notes.

Second system of the piano score. The right hand features a melodic line with a forte (*f*) dynamic. The left hand continues with a rhythmic accompaniment. The system concludes with a fermata over the final notes.

Third system of the piano score. The right hand has a melodic line with a decrescendo (*dim.*) dynamic. The left hand continues with a rhythmic accompaniment. The system concludes with a fermata over the final notes.

Fourth system of the piano score. The right hand features a melodic line with a piano (*p*) dynamic. The left hand continues with a rhythmic accompaniment.

Fifth system of the piano score. The right hand features a melodic line with a piano (*p*) dynamic. The left hand continues with a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of two measures of piano accompaniment with a complex, rhythmic texture.

Second system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music consists of two measures of piano accompaniment. The word *cresc.* is written in the bass staff.

Third system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music consists of two measures of piano accompaniment.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music consists of two measures of piano accompaniment. The word *f* is written in the bass staff.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music consists of two measures of piano accompaniment. The word *dim.* is written in the bass staff.

Second Tableau.

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

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

Scene II.

Il doppio più Lento.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

Chorus.

Il doppio più Lento.

PIANO.

p

The musical score consists of five vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The tempo marking is 'Il doppio più Lento.' The vocal parts are currently silent, indicated by horizontal lines. The piano part begins with a piano (*p*) dynamic and features a series of chords and arpeggiated figures. The score is divided into two systems, with the piano part continuing in the second system.

Allegretto.

Chorus of the Philistines.

A dolce.
 Dawn now on the hill-tops heralds the day:
div.
dolce.
 Dawn now on the hill-tops heralds the day:

A Allegretto. (♩ = 76.)

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

Let us rev - el_ still, and_ de - spite its warn - ing_ Love till the
 Let us rev - el still, and_ de - spite its warn - ing_ Love till the

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

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

lone makes us bright and gay. The breeze of the

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

div.

B

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

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

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

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

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

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

The score consists of two systems. The first system has four staves: two vocal staves (Soprano and Alto) and two piano staves. The second system also has four staves: two vocal staves and two piano staves. The piano accompaniment includes arpeggiated chords and sustained notes. The lyrics are printed below the vocal staves.

height, and each tree-top ten- - - der, And each tree-top ten -

height, and each tree-top ten- - - der, And each tree-top ten -

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "height, and each tree-top ten- - - der, And each tree-top ten -". The bottom two staves are piano accompaniment in bass clef, with the right hand playing chords and the left hand playing a bass line.

- - - - - der.

- - - - - der.

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 lyrics are: "- - - - - der." and "- - - - - der." The bottom two staves are piano accompaniment in bass clef. A large 'C' time signature is placed above the first staff of this system. The piano part features a complex, flowing accompaniment with many beamed notes.

DANCE.
(Ballet.)

Recitativo. (*ad lib.*)

Piano.

f *dim.*

Allegro moderato. ($\text{♩} = 120$.)

p

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 various articulations and dynamics.

Third system of musical notation, including the dynamic marking *cresc.* (crescendo) in the bass staff. The music continues with intricate melodic and harmonic patterns.

Fourth system of musical notation, featuring a section marked *f* (forte) and a section marked *p* (piano). It includes a triplet of eighth notes in the treble staff and a section labeled 'A'.

Fifth system of musical notation, primarily in the bass clef, showing a rhythmic accompaniment with chords and moving lines.

First system of musical notation. The right hand (treble clef) plays a sequence of chords and dyads, while the left hand (bass clef) plays a steady eighth-note accompaniment. A *cresc.* marking is present above the right hand.

Second system of musical notation, continuing the piece with similar textures in both hands.

Third system of musical notation. The right hand features chords with slurs, and the left hand has a more active line with accents. A *f* (forte) dynamic marking is present.

Fourth system of musical notation, showing further development of the harmonic and rhythmic material.

Fifth system of musical notation, continuing the melodic and harmonic progression.

Sixth system of musical notation, the final system on this page, concluding the piece.

The first system of music consists of two staves. The treble staff contains a series of chords, many of which are beamed together and have a slur above them. The bass staff features a rhythmic pattern of eighth notes, with some notes beamed together and a slur above them.

The second system continues the musical piece. The treble staff has an 8-measure rest indicated by a dashed line and the number '8'. The bass staff continues with its rhythmic pattern, including some chords with slurs.

The third system shows the treble staff with an 8-measure rest and a melodic line starting with a forte (*ff*) dynamic marking. The bass staff continues with its rhythmic accompaniment.

The fourth system features a forte (*ff*) dynamic marking in the bass staff. The treble staff includes a triplet of notes. The bass staff continues with its rhythmic pattern.

The fifth system continues the musical piece. The treble staff features a triplet of notes. The bass staff continues with its rhythmic accompaniment.

The sixth system concludes the piece. The treble staff features a triplet of notes. The bass staff continues with its rhythmic accompaniment. The piece ends with a *dim.* (diminuendo) dynamic marking.

B

First system of musical notation. The right hand (treble clef) features a melodic line with a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The dynamic marking *p legg.* is present.

Second system of musical notation. The right hand has a melodic phrase starting with a dynamic marking *p* and the instruction *con malinconia.* The left hand continues with the eighth-note accompaniment.

Third system of musical notation. The right hand continues the melodic line with various articulations. The left hand maintains the eighth-note accompaniment.

Fourth system of musical notation. The right hand features a melodic phrase with a dynamic marking *p*. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation. The right hand continues the melodic line with various articulations. The left hand maintains the eighth-note accompaniment.

Sixth system of musical notation. The right hand features a melodic phrase with a dynamic marking *sempre. p*. The left hand continues with the eighth-note accompaniment.

First system of musical notation. Treble clef, bass clef, and a key signature of one flat. The system contains five measures. The first measure has a slur over the treble staff. The second measure has a 'v' above the treble staff. The fourth measure has a 'v' above the treble staff. The fifth measure has a slur over the treble staff.

Second system of musical notation. Treble clef, bass clef, and a key signature of one flat. The system contains five measures. The first measure has a slur over the treble staff. The second measure has a slur over the treble staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the treble staff. The fifth measure has a 'v' above the treble staff and a slur over the treble staff.

Third system of musical notation. Treble clef, bass clef, and a key signature of one flat. The system contains five measures. The first measure has a slur over the treble staff. The second measure has a slur over the treble staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the treble staff. The fifth measure has a slur over the treble staff. A 'v' is placed above the treble staff between the second and third measures.

Fourth system of musical notation. Treble clef, bass clef, and a key signature of one flat. The system contains five measures. The first measure has a 'C' above the treble staff and a 'p' below the treble staff. The first measure has a slur over the treble staff. The second measure has a slur over the treble staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the treble staff. The fifth measure has a slur over the treble staff.

Fifth system of musical notation. Treble clef, bass clef, and a key signature of one flat. The system contains five measures. The first measure has a slur over the treble staff. The second measure has a slur over the treble staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the treble staff. The fifth measure has a slur over the treble staff.

Sixth system of musical notation. Treble clef, bass clef, and a key signature of one flat. The system contains five measures. The first measure has a slur over the treble staff. The second measure has a slur over the treble staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the treble staff. The fifth measure has a slur over the treble staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. It features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with some grace notes, while the bass staff provides a steady accompaniment.

Third system of musical notation. The melodic line in the treble staff continues with similar rhythmic patterns and grace notes. The bass staff accompaniment remains consistent.

Fourth system of musical notation. The piece continues with the same melodic and harmonic textures. The bass staff shows some chromatic movement in the accompaniment.

Fifth system of musical notation. A dynamic marking *p cresc.* appears in the bass staff. A section marker **D** is placed above the treble staff in the final measure of this system.

Sixth system of musical notation, the final system on the page. It concludes the piece with a melodic phrase in the treble and a final accompaniment in the bass.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note chords and slurs. The bass clef staff contains a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. A dynamic marking of *ff* (fortissimo) is placed in the fourth measure.

Third system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues the accompaniment. A dynamic marking of *dim.* (diminuendo) is placed in the second measure.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues the accompaniment. A dynamic marking of *p* (piano) is placed in the fourth measure.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues the accompaniment.

First system of a piano piece. The right hand features a melodic line with eighth-note patterns and a long, sustained note. The left hand provides a steady accompaniment with eighth notes.

Second system of the piano piece. The right hand continues with eighth-note patterns. The left hand has a *rit.* (ritardando) marking. The system concludes with a double bar line.

Third system of the piano piece. The right hand features a melodic line with eighth notes. The left hand has a *cantabile.* marking. The system ends with a double bar line.

doppio più Lento (♩ come ♩)

H

Fourth system, marked **H** for *Andante*. The tempo is *doppio più Lento* (twice slower), with a note value of a half note. The right hand has a *p* (piano) dynamic. The left hand has a *m.d. m.g.* (middle and grand staff) marking. The system ends with a double bar line.

Fifth system of the piano piece. The right hand has a *m.d. m.g.* marking. The left hand has a *sf* (sforzando) marking. The system ends with a double bar line.

First system of musical notation. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The left hand has a simpler accompaniment. Dynamics are marked *m.d.* and *m.g.* in both hands.

Second system of musical notation. The right hand continues with the complex rhythmic pattern. The left hand accompaniment remains consistent. Dynamics are *m.d.* and *m.g.*.

Third system of musical notation. The right hand continues with the complex rhythmic pattern. The left hand accompaniment remains consistent. Dynamics are marked *m.d.* and *m.g.* with *sf* in the left hand and *p* in the right hand.

Fourth system of musical notation. The right hand continues with the complex rhythmic pattern. The left hand accompaniment remains consistent. Dynamics are marked *m.d.* and *m.g.* with *mf* in the left hand and *p* in the right hand.

Fifth system of musical notation. The right hand continues with the complex rhythmic pattern. The left hand accompaniment remains consistent. Dynamics are marked *m.d.* and *m.g.* with *sf* in both hands. A section marked *E* begins in the right hand, and a section marked *8* begins in the left hand.

First system of musical notation. The upper staff features a complex rhythmic pattern with sixteenth notes and a dynamic marking of *f*. A dashed box labeled *s* encompasses a portion of this pattern. The lower staff contains a melodic line with a dynamic marking of *f* and a *m.g.* (mezzo-glorioso) marking. The key signature has one sharp (F#).

Second system of musical notation. The upper staff begins with a *dim.* (diminuendo) marking. The lower staff includes dynamic markings of *m.d.* (mezzo-dolce), *p* (piano), and *m.g.* (mezzo-glorioso). The key signature has one sharp (F#).

Third system of musical notation. The upper staff features a *m.g.* (mezzo-glorioso) marking. The lower staff includes *dim.* (diminuendo) and *m.g.* (mezzo-glorioso) markings. A triplet of eighth notes is marked with a '3' and a slur. The system concludes with a double bar line and a 2/4 time signature change.

Tempo I.

Fourth system of musical notation, starting with a *pp* (pianissimo) marking. The upper staff has a dynamic marking of *p* (piano) at the end. The lower staff features a melodic line with a dynamic marking of *p* (piano) at the end. The key signature has one sharp (F#).

Fifth system of musical notation. The upper staff begins with a *p* (piano) marking. The lower staff features a melodic line with a dynamic marking of *p* (piano) at the end. The key signature has one sharp (F#).

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes, primarily in the lower register.

The second system continues the piece. It features a dynamic marking of **F** (Fortissimo) above the staff. The lower staff has a dynamic marking of *pp* (pianissimo) below it. The music includes a variety of rhythmic patterns and chordal textures.

The third system shows a continuation of the bass line with complex chordal structures. The upper staff has some rests, while the lower staff is filled with rhythmic accompaniment.

The fourth system includes dynamic markings of *p* (piano) and *cresc.* (crescendo). The music features a steady bass line with chords in the upper staff.

The fifth system concludes the page with a dynamic marking of **f** (fortissimo). The music features a final melodic flourish in the upper staff and a rhythmic accompaniment in the lower staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of chords with slurs and accents. The bass staff contains a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

Second system of musical notation, continuing the piece. The treble staff shows chords with slurs and accents. The bass staff continues the rhythmic pattern with slurs and accents.

Third system of musical notation. The treble staff features chords with slurs and accents. The bass staff continues the rhythmic pattern with slurs and accents.

Fourth system of musical notation, marked *ff* (fortissimo). The treble staff contains a melodic line with slurs and accents. The bass staff features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

Fifth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, some with accents, and includes a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes, also featuring accents.

The second system continues the piece. The treble staff features a triplet of eighth notes. The bass staff has a change in clef to treble clef for a few measures before returning to bass clef. There are various musical markings such as accents and slurs throughout.

The third system shows a series of chords in the treble staff, many with accents. The bass staff has a more active melodic line with eighth notes and slurs.

The fourth system features a melodic phrase in the treble staff with a dashed line indicating a continuation or repeat. The bass staff has a steady accompaniment of eighth notes.

The fifth system concludes the piece with a melodic phrase in the treble staff, marked with a dashed line and a repeat sign. The bass staff continues with its accompaniment.

G

Poco a poco più animato.

8 *ff*
sempre ff

The first system of music features a treble and bass clef. The treble clef has a fermata over a group of notes, with a dashed line extending to the right. The bass clef has a series of chords. Dynamic markings include *ff* and *sempre ff*.

The second system continues the musical piece with treble and bass clefs. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment.

The third system continues the musical piece with treble and bass clefs. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment.

The fourth system continues the musical piece with treble and bass clefs. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment.

The fifth system continues the musical piece with treble and bass clefs. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment.

The sixth system continues the musical piece with treble and bass clefs. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The right hand plays chords with slurs, and the left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *mf* and *f*, and a *V* marking above a slur in the right hand.

Third system of musical notation, showing further development of the melody and accompaniment. It features a *V* marking above a slur in the right hand.

Fourth system of musical notation, with a *V* marking above a slur in the right hand. The bass line continues with chords and eighth notes.

Fifth system of musical notation, featuring a series of chords in the right hand marked with *R* and *♯* symbols, and a *b* symbol in the final measure. The left hand continues with a steady accompaniment.

Sixth system of musical notation, concluding the piece. It features a series of chords in the right hand marked with *R* and *♯* symbols, and a *b* symbol in the final measure. The left hand continues with a steady accompaniment.

(Samson, led by a child.)

Scene III.

Maestoso assai. (♩ = 50.)

Allegro non troppo. (♩ = 108.)

The high Priest.

All hail!

All hail! the judge of Is - ra -

el! . Who by his presence here makes our rite doubly splend - id!

Let him be by thy hands fair Del - i - lah, at -

tend - ed. Fill high for thy

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "tend - ed." followed by a rest, then "Fill high for thy". The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

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

The second system continues the vocal line with the lyrics "love the hy-dro - mel! Now let him drain the beak - er with songs for thy". The piano accompaniment maintains its rhythmic pattern while providing harmonic support for the vocal melody.

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

The third system features the lyrics "prais - es, And vaunt thy power in swell - ing phras -". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The vocal line has a long note at the end of the phrase.

B

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

The chorus section, marked with a bold **B**, begins with the lyrics "es!" and "Chorus.". It features multiple vocal lines. The first line has "Sam - son! in thy" with a *p* dynamic. The second line has "Sam - son!". The third line has "Sam - son!". The piano accompaniment is sparse, consisting of a few notes in the left hand.

B

Sam - son! in thy pleasure we share!

The final section, also marked with a bold **B**, features the lyrics "Sam - son! in thy pleasure we share!". The piano accompaniment is a dense, rhythmic pattern of eighth notes, marked with *simile.* (simile).

pleas-ure we share! *cresc.* Sam-son!

cresc. Sam-son!

We praise Del-i - lah, thy fair mist-ress! *cresc.*

We praise Del-i - lah, thy fair

cresc.

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

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

mistress!

C Andantino.

Samson (aside.)

Dead - ly sad - ness fill - eth my soul,

tress.

tress.

C Andantino. (♩ = 80.)

f *dim.*

Lord be - fore Thee hum - bly I bow me, O by thy will di -

vine al - low me To gain at last life's destin'd

Delilah (approaching Samson with a wine-cup in her hand.)

D Allegro. (♩ = 132.)

goal! By — my hand, Love, be thou

p legg. *dolce.* *rit.*

led! Let — me show thee where thy feet may

a tempo. *rit.*

tread. Down the long and shad - y al - ley,

a tempo. *pp*

Lead - ing to th'en - chant - ed val - ley, Where oft - en we

us - ed to meet, En - joy - ing hours heav'n - ly sweet!

E
Thou had'st to climb crag - gy mount - ains,

To make thy way to thy bride;

Where by the mur - mur - ing fount - ains, Thou wert in

bliss by my side, Tell me now thy

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "bliss by my side, Tell me now thy". The piano accompaniment includes dynamic markings such as *sf* and *p*. The key signature has two sharps (F# and C#), and the time signature is 6/8.

heart still bless - - es All the

The second system continues the vocal line with "heart still bless - - es All the". The piano accompaniment features a *cresc.* marking and a *f dim.* marking. The key signature remains two sharps, and the time signature is 6/8.

warmth of my ca - ress es!

The third system continues the vocal line with "warmth of my ca - ress es!". The piano accompaniment includes a *pp* marking and a *Ca.* marking. The key signature remains two sharps, and the time signature is 6/8.

Thy love well serv'd for my end.

The fourth system continues the vocal line with "Thy love well serv'd for my end.". The piano accompaniment includes *f dim.* and *p* markings. The key signature changes to one sharp (F#), and the time signature is 6/8.

That I my vengeance might fash - ion: Thy vi - tal se - cret I

The fifth system continues the vocal line with "That I my vengeance might fash - ion: Thy vi - tal se - cret I". The piano accompaniment includes a *cresc.* marking. The key signature remains one sharp, and the time signature is 6/8.

gain'd, Work - ing on thy blind - ed pass - ion! By my

love _____ thy soul was lur'd! 'Twas I who have wrought our sal -

va - tion; 'Twas Del - i - - lah's hand as -

sur'd Her God, _____ her ha - tred and her

Più Allegro. (♩ = 96.)

na. - - - - - tion!

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

div.

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

div.

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

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

Andantino.

Samson. (aside.)

Deaf to thy voice, Lord, I re -

f *dim.* *p*

main'd, And, in my guilt-y pas-sion's blind-ness, A -

molto espress.

las! the pur-est love pro-fan'd, In lav-ish-ing on her my

f

Allegro.

kind - ness.

High Priest.

Allegro. (♩ = 160.)

Come

p

now, we beg, sing, Samson, sing! Rehearse, in verse, thy sweet dis -

cours - es, Which thou to her wert wont to bring

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat (B-flat). The lyrics are "cours - es, Which thou to her wert wont to bring". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble.

From thy eag - er love's in - most sour - es! Or let Je - ho - vah show his

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "From thy eag - er love's in - most sour - es! Or let Je - ho - vah show his". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The piano part features a melodic line in the bass and chords in the treble.

pow'r, Light to thy sight - less eyes re - stor - ing: I promise

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "pow'r, Light to thy sight - less eyes re - stor - ing: I promise". The piano accompaniment includes a dynamic marking of *mf*. The piano part features a melodic line in the bass and chords in the treble.

thee, that self - same hour We all will thy God name, a -

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are "thee, that self - same hour We all will thy God name, a -". The piano accompaniment features a melodic line in the bass and chords in the treble.

dor - ing! Ah! He is deaf un - to thy pray'r, This

The fifth system of the musical score continues the vocal line and piano accompaniment. The lyrics are "dor - ing! Ah! He is deaf un - to thy pray'r, This". The piano accompaniment features a melodic line in the bass and chords in the treble.

God thou art vain - ly im - plor - ing! His im - potent wrath I may

poco cresc.

dare, And scorn his thunders id - ly

cresc. *p*

Samson. **F Animato.**

Hear - est thou, O God, from thy roar - ing.

F Animato. (♩ = 84.)

fp

throne How this im-pudent priest de - nies thee! And how his

hate-ful troop de - spise thee! With pride and with in - so-lence

flown! Once a -

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the word "flown!". The piano accompaniment consists of a right-hand part with a five-fingered chord and a left-hand part with a sustained bass note. The key signature has one flat, and the time signature is common time.

gain all thy glo - ry show them!

The second system continues the vocal line with the lyrics "gain all thy glo - ry show them!". The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a left-hand part with sustained chords. The dynamic marking *fp* is present.

Once more let thy mar - vels

The third system shows the vocal line with the lyrics "Once more let thy mar - vels". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

shine! Let thy light and thy might be

The fourth system features the vocal line with the lyrics "shine! Let thy light and thy might be". The piano accompaniment has a more rhythmic and driving quality in the right hand.

mine, That I a -

The fifth system concludes the vocal line with the lyrics "mine, That I a -". The piano accompaniment features a *cresc.* marking and continues with rhythmic patterns.

G

gain. may o - ver - throw them!

Un poco meno mosso.

Ha! ha! ha!

f

f

Un poco meno mosso. (♩-144)

G

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

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

ha! ha! ha! ha! ha! ha! ha! ha! ha! We laugh at thy

f

f

R.H.

stacc.

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

ha! Us, thou canst not af -

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

Us, thou canst not af -

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

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

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

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

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

Ad.

Maestoso. (♩=92.)

High Priest.

f

Come, fair Del-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *ff* and *f*.

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

The second system continues the vocal line with the lyrics "i - lah! give thanks to our God! Je - ho - vah trem - bles at his aw - ful". The piano accompaniment provides harmonic support with chords and a bass line. Dynamics include *p*.

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

The third system continues the vocal line with the lyrics "nod! Con - sult we now what his God - head ad - vis - es,". The piano accompaniment continues with chords and a bass line.

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

The fourth system continues the vocal line with the lyrics "E'en while we bow the sa - cred in - cense ris -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *fp* and *f*.

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

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

H Allegro moderato. (♩ = 112.)

es!

f

mf

Da - gon, be

p

Detailed description: This system contains the first two systems of the musical score. The first system shows the piano accompaniment starting with a forte (*f*) dynamic. The vocal line enters with the word "es!". The second system continues the piano accompaniment and introduces the vocal line with the words "Da - gon, be" at a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic.

mf Delilah.

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

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

Detailed description: This system contains the third and fourth systems of the musical score. It begins with the vocal line for Delilah, marked mezzo-forte (*mf*), singing "Da - gon, be ev - er prais'd! Da - gon, be". The piano accompaniment continues. The vocal line then repeats "ev - er prais'd! Da - gon, be ev - er prais'd!".

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

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

Detailed description: This system contains the fifth and sixth systems of the musical score. The vocal line continues with "ev - er prais'd! He, my weak arm hath aid - ed, And my". The piano accompaniment provides accompaniment for the vocal line. The vocal line then continues with "He, thy weak arm hath aid - ed, And thy faint heart he rais'd when our".

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

last — hope had faded. O thou,

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The vocal line begins with the lyrics "faint heart he rais'd when our last — hope had faded." The piano accompaniment includes trills (tr) in the right hand.

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

rul - er o - ver the world, Thou who all the stars cre -

The second system continues the musical score. The vocal line lyrics are "O thou, ruler o - ver the world, Thou who" and "rul - er o - ver the world, Thou who all the stars cre -". The piano accompaniment continues with similar rhythmic patterns and trills.

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

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

The third system concludes the musical score on this page. The vocal line lyrics are "all the stars cre - a - test; Be all thy foes to ru - in" and "a - test; Be all thy foes to ru - in hurl'd A - mid might-y". The piano accompaniment features more complex rhythmic figures and trills.

I

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

Gods — thou art — great - - - est.

Chorus.

p

Thy blessing scat - ter, With

Thy blessing scat - ter, With

I

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

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

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

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

The first system of music features two vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has four sharps (F#, C#, G#, D#). The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

Delilah.

Ac - cept, O Lord sub - lime,

High Priest.

Ac - cept, O

The second system of music includes two vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano part is in bass clef. The key signature remains four sharps. The piano accompaniment features a dynamic marking of *f* (forte) followed by *dim.* (diminuendo) and *p* (piano). The piano part has a complex texture with many sixteenth notes.

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

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

The third system of music continues the vocal and piano parts. The vocal parts are in treble and bass clefs. The piano part is in bass clef. The key signature remains four sharps. The piano accompaniment continues with its complex texture of sixteenth notes and includes dynamic markings of *f* and *p*.

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

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

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a high register, with the lyrics 'crime, Take them in ex - pi - a - tion!' and 'For e'en our greatest crime, Take them in ex - pi -'. The piano accompaniment features a complex, rhythmic pattern with many sixteenth and thirty-second notes, and includes a trill (tr) in the right hand.

Re - veal to thy priests' wand'ring

a - tion! Re - veal

f Da - gon, we praise!

f Da - gon, we praise!

The second system continues the vocal and piano parts. The vocal lines have the lyrics 'Re - veal to thy priests' wand'ring a - tion! Re - veal' and 'Da - gon, we praise!'. The piano accompaniment includes a forte (*f*) dynamic marking and continues with its intricate rhythmic texture.

cresc. *fp*

The third system is primarily piano accompaniment. It features a crescendo (*cresc.*) and a fortissimo (*fp*) dynamic marking. The piano part continues with its complex rhythmic patterns and includes trills (tr) in both hands.

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

to thy priests' wand'ring eyes, Who a - lone can be-hold thy -

The fourth system contains the final vocal lines and piano accompaniment. The vocal lines have the lyrics 'eyes, Who a - lone can be-hold thy - glo - ry, All the future's' and 'to thy priests' wand'ring eyes, Who a - lone can be-hold thy -'. The piano accompaniment continues with its complex rhythmic texture.

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

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

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

p **K**

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

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

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

L *con brio.*

con brio. Dagon shows his pow - er,

Dagon shows his pow - er,

f *dim.* *p*

See the new flame tow - er!

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

Burn - ing bright a - mid smouldring

mid smould'ring ash - es,

ash - es,

p Da - gon shows his pow - er

p Da - gon shows his pow - er

See the new flame tow - er!

See the new flame tow - er!

The musical score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody with chords and a left-hand bass line with a steady eighth-note accompaniment. The lyrics are: 'ash - es, Da - gon shows his pow - er See the new flame tow - er!'. The score is divided into two systems, each with five staves. The first system contains the vocal line and piano accompaniment for the first two lines of lyrics. The second system contains the vocal line and piano accompaniment for the next two lines of lyrics. The piano accompaniment is consistent throughout, providing a harmonic and rhythmic foundation for the vocal melody.

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

Our Lord of light, De-

Burn-ing

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

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

scending-o'er-us flash-es! Lo! the God

bright A-mid smould'ring ash-es.

eth; All his-peo-ple fear-

Whom we-worship now ap-pear eth; And all his-people

M

legg.

eth. Ah!

fear - eth.

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

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

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

M

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

Ah!

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

p Ah!

p Ah!

p Dagon shows his pow - er!

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

p
Ah!

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

nod!
nod!

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

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

High Priest (to Samson.)

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

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

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

(To the lad.)

Maestoso. Quasi Recit. (♩ = 76.)

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

peo - ple from a - far be - hold him!

molto esp.

N

Samson.

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

(The lad leads Samson between the two pillars.)

pp (To the lad.)

Allegro moderato. (♩ = 112.)

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

cresc.

f
Dagon shows his pow - er;

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

Dance.

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

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

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

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

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes a section labeled 'Dance.' with a dynamic marking of *f*. The lyrics are: 'Dagon shows his power; See the new flame tower! Burning bright, Amid smouldring ashes, Burn - ing bright, A - mid smouldring ash - es, So the God we Burn - ing bright, A - mid smouldring ash - es, So the God we'.

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

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

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "wor - ship ap - pear - eth; All his peo - ple fear - eth his".

rod.

rod.

(♩ = ♪)

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "rod." and "rod.". A tempo marking "(♩ = ♪)" is present above the piano part. Dynamics include *ff* and *f*.

This system contains a piano accompaniment in bass clef with a key signature of three sharps and a 6/8 time signature. It features a complex rhythmic pattern with many sixteenth notes. Dynamics include *sf*.

ff sempre.

God! hear our pray'r

ff sempre.

God! hear our pray'r

ff sempre.

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

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

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

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

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

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

By day and night!

Thou hast van-quisht the

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

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

Strengthend our arm, Our heart renew'd;

The musical score consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are printed below the vocal line. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

Ha! Kept us from harm.

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

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a long note on 'Ha!' followed by the lyrics 'Kept us from harm.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and melodic fragments.

Delilah.

Ha!

High Priest.

Ha!

This system introduces the characters Delilah and the High Priest. Both have a long note on 'Ha!' with a fermata. The piano accompaniment continues with a steady rhythmic pattern.

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

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

Brought this na-tion

This system contains the main vocal melody and piano accompaniment for the phrase 'And by thy wonders Brought this na-tion to ser-vi-tude, —'. The piano accompaniment features a prominent bass line and chordal accompaniment.

This block shows the piano accompaniment for the second system, continuing the harmonic and rhythmic support for the vocal lines.

Ha! Ha!

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

And thy thun -
wrath And thy thun -

Ha!

Ha!

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

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

P

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

Suc - cess at - tend - us When -

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

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

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

Glo - - ry! Glo -

Glo - - ry! Glo -

8

This system contains the first four measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The vocal lines are in a high register, with lyrics 'Glo - - ry! Glo -' appearing under the Soprano and Tenor parts. The piano accompaniment includes a prominent eighth-note pattern in the right hand, marked with an '8' above the staff.

ry! Glo - - -

ry! Glo - - -

8

This system contains measures 5 through 8. The vocal lines continue with 'ry! Glo - - -'. The piano accompaniment continues with the eighth-note pattern, marked with an '8' above the staff. The key signature changes from three sharps to three flats at the end of the system.

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

ry!

ry!

This system contains measures 9 through 12. The vocal lines are mostly silent, with only the word 'ry!' appearing at the beginning of the Soprano and Tenor parts. The piano accompaniment continues with the eighth-note pattern. A descriptive note in parentheses explains the dramatic context: '(Samson meantime has placed himself between the two pillars, and tries to overthrow them.)'

Allegro moderato. (♩ = 144.)

f

dim.

This system contains measures 13 through 15. It marks the beginning of a new section titled 'Allegro moderato. (♩ = 144.)'. The piano accompaniment starts with a forte (*f*) dynamic and ends with a diminuendo (*dim.*) dynamic. The vocal lines are silent.

First system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *p*. Includes a fermata over the first measure.

Second system of piano introduction. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *f* and *p*. Includes a fermata over the first measure and a section marked 'A'.

Vocal entry and piano accompaniment. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *f* and *p*. Includes the name 'Samson.' and the lyrics 'Hear thy ser-vant's cry, God, my Lord!'.

Vocal entry and piano accompaniment. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *f* and *p*. Includes the lyrics 'Tho' he is'.

Vocal entry and piano accompaniment. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *f* and *p*. Includes the lyrics 'sore distrest with blind - ness!'.

Be

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

kind - ness! Let thine anger a -

venge my race. Let them per - ish

all in this place.

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

ff
Ha!
ff
Ha!
ff
Ha!
ff
Ha!

(The Curtain falls.)

ff

This musical score is for a voice and piano piece. It consists of several systems of staves. The first system includes a vocal line and a piano accompaniment line, both starting with a forte (*ff*) dynamic. The vocal line has the lyrics "Ha!" written above it. The second system continues the vocal and piano parts, also with "Ha!" lyrics. The third system shows the vocal line with "Ha!" and the piano accompaniment. The fourth system features a piano solo with the instruction "(The Curtain falls.)" above the staff. The piano part is marked *ff* and consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand. The fifth system continues the piano solo with dense chordal textures in both hands. The sixth system concludes the piano solo with a final cadence.