

# SAMSON ET DALILA



Poème de  
FERDINAND LEMAIRE

Musique de  
C. SAINT-SAËNS



## Acte I



Moderato 66 =

PIANO *pp*

*And.*

Detailed description: This block contains the first system of the piano accompaniment. It features a grand staff with a treble and bass clef. The tempo is marked 'Moderato' with a metronome marking of 66 to a quarter note. The dynamics are 'PIANO' and 'pp'. The music is in 3/4 time and the key signature has one sharp (F#). The first system consists of four measures. The second measure contains a fermata over a whole note chord. The tempo marking 'And.' appears at the end of the system.

Harp *p*

Detailed description: This block contains the first system of the harp accompaniment. It features a grand staff with a treble and bass clef. The dynamics are 'Harp' and 'p'. The music is in 3/4 time and the key signature has one sharp (F#). The first system consists of four measures. The harp part is characterized by arpeggiated chords and flowing sixteenth-note patterns in the right hand, while the left hand provides a steady accompaniment of chords.

Detailed description: This block contains the second system of the harp accompaniment. It continues the musical material from the first system, consisting of four measures. The harp part maintains its arpeggiated texture, with the right hand playing a continuous stream of notes and the left hand supporting with chords.

Detailed description: This block contains the third system of the harp accompaniment. It continues the musical material, consisting of four measures. The harp part maintains its arpeggiated texture, with the right hand playing a continuous stream of notes and the left hand supporting with chords.

First system of a musical score. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays chords. A *cresc.* (crescendo) marking is present in the first measure. The key signature has two sharps (F# and C#).

Second system of a musical score. The right hand continues with eighth-note patterns. The left hand features chords and some melodic fragments. The key signature remains two sharps.

Third system of a musical score. The right hand has a more complex eighth-note melody. The left hand plays chords. A *mf* (mezzo-forte) marking is present in the first measure. The key signature remains two sharps.

Fourth system of a musical score. The right hand features a melodic line with some chromaticism. The left hand plays chords. A *f* (forte) marking is present in the first measure. The key signature remains two sharps.

Fifth system of a musical score. The right hand continues with a melodic line. The left hand plays chords. A *dim.* (diminuendo) marking is present in the first measure. The system concludes with a *p* (piano) marking and a final chord. The key signature remains two sharps.

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

Second system of piano accompaniment. Similar to the first, it shows intricate melodic patterns in the right hand and accompaniment in the left hand.

Third system of piano accompaniment. The right hand has a more active, rhythmic melody. The left hand has a steady accompaniment. The dynamic marking *pp* is present.

LES HÉBREUX

Sopranos

Contraltos

Ténors

Basses

Chœur derrière le Rideau

*pp*

Dieu!

*pp*

Dieu!

*pp*

Dieu!

*pp*

Dieu!

Fourth system of piano accompaniment. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The dynamic marking *p* is present.

*sotto voce*

Dieu d'Is - ra - ël!

Dieu d'Is - ra -

*sotto voce*

Dieu d'Is - ra - ël!

Dieu d'Is - ra -

*sotto voce*

Dieu d'Is - ra - ël!

Piano accompaniment for the first system, featuring a flowing melody in the right hand and a steady bass line in the left hand.

- ël! é - cou - - - te la pri -

- ël! é - cou - - - te la pri -

é - cou - - - te la pri - è - - - re

*sotto voce*

Dieu d'Is - ra - ël!

é - - -

Piano accompaniment for the second system, including a 'cresc.' marking and dynamic markings.

*cresc.*  
 - è - - re De tes en - fants,  
*cresc.*  
 - è - - re De tes en - fants,  
*cresc.*  
 De tes en - fants t'implo - rant à ge -  
*cresc.*  
 - cou - - - - te la pri - è - - re

De tes en - - fants  
 De tes en - - fants  
 - nous, De tes en -  
 De tes en - - -

*mf*

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

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

- tié ton peuple et sa mi - sè - re!

- tié ton peuple et sa mi - sè - re!

This system contains two vocal staves with lyrics. The first staff is in a soprano clef and the second in an alto clef. Both are in a key signature of two sharps (D major). The lyrics are: "- tié ton peuple et sa mi - sè - re!". The notes are simple, mostly quarter and half notes.

This system shows the piano accompaniment for the first system. The right hand features a flowing sixteenth-note melody with slurs. The left hand provides a harmonic accompaniment with chords and single notes.

*sotto voce*                      *cresc.*

Prends en pi - tié ton peuple et sa mi -

This system contains two vocal staves. The first staff has the lyrics "Prends en pi - tié ton peuple et sa mi -" with dynamic markings *sotto voce* and *cresc.* above it. The second staff is empty.

*cresc.*

This system shows the piano accompaniment for the second system. The right hand continues the sixteenth-note melody with slurs. The left hand has a bass line with chords. A *cresc.* marking is present above the right hand.

Que sa dou -  
 Que sa dou -  
 - sè - - - - re!  
 Que sa dou -

*f* *p* *p*

*f* *dim.*

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

*p*

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

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

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

This block contains three vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are 'Que sa dou - leur dé - sar - me ton cour.' The notes are mostly quarter and eighth notes with some rests. There are also some triplets indicated by a '3' over a group of notes.

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes chords and a melodic line in the treble clef.

- roux!

- roux!

- roux!

This block contains three vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are '- roux!'. The notes are mostly quarter and eighth notes with some rests.

Piano accompaniment for the second system, featuring a treble and bass clef. The music includes chords and a melodic line in the treble clef.

pp

pp

First system of piano introduction. The right hand features a melodic line with a long slur, and the left hand has a rhythmic accompaniment. Dynamics are marked *pp* in both hands.

*alleg*

*p*

Second system of piano introduction. The tempo is marked *alleg*. The right hand continues the melodic line, and the left hand has a more active accompaniment. Dynamics are marked *p*.

La moitié des Sopranos

LES FEMMES

pp

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

First vocal line for the Sopranos. The music is in G major and 3/4 time. Dynamics are marked *pp*.

La moitié des Contraltos

pp

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

Second vocal line for the Contraltos. The music is in G major and 3/4 time. Dynamics are marked *pp*.

Piano accompaniment for the vocal lines. The right hand has a complex, rhythmic pattern, and the left hand has a simpler accompaniment. The music is in G major and 3/4 time.

Et de ce jour ton peu - ple fut vain -

Third vocal line, continuing the lyrics. The music is in G major and 3/4 time.

Et de ce jour ton peu - ple fut vain -

Fourth vocal line, continuing the lyrics. The music is in G major and 3/4 time.

Piano accompaniment for the final vocal lines. The right hand has a complex, rhythmic pattern, and the left hand has a simpler accompaniment. The music is in G major and 3/4 time.

- cul

- cul

This page of a musical score, numbered 11, features two vocal lines and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics for both parts are "- cul". The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The music is characterized by a steady eighth-note accompaniment in the left hand and more complex melodic lines in the right hand, including sixteenth-note passages and arpeggiated chords. The score is divided into four systems, each containing two staves for the piano and two staves for the voice.



donc qu'à ja - mais on ef -  
 donc qu'à ja - mais on ef -  
 donc qu'à ja - mais on ef -  
 donc qu'à ja - mais on ef -

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

- nu!  
 - nu!  
 - nu! *p* Mais vai - ne -  
 - nu!

*dim.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The piano part features a complex texture with many beamed sixteenth notes and chords. Dynamics include *p* (piano) and *dim.* (diminuendo).

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

Detailed description: This system continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The piano part continues with similar rhythmic patterns. Dynamics include *p* (piano).

*p*

Detailed description: This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It features a complex texture with many beamed sixteenth notes and chords. Dynamics include *p* (piano).

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

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

Sourd à ma voix il ne me ré - pond

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

*più cresc.*

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

*più cresc.*

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

*più cresc.*

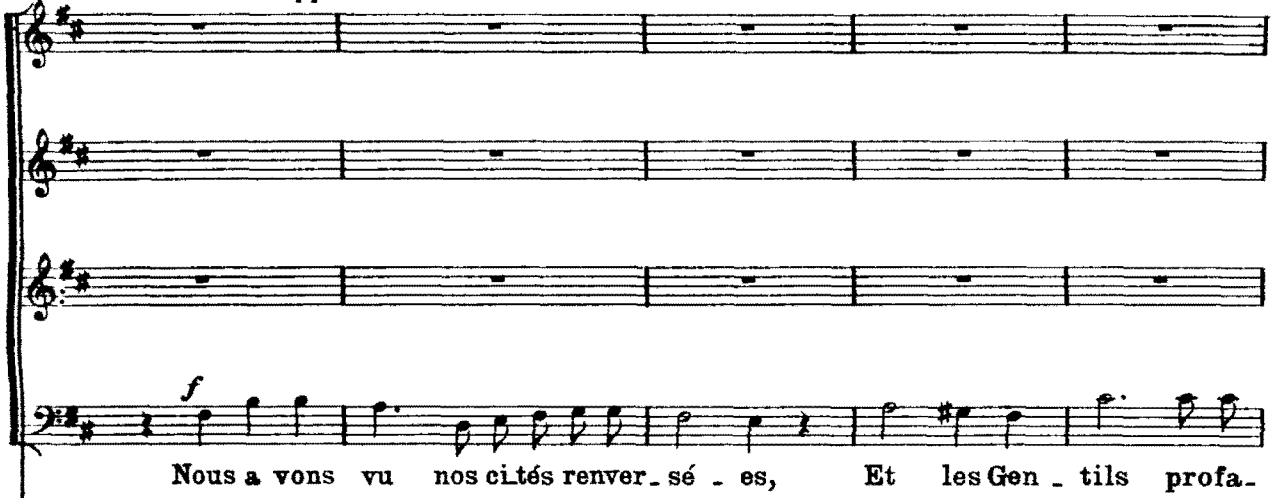
J'im\_plore i - ci le secours de son

*più cresc.*

bras !


*f*

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



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

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

Nous a\_vons vu nos cités renver - sé - es,  
- nant ton au - tel; Nous a - vous vu nos ci -



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

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

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

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

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

Ont tout per -

Et sous leur joug nos

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

The first system consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef. The piano part includes a prominent arpeggiated figure in the right hand, marked with a '7' (septima).

- él! Ont tout per - du,

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

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

- es Ont tout per - du, jus - qu'au

The second system continues the musical piece with four staves. It features similar vocal and piano parts as the first system. The piano accompaniment includes another arpeggiated figure in the right hand, also marked with a '7'.

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

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

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

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

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

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

*sf*

Dieu!

*sf*

Dieu!

*sf*

Dieu!

*sf*

Dieu!

The first system of the score consists of four staves. The top three staves are vocal staves, and the bottom two are piano accompaniment staves. The piano part features a complex texture with many sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *dim.* is present in the second measure of the piano part.

The second system of the score consists of four vocal staves. Each staff has a dynamic marking of *f* at the beginning. The lyrics "As - tu rom - pu" are written below each staff, with hyphens indicating syllable placement across notes.

The piano accompaniment for the second system consists of two staves. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the second measure.

*dim.*

cet - te sainte alli - an - - - ce,

*dim.*

cet - te sainte alli - an - - - ce,

*dim.*

cet - te sainte alli - an - - - ce,

*dim.*

cet - te sainte alli - an - - - ce,

*dim.**p*

Di - vins ser - ments

*p*

Di - vins ser - ments

*p*

Di - vins ser - ments

*p*

Di - vins ser - ments

*p**p*

*pp*

par nos aï - eux re - çus?

*pp*

par nos aï - eux re - çus?

*pp*

par nos aï - eux re - çus?

*pp*

par nos aï - eux re - çus?

*espress.*

*pp*

SAMSON *sortant de la foule*


*cresc.*

*f*

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


*fp*

Un peu plus lent 116 = *dol.*

S. 

Car l'heure du par-don Est peut-être ar-ri-

*pp* *p*




S. 

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

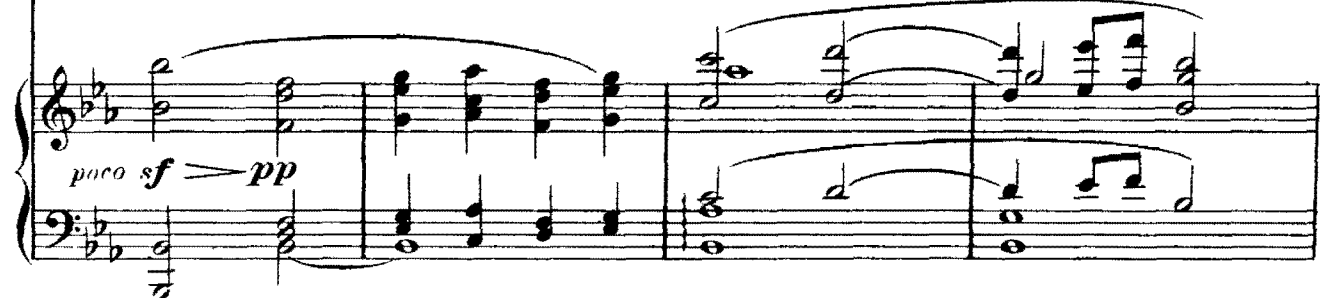
*espress.*



S. 

-vé-e! C'est la voix du Sei-gneur Qui

*poco sf* *pp*



S. 

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

*p* *espress.*



3. *cresc.*

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

4. *f*

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

*p* *cresc.* *fp*

5. *fp*

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

*sf*

6. *f* *f* *p*

- tel Du seul Dieu d'Is - ra - ël!

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

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

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

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

*molto espress.*

*sp*

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

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

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

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

*f poco rit.*

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

*f*

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

*f*

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

*f*

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

*f poco rit.*

*dim.*

- vons que nos lar - mes!

*dim.*

- vons que nos lar - mes!

*dim.*

All<sup>o</sup> moderato

SAMSON

L'as-tu donc oubli - é, Ce -

*p*

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

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

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

foi Au feu de ses mi - ra - cles?

Lui, qui dans l'Océ - an

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

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

## Sopranos

Ils ne sont plus, ces temps Où le

## Contraltos

Ils ne sont plus, ces temps Où le

## Ténors

Ils ne sont plus, ces temps Où le

## Basses

Ils ne sont plus, ces temps Où le

LES HÉBREUX

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

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

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

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

*f* *p*

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

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

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

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

*pp*

SAMSON

*cresc.*

3

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

- è - - - res!

- è - - - res!

- è - - - res!

- è - - - res!

*p* *molto cresc.*

Allegro 138 = ♩

s. - phè - me!

*fp* *Ped.*

s. Im - plo - rons à ge -

*mf*

- nous Le Sei - gneur qui nous ai - me! Re -

*dim.* *p*

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

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

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

*sfp*

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

8. *Il ar - me - ra vos bras,*

9. *Il ar - me - ra vos bras D'invin-*

10. *- ci - bles é - pé*

LES BIEN-ÊTES

-es!

Sopranos

Contraltos

Ténor

Basses

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

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

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

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

-gneur a passé dans son à - me!

-gneur a passé dans son à - me!

-me!

-me!

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

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

The first system consists of four staves. The top two staves are vocal lines for soprano and alto. The third staff is the vocal line for tenor/bass. The bottom staff is the piano accompaniment, featuring a simple harmonic progression with eighth notes in the right hand and quarter notes in the left hand.

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

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

- fâ - - me!

- fâ - - me!

The second system continues the vocal lines and piano accompaniment. The vocal lines now include the lyrics "chassons de notre cœur" and "me!". The piano accompaniment continues with a similar harmonic structure, ending with a fermata on the final chord.

The third system shows the piano accompaniment continuing with a more complex harmonic structure, featuring a sequence of chords and a triplet of eighth notes in the right hand.

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


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

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

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

-vran - ce! Et mar -  
 - ce! Et mar - chons a - vec lui, Et mar -  
 - ce! Et mar - chons a - vec lui, Et mar -  
 -vran - ce! Et mar - chons a - vec lui Pour

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



ff  
Jé-ho-vah

ff  
Jé-ho-vah

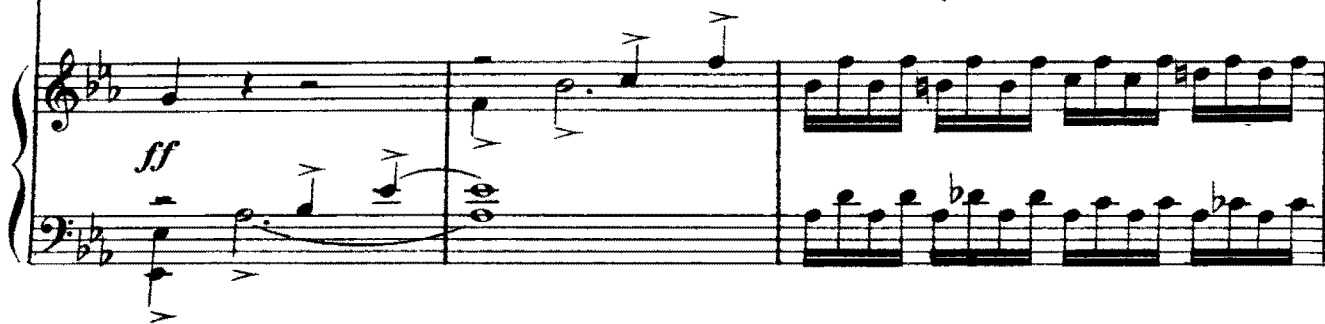
ff  
Jé-ho-vah

ff  
Jé-ho-vah

ff  
Jé - ho-vah

ff  
Jé - ho-vah

This section contains six vocal staves. The first four staves are for different vocal parts, each starting with a *ff* dynamic marking and the lyrics 'Jé-ho-vah'. The fifth and sixth staves are for a lower vocal part, with the first starting at *ff* and the second starting with a *ff* dynamic marking and the lyrics 'Jé - ho-vah'.



ff

This piano accompaniment features a right-hand melody with grace notes and a left-hand accompaniment with chords and moving lines. The *ff* dynamic marking is present at the beginning.



le con - duit

le con - duit

le con - duit

le con - duit

This section contains four vocal staves, each with the lyrics 'le con - duit'. The staves are arranged in a four-part setting.



This piano accompaniment continues with a right-hand melody and a left-hand accompaniment. The right hand features a prominent melodic line with grace notes, while the left hand provides harmonic support with chords and moving lines.

Et nous rend l'es - pé -

Et nous rend l'es - pé -

Et nous rend l'es - pé -

Et nous rend l'es - pé -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: "Et nous rend l'es - pé -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in a minor key.

- ran - ce!

- ran - ce!

- ran - ce!

- ran - ce!

*ff*

The second system continues the vocal parts with the lyrics "- ran - ce!". The piano accompaniment features a more complex texture with arpeggiated chords and a bass line. A fortissimo (*ff*) dynamic marking is present at the beginning of the piano part.

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

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

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

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

Piano accompaniment for the second system, starting with a forte (*f*) dynamic marking.

Piano accompaniment for the third system, featuring a piano (*p*) dynamic marking and a sforzando (*sf*) dynamic marking.

ABIMÉLECH *f*

Qui donc é\_lève i\_ci la voix? En\_cor ce vil troupeau d'es-

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

A. *fp*

- cla - ves, O - sant tou - jours braver nos lois

A. *sempre p*

Et voulant bri - ser leurs en - tra - ves!

A. *p* *mf*

Ca - chez vos sou - pirs et vos pleurs Qui

A. *pp* *dim.*

las - sent no - tre pa - ti - en - ce; In - vo - quez plu -

A. *b<sub>2</sub>* *b<sub>0</sub>*

tôt la clé - men - ce De ceux qui fu - rent vos vain -

*allegro* *sf*

*allegro*

A.

-queurs!

*f* *ff* *tr*

**Più allegro 192 = ♩**

A.

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

*fp*

A.

à vos cris, ————— Et

*p* 8

A.

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

A.

- pris? Si sa - puis.

Red.

A.

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

A.

- té! Qu'il vienne bri - ser vo - tre

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

A. 
  
 - té! Croy - ez - vous ce

*ped.*

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

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

A.

-riers vic - to - ri - eux?

A.

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

A.

-ait devant lui, Com - me la co -

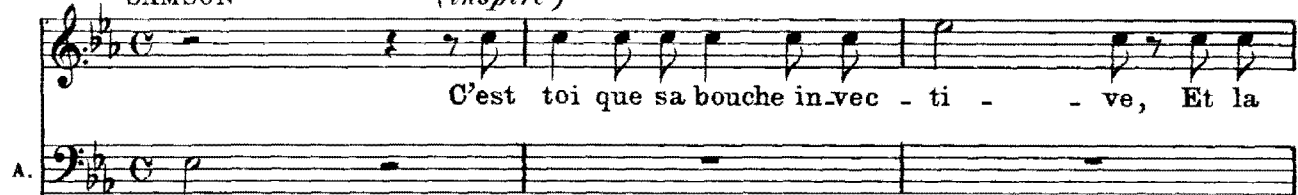
A.

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

Sempre All<sup>o</sup> 144 =  $\text{♩}$

SAMSON

(inspiré)

A. 
 This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a common time signature. The lyrics are "C'est toi que sa bouche in-vec - ti - ve, Et la". The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

suit!  
8-  
*p sempre*


 This system shows the piano accompaniment for the first system, continuing from the vocal line above. It includes dynamic markings like *p* and *sempre*, and a tempo marking of 8.

S. 
 This system contains the second vocal line and piano accompaniment. The vocal line lyrics are "ter - re n'a point trem - blé? O Sei - gneur, l'a". The piano accompaniment continues with similar patterns, including a *cresc.* marking.

S. 
 This system contains the third vocal line and piano accompaniment. The vocal line lyrics are "-bime est com - blé!". The piano accompaniment features a *fp* dynamic marking and a *Red.* marking at the end of the system.

S. 
 This system contains the fourth vocal line and piano accompaniment. The vocal line lyrics are "Je vois aux mains des". The piano accompaniment includes a *p* dynamic marking.

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

*fp*

*cresc.*

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

*p*

s. Dieu. Oui, l'an - ge des té -

*fp*

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

*p*

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

**Нар**

*p*

*Red.*

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

*cresc.*

*fp*

152 =

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

s. -reur. Oui, de - vant sa co - lè -

*p sempre*

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

*And.*

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

*cresc.*

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

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

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

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

*f*

ABIMÉLECH

*f*  
Ar - -

Tout s'é - pou - vante et fuit !

Tout s'é - pou - vante et fuit !

Tout s'é - pou - vante et fuit !

Tout s'é - pou - vante et fuit !

*p* *f*

A.

-rète ! In - sen - sé, té - mé - rai - - re,

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

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

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

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

*p*

## SAMSON

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

Is - ra - èl! romps ta

Ou crains d'exci - ter ma co - lè - re!

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

chaine! O peu - ple, lè - ve - toi! Viens assouvir ta

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

S. *mière, Comme aux jours d'au - tre - fois Ex - au - ce ma pri -*

S. *ère, Et com - bats pour tes lois!*  
 Sop. et Cont. *Isra - ël! romps ta chaîne! O*  
 Ténors *Isra - ël! romps ta chaîne! O*  
 Basses

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

LES HÉBREUX

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

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

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

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

## SAMSON

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

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

The first system of the score consists of a vocal line (soprano) and a piano accompaniment. The vocal line begins with a half note 's' and a series of eighth notes. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests. The key signature has two flats, and the time signature is 4/4.

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

The second system continues the vocal and piano parts. The vocal line has a half note 's' followed by a series of eighth notes. The piano accompaniment includes a dynamic marking of *p* (piano) and *sf* (sforzando).

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

The third system shows the vocal line with a dynamic marking of *ff* (fortissimo) and the piano accompaniment with *sf* and *p* markings.

s. -ler l'O - cé - an!  
Sop. et Cont. Is-ra - ël! romps ta

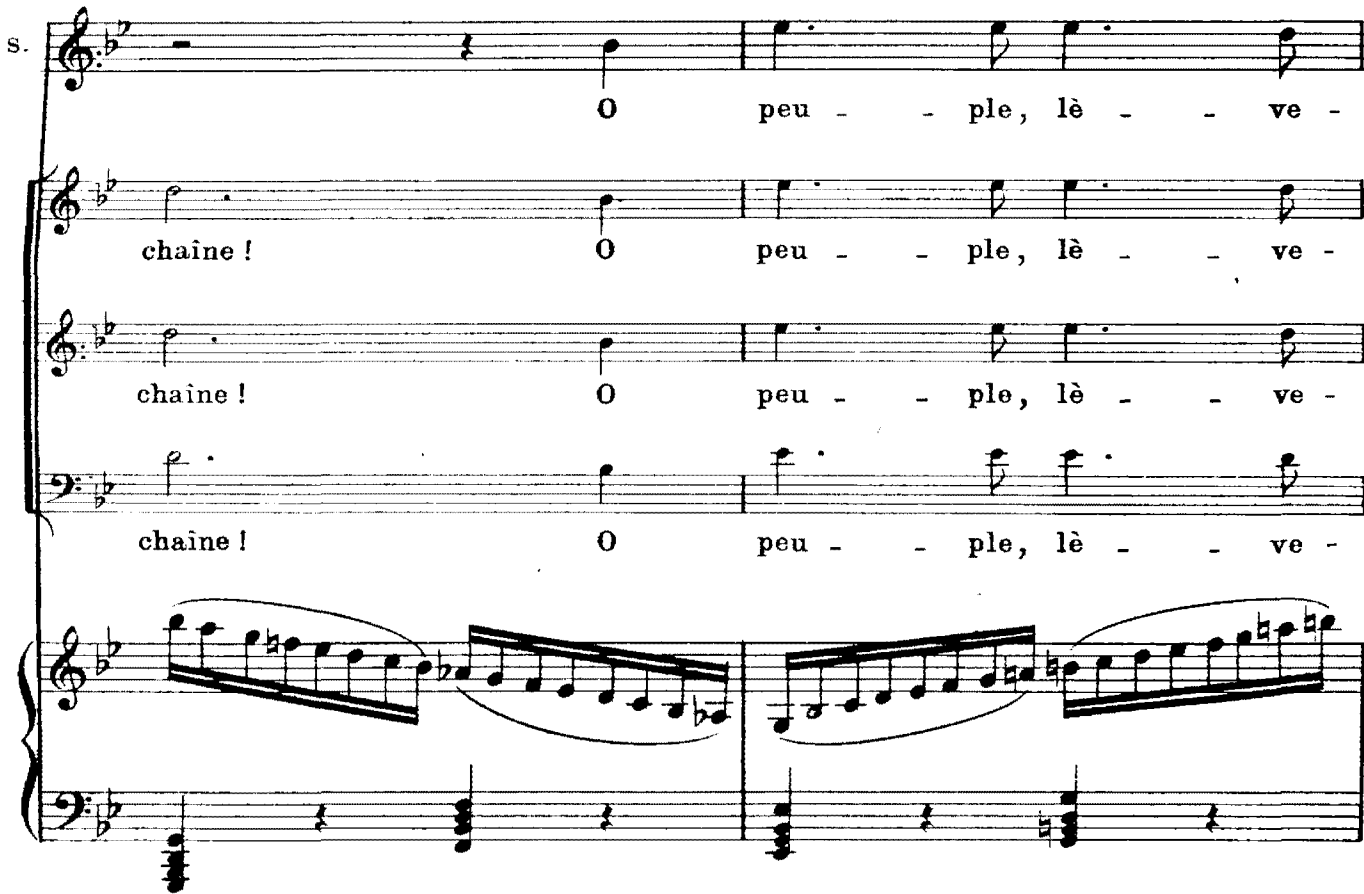
Ténors Is-ra - ël! romps ta

Basses Is-ra - ël! romps ta

The fourth system introduces four vocal parts: Soprano and Contralto (Sop. et Cont.), Tenors (Ténors), and Basses (Basses). All vocal parts sing the lyrics 'Is-ra - ël! romps ta' with a dynamic marking of *ff*. The piano accompaniment continues with *sf* and *cresc.* (crescendo) markings.

The final system shows the piano accompaniment with a dynamic marking of *sf* and *cresc.* The piano part features a melodic line with many sixteenth notes and rests, and a bass line with chords and single notes.

LES HEBREUX

s. 

O peu - - ple, lè - - ve -  
 chaîne ! O peu - - ple, lè - - ve -  
 chaîne ! O peu - - ple, lè - - ve -  
 chaîne ! O peu - - ple, lè - - ve -

s. 

toi ! Viens as - sou - vir ta  
 toi ! Viens as - sou - vir ta  
 toi ! Viens as - sou - vir ta  
 toi ! Viens as - sou - vir ta

S.

hai - ne, Le Sei - gneur est en

hai - ne, Le Sei - gneur est en

hai - ne, Le Sei - gneur est en

hai - ne, Le Sei - gneur est en

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with slurs and a key signature of one flat. The bass staff provides harmonic support with chords and single notes.

S.

moi ! O toi ! Dieu de lu -

moi ! O toi ! Dieu de lu -

moi ! O toi ! Dieu de lu -

moi ! O toi ! Dieu de lu -

The piano accompaniment continues with a treble and bass staff. The treble staff has a more active melodic line with slurs, while the bass staff maintains a steady harmonic accompaniment.

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

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are '-miè - re, Comme aux jours d'au - tre -'. The piano part features a flowing melody in the right hand and a steady bass line in the left hand.

s. -fois Ex - au - ce ma pri -

The second system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are '-fois Ex - au - ce ma pri -'. The piano part continues with a similar melodic and harmonic structure to the first system.

s. -ère, Et com - bats pour tes

-ère, Et com - bats pour tes

-ère, Et com - bats pour tes

-ère, Et com - bats pour tes

s. lois ! Is - ra - ël ! lè - ve -

lois ! Is - ra - ël ! lè - ve -

lois ! Is - ra - ël ! lè - ve -

lois ! Is - ra - ël ! lè - ve -

lois ! Is - ra - ël ! lè - ve -

*ff*

s. 

toi! lè - - ve-toi!

toi! lè - - ve-toi!

toi! lè - - ve-toi!

toi! lè - - ve-toi!

*ff*

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



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



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



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

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

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

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

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

LE G<sup>d</sup>-PRÊTRE

Musical score for vocal and piano accompaniment, featuring vocal line and piano accompaniment. Dynamics include *f* and *p*.

Que vois - je ? A - bi - mélech ! frappé par des es -

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

-cla - ves! Pourquoi les laisser fuir?

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

courons, courons, mes bra - - ves! Pour venger vo-tre

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

Prince, é-cra - sez sous vos coups Ce peu-ple ré-vo-l-té bra-

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

-vant vo - tre cour-roux!

*cresc.* *p*

1<sup>er</sup> PHILISTIN

J'ai sen-ti dans mes vei - - nes Tout mon

1<sup>er</sup> Ph.

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

1<sup>er</sup> Ph.

chaî - nes Soudain vont m'enla - cer.

2<sup>e</sup> PHILISTIN

Je cherche envain mes ar - - mes, Mes

2<sup>e</sup> Ph.

bras — sont impuis - sants, Mon cœur est pleind'a -

LE G<sup>d</sup>-PRÊTRE

2<sup>e</sup> Ph.

Lâ - ches! plus lâ - -  
- lar - mes, Mes ge - noux sont tremblants!

*f* *b<sub>2</sub>* *b<sub>1</sub>* *b<sub>2</sub>*

*cresc.*

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

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

*f*

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

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

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

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

*b<sub>2</sub>* *rit.*

# Scène IV

92 =

## UN MESSAGER PHILISTIN

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

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

bras?  
**A tempo**

*pp*

un  
M.

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

un  
M.

-son. Quit-tons

1<sup>er</sup> PHILISTIN

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

2<sup>e</sup> PHILISTIN

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

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

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

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

Le double plus lent 92 = ♩

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

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

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

*ff pesante*

LE G<sup>d</sup>-PRÊTRE

Mau - dite à jamais soit la

*fp*

le  
Gd  
P.

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

*mf.* *p* *f*

Detailed description: This system contains the first line of music. The vocal line is in the bass clef with a key signature of two flats. The piano accompaniment consists of two staves, with the right hand in the treble clef and the left hand in the bass clef. Dynamics include mezzo-forte (mf), piano (p), and forte (f). There are some 7/7 time signature markings in the piano part.

le  
Gd  
P.

en ef-fa-cer la tra - ce, Les a-bre-u-ver de fiel!

*mf.*

Detailed description: This system contains the second line of music. The vocal line continues in the bass clef. The piano accompaniment continues with similar textures. A mezzo-forte (mf) dynamic is indicated.

le  
Gd  
P.

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

*f*

Detailed description: This system contains the third line of music. The vocal line continues in the bass clef. The piano accompaniment features a forte (f) dynamic. There are some 7/7 time signature markings in the piano part.

le  
Gd  
P.

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

*fp*

Detailed description: This system contains the fourth line of music. The vocal line continues in the bass clef. The piano accompaniment features a fortissimo (fp) dynamic. There are some 7/7 time signature markings in the piano part.

le  
Gd  
P.

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

*fp* *fp* *molto cresc.*

le  
Gd  
P.

— frémir de pi - tié!

*f* *ff*

le  
Gd  
P.

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

*f* *mf*

le  
Gd  
P.

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

*f* *p* *mf*

1<sup>le</sup> Gd P.  
 Mau-dit soit le Dieu qu'il a-do - - re,

1<sup>le</sup> Gd P.  
 Ce Dieu, son seul espoir! Et dont ma haine

1<sup>le</sup> Gd P.  
 — insulte enco - re L'au-tel et le pou-voir, L'au-tel

1<sup>le</sup> Gd P.  
 et le pou - voir!

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

LE 2<sup>e</sup> PHILISTIN

Fuyons dans les mon-  
 Fuyons dans les mon-

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

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

2<sup>e</sup> Ph.

Qu'Israël soit maudit

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

The first system of the musical score consists of four staves. The top staff is for the Grand Piano (Gd P.) in bass clef. The second and third staves are for the vocal parts: the first tenor (1<sup>e</sup> M. / 1<sup>er</sup> Ph.) in treble clef and the second tenor (2<sup>e</sup> Ph.) in bass clef. The bottom two staves are for the piano accompaniment in treble and bass clefs. The lyrics are: "Qu'Israël soit maudit - ta - gnes, A. ban - donnons ces lieux, Nos maisons, nos com."

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

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

2<sup>e</sup> Ph.

par nos Dieux!

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

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

The second system of the musical score continues with four staves. The vocal parts sing: "par nos Dieux! - pa - gnes, Et jus - ques à nos Dieux! - pa - gnes, Et jus - ques à nos Dieux!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The third system of the musical score shows the piano accompaniment for the final part of the page. It consists of two staves in treble and bass clefs. The music is marked with a forte (*ff*) dynamic and features a complex, rhythmic texture with many sixteenth notes.

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

*dim.*

entrent par la droite.

*p* (sans ralentir) *dim.*

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

Même mouvement

*pp*

*sempre pp*

Le soleil est complètement levé.

Andantino  $\text{♩} = \text{♩}$ 

VIEILLARDS HÉBREUX

Basses du Chœur

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

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

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

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

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

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

Il nous frap - pait dans sa co - lè - re,

un  
V.H.

Car nous a - vions bravé ses lois. Plus tard, le

un  
V.H.

front dans la pou - siè - re, Vers lui nous é - le - vions la

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

The first system of the musical score. The vocal line (bass clef) begins with a long note on 'voix.' followed by 'Il dit à ses tri - bus ai -'. The piano accompaniment (grand staff) features a complex texture with many sixteenth notes in the bass and chords in the treble.

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

The second system of the musical score. The vocal line continues with '- mé - es: Levez-vous, mar - chez aux com - bats! \_\_\_\_\_ Je'. The piano accompaniment continues with similar rhythmic patterns.

un V. H.  
 suis le Sei - gneur des ar - mé - es, Je suis la for - ce

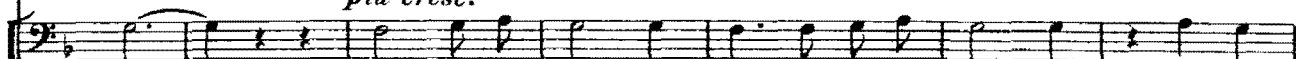
The third system of the musical score. The vocal line continues with 'suis le Sei - gneur des ar - mé - es, Je suis la for - ce'. The piano accompaniment includes dynamic markings 'f' and 'fp'.

un V. H.  
 de vos bras!  
 VIEILLARDS HÉBREUX *cresc.*  
*p* Il est ve - nu vers nous dans la dé - tres - se, Car ses fils lui sont

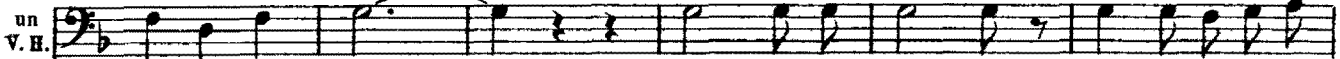
The fourth system of the musical score. The vocal line begins with 'de vos bras!' followed by 'VIEILLARDS HÉBREUX' and 'Il est ve - nu vers nous dans la dé - tres - se, Car ses fils lui sont'. The piano accompaniment includes a 'cresc.' marking and a 'p' marking.

*più cresc.*

Que l'u-ni-vers tres-sail-le d'allé-gres-se! Il a

*più cresc.*

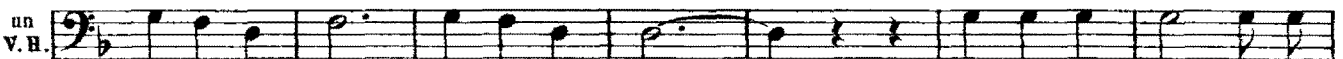
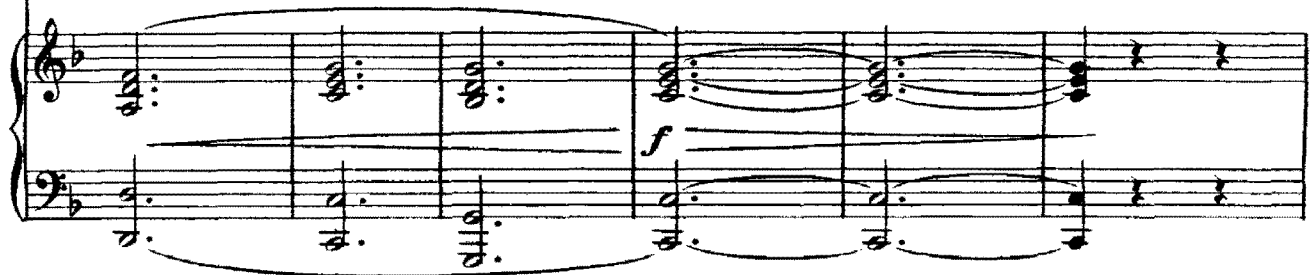
chers. — Que l'u-ni-vers tres-sail-le d'allé-gres-se! Il a



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



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



.\_vran-ce, Mon-tez vers l'E-ter-nell! — Il a dai-gné dans sa

*dim.*

.\_vran-ce, Mon-tez vers l'E-ter-nell! — Il a dai-gné dans sa



un  
V. H.

*p*

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

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

*p*

*dim.*      *pp*

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

Un peu plus lent 76 =

*sempre pp*

*ped.*      *sempre con Ped.*

LES PHILISTINES

Sopranos *très doux*

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

Contraltos *très doux*

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

Piano accompaniment for the first system, featuring treble and bass staves with musical notation and a *pp* dynamic marking.

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

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

Piano accompaniment for the second system, featuring treble and bass staves with musical notation.

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

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

Piano accompaniment for the third system, featuring treble and bass staves with musical notation.

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

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

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

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

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

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

*pp*

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

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

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

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

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

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

sœurs, ai - mons

tou - - jours !

sœurs, ai - mons

tou - - jours !

And<sup>te</sup> sostenuto 56 = 

DALILA s'adressant à Samson

*dolce*

Je viens

cé - lé - brer la vic - toi - re

De ce - lui qui règne en mon

*pp*

cœur .

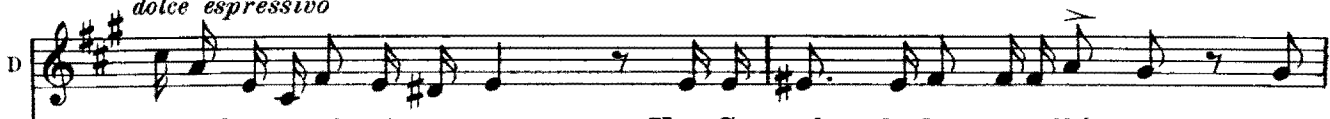
Da - li - la

veut pour son vain -

*dolcissimo**sempre pp*

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

*dolce espressivo*

D. 

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



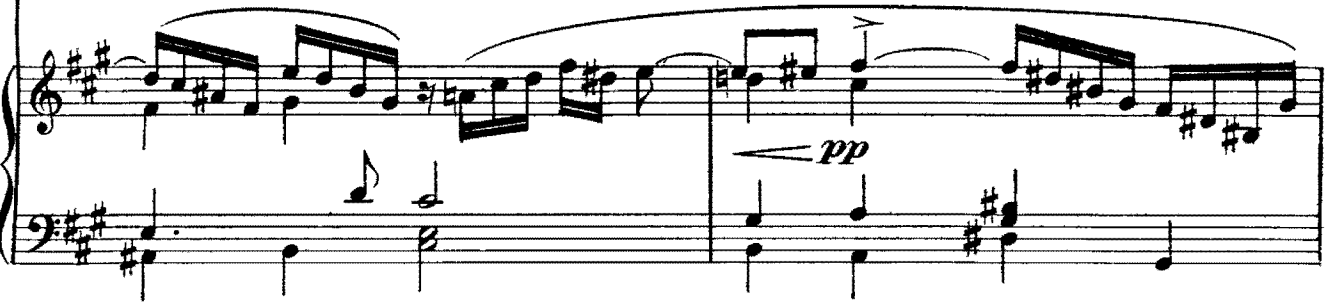
*sempre legato*

D. 

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

SAMSON  *(à part)*

O Dieu !



D. 

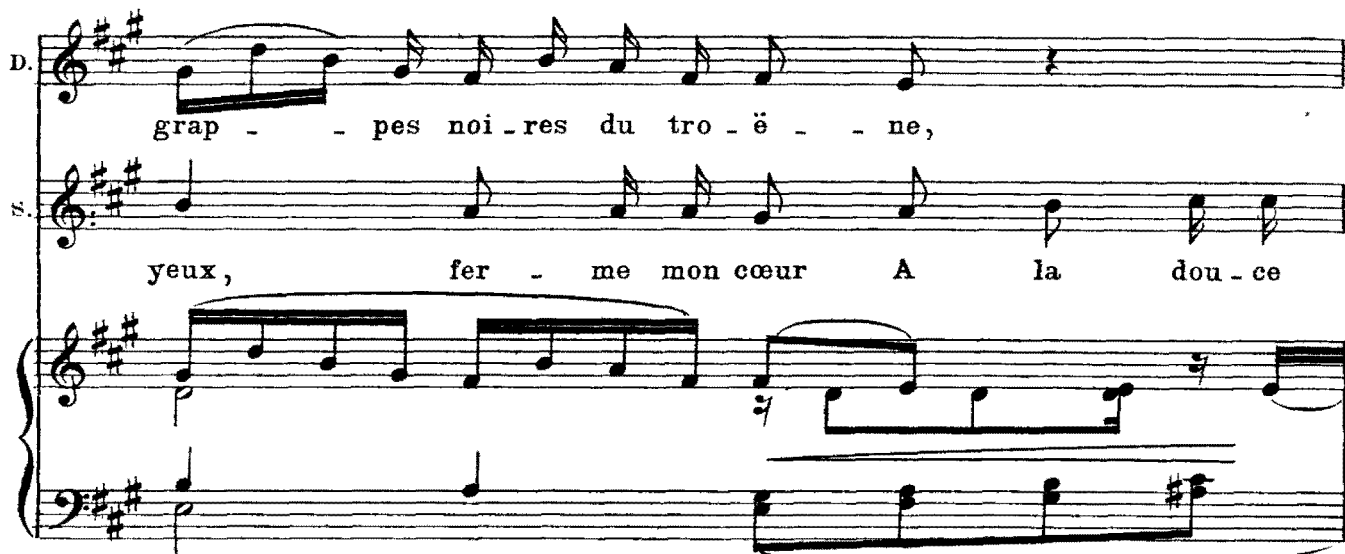
Pour toi \_\_\_\_\_ j'ai couronné mon front Des

S. 

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



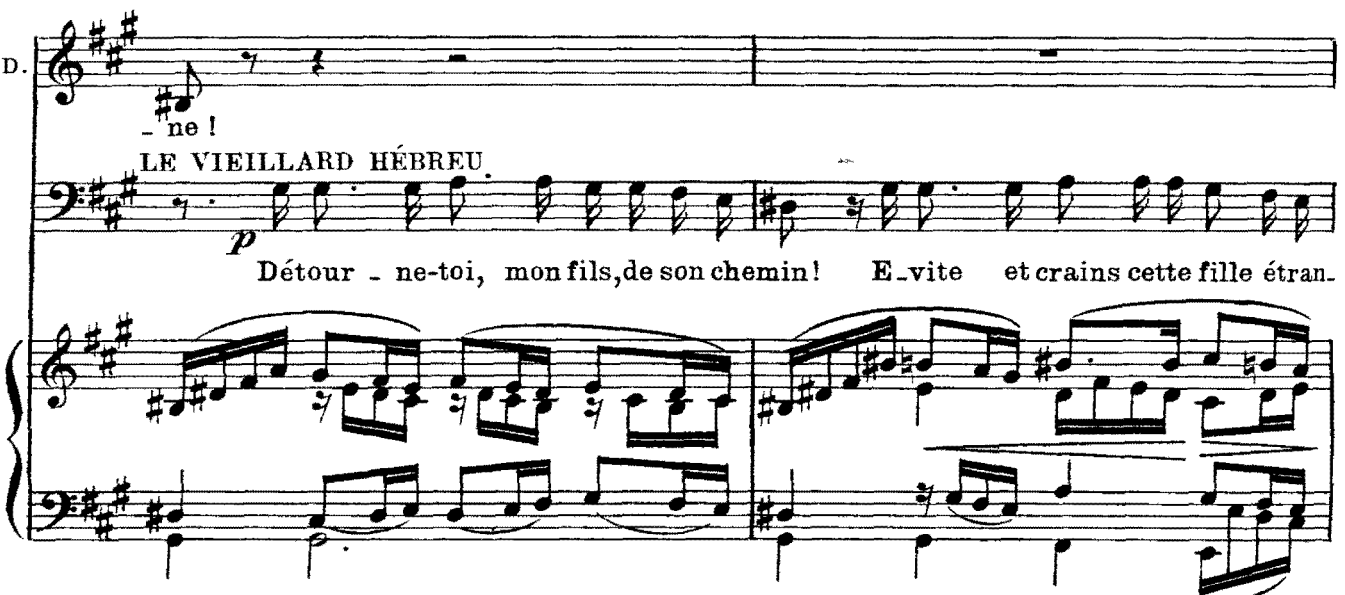
*cresc. dim.*

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

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

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

*voix qui me pres - se!*

D.  *- ne!*

**LE VIEILLARD HÉBREU.**

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

## SAMSON

*cresc.*

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

- gè - - - re!

*mf**dim.**pp*

s. sens, trouble mon â - - - me! Et de ses yeux é - teins la

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

## DALILA

*dol.*

Doux est le muguet parfumé; Mes bai -

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

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

*sempre legato**cresc.**pp*

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

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

1<sup>e</sup> V.H.  Mal - heur à toi, si tu subis les charmes De



D.  - ave, ——— ô bien-aimé! Ou -

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

1<sup>e</sup> V.H.  cet - te voix, De cet - te voix plus dou - ce

 *cresc.* *dim.*

D. *pp*

S. *pp*

1<sup>le</sup> V.H. *pp*

- - vre tes bras à ton aman-te, Et dé-po - se-la sur ton cœur Comme un sa-  
- gneur, pour celui qui t'im - plo-re!  
que le miel! — Ja-mais tes yeux n'auront assez de

D. *cresc.*

S. *p cresc.*

1<sup>le</sup> V.H. *cresc.*

- chet de douce o - deur, Dont la senteur est en-ivran - -  
Ah! pi - tié, Sei - gneur, pour celui qui t'im-  
lar - - - mes Pour désar-mer la colè - - - re du

D. - tel Ah!

S. - plo - - - rel Sei -

1<sup>e</sup> V.H. ciel! Pour dé\_sarmer la co - lè - re du

*sf* *p* *marcato* *dim.* *p*

*più cresc.* *pp* *sf* *ped.* *p*

D. viens!

S. - gneur!

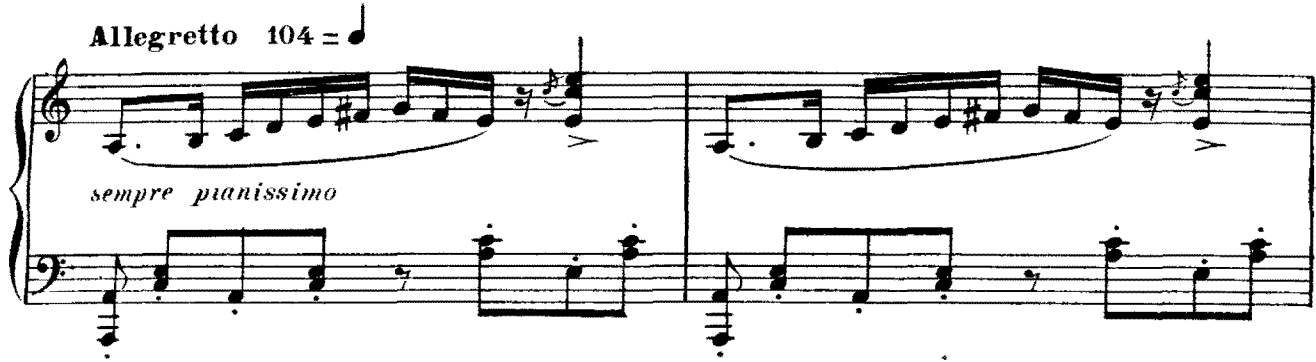
1<sup>e</sup> V.H. ciel!

*3* *3* *3* *3* *3*

*ped.*

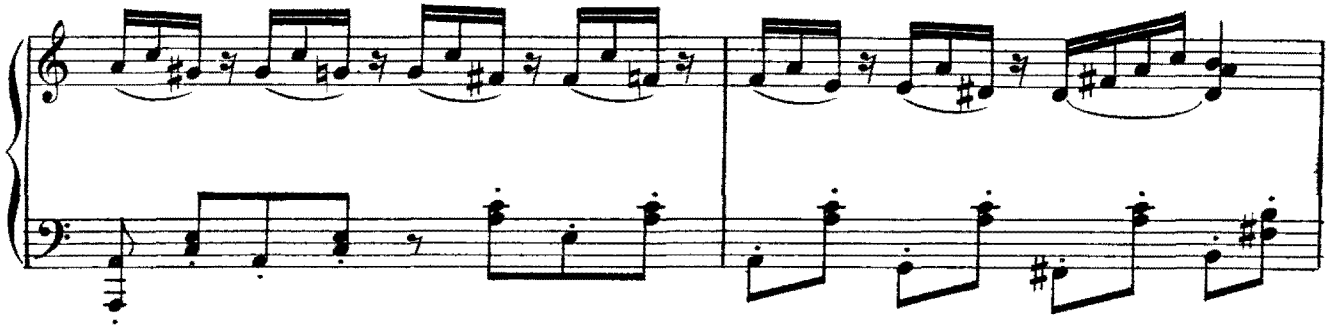
DANSE DES PRÊTRESSES DE DAGON. — Les jeunes filles qui ont accompagné DALILA, dansent en agitant des guirlandes de fleurs qu'elles tiennent à la main, et semblent provoquer les guerriers HÉBREUX qui accompagnent SAMSON. Ce dernier, profondément troublé, cherche en vain à éviter les regards de DALILA;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

Allegretto 104 = 



*sempre pianissimo*

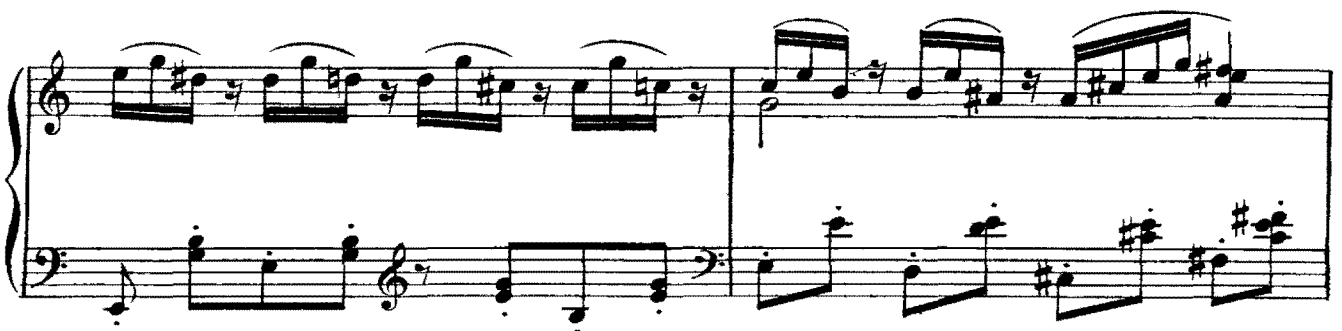
The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines. The tempo is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



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



The third system of the score shows two staves. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment with chords and moving lines.



The fourth and final system on this page consists of two staves. The upper staff has a melodic line with many slurs and accents, suggesting a dance-like quality. The lower staff provides a consistent accompaniment with chords and eighth notes.

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 provides harmonic support with chords and moving lines. A sharp sign is visible at the beginning of the system.

The second system continues the piece. The upper staff features more complex rhythmic patterns with beamed notes. The lower staff continues with a steady accompaniment. The instruction *leggieramente* is written above the right-hand staff.

The third system shows a continuation of the rhythmic motifs. The upper staff has a series of eighth-note patterns, while the lower staff maintains a consistent accompaniment with some chordal textures.

The fourth system introduces dynamic markings such as accents (>) and hairpins. The melodic line in the upper staff becomes more active with various note values, while the bass line provides a solid foundation.

The fifth system concludes the page. It features similar rhythmic and melodic elements. The instruction *m.g.* is placed above the lower staff. The system ends with a final cadence in both staves.

First system of musical notation, consisting of two staves (treble and bass clef). The music features eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and dynamic markings such as accents (>) and slurs.

Second system of musical notation, consisting of two staves. It continues the melodic and harmonic development with similar note values and dynamic markings.

Third system of musical notation, consisting of two staves. The bass line shows a sequence of chords and moving lines, with some notes marked with accents.

Fourth system of musical notation, consisting of two staves. The notation includes slurs and accents, indicating phrasing and dynamics.

Fifth system of musical notation, consisting of two staves. The final system shows a continuation of the melodic lines and harmonic accompaniment, ending with a final chord in the bass line.

First system of musical notation. The upper staff (treble clef) features a melodic line with eighth notes and a slur over the first two measures. The lower staff (bass clef) provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The upper staff continues the melodic line with a slur over the first two measures. The lower staff continues the harmonic accompaniment.

Third system of musical notation. The upper staff features a melodic line with a slur over the first two measures. The lower staff continues the harmonic accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with a slur over the first two measures. The lower staff continues the harmonic accompaniment.

Fifth system of musical notation. The upper staff features a melodic line with a slur over the first two measures. The lower staff continues the harmonic accompaniment.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff (bass clef) contains a bass line with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with chords and moving lines. The key signature has two flats (Bb, Eb) and the time signature is 3/4.

Third system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with chords and moving lines. The key signature has two flats (Bb, Eb) and the time signature is 3/4.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with chords and moving lines. The key signature has two flats (Bb, Eb) and the time signature is 3/4.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with chords and moving lines. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The system concludes with the dynamic marking *piu pp* and a double bar line.

6 6 6 6 1 6

6 6 6 6

*sempre più pp*

Andante 84 = ♩

*dolcissimo*

DALILA

*dol.*

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

- ran - ce Aux cœurs amou-reux, Ton

**Нар**

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

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

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

pleurs; Tu rends à la ter - re, Par un doux mys - tè - - -

*cresc. poco animato*

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

*Red.*

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

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

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

*cresc.*

D. *f* *f*

-nan - ce Du bonheur pas - sé !

D. *p* *dim.* *pp* *dol.* **1<sup>o</sup> tempo**

A la nuit tom-

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

D. *cresc.* *poco cresc.*

-rent, L' attendre en pleurant ! Chas - sant ma tris-

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

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

*accel. dim.*

*mf pp*

*accel.*

D. *-mour Garde à son re - tour!*

**LE VIEILLARD HÉBREU**

*rit. A tempo*

*L'esprit du*

**1<sup>e</sup> V.H.** *mal a conduit cet.te fem - me Sur ton chemin pour troubler ton re -*

1e V.H.

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

The first system shows a vocal line in the bass clef with lyrics "pos. De ses re - gards ——— fuis la brûlan - te". The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with sustained chords and octaves.

1e V.H.

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

The second system continues the vocal line with lyrics "flam - - me! C'est un poi - son qui con - su -". The piano accompaniment features similar rhythmic patterns in the right hand and sustained accompaniment in the left hand.

DALILA Un peu plus lent 72 =

1e V.H.

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

*espress.*

The third system begins a new section titled "DALILA" with the tempo marking "Un peu plus lent 72 =". The vocal line starts with the lyrics "*dol.* Chassant ma tris - tes - se,". The piano accompaniment features a complex texture with triplets and rapid sixteenth-note runs in both hands, marked "*espress.*".

D

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

The fourth system continues the "DALILA" section with the lyrics "S'il revient ——— un jour, A ——— lui ma ten -". The piano accompaniment maintains the intricate texture of triplets and sixteenth-note patterns.

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

*sempre più p*

D. *pp*

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

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

*rit.*

D. *rit.*

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

**Plus lent**

**Rideau**

D. *pp*

-tour !

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

*ped.*

# Acte II



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

**Moderato assai 69** =

*PIANO*

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

*p* *mf* *p* *dim.*

*pp* *tranquillo*

First system of musical notation, consisting of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line with slurs and ties.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line with slurs and ties.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line with slurs and ties.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line with slurs and ties.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line with slurs and ties.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line with slurs and ties.

The first system of music consists of two staves. The upper staff is in a treble clef and contains a continuous eighth-note melody with a slur over the first four measures. The lower staff is in a bass clef and contains a similar eighth-note accompaniment, also with a slur over the first four measures. The key signature has one flat.

The second system of music consists of two staves. The upper staff is in a treble clef and contains a sequence of chords with a slur over the first four measures. The lower staff is in a bass clef and contains a sequence of chords, with a repeat sign (two dots) at the end of the first measure. The key signature has one flat.

The third system of music consists of two staves. The upper staff is in a treble clef and contains a sequence of chords with a slur over the first four measures. The lower staff is in a bass clef and contains a sequence of chords, with a repeat sign (two dots) at the end of the first measure. The key signature has one flat.

The fourth system of music consists of two staves. The upper staff is in a treble clef and contains a sequence of chords with a slur over the first four measures. The lower staff is in a bass clef and contains a sequence of chords, with a repeat sign (two dots) at the end of the first measure. The key signature has one flat.

The fifth system of music consists of two staves. The upper staff is in a treble clef and contains a sequence of chords with a slur over the first four measures. The lower staff is in a bass clef and contains a sequence of chords, with a repeat sign (two dots) at the end of the first measure. The key signature has one flat.

The sixth system of music consists of two staves. The upper staff is in a treble clef and contains a sequence of chords with a slur over the first four measures. The lower staff is in a bass clef and contains a sequence of chords, with a repeat sign (two dots) at the end of the first measure. The key signature has one flat. The word *cresc* is written in the lower left corner of the system.

## Rideau

*f*

*dim.*

*p*

*sempre dim.*

*poco rit.*

*pp*

The musical score is written for piano and bass. It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system is marked *dim.* (diminuendo). The third system is marked *p* (piano). The fourth system is marked *sempre dim.* (sempre diminuendo). The fifth system includes a *poco rit.* (poco ritardando) instruction and ends with a *pp* (pianissimo) dynamic. The music features complex chordal textures and melodic lines, with various articulations and phrasing marks throughout.

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

All<sup>o</sup> agitato 160 = ♩

DALILA

animé

rit.

Samson, recherchant ma pré-sen-ce, Ce

Moderato

*p*


soir doit venir en ces lieux.

Voi-ci

P'heu-re de la ven-gean-ce Qui doit sa-tis-fai-re nos

*espress.*

*pp*

Moderato (sans lenteur) 92 = 

D. 

dieux!

*cresc.*



*f*

*dim.*

*red.*

DALILA *mf*

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

*p*

*pp*

D. 

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

D. *Fais que, vain - cu par mon a - dres -*

*sf* *p* *pp*

D. *-se, Sam - son soit en - chaî - né de - main!*

*cresc.*

D. *Il voudrait en vain de son â - me Pou -*

*dim.* *p*

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

*cresc.* *p*

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

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

*espress.*

D. *accel.* *cresc.*  
 frè - - res crai - gnent son courroux; Moi,

*accel.* *pp*

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

D. *f* *6*  
 - - - - - ve Et le re-tiens à mes - - - - - ge -  
*f* *p*  
 A tempo

D. *f*  
 - noux ! A - mour !  
*cresc.* *f* *p*

D. viens aider ma fai - bles - - - se ! Ver - se le poi -  
*f*

D. -son dans son sein ! Fais que, vain -  
*f* *p*

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

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

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

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

D.

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

*pp*

*pp*

Eclairs lointains

*pp*

*sempre pp*

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

**Allegro 132 = ♩.**

*f*

*rit*

## LE GRAND-PRÊTRE

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

The first system shows the vocal line for the Grand Priest. The melody begins with a half rest, followed by a series of eighth and quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

le  
Gd  
P.

toi; Da-gon qui m'accom-pagne M'a gui-dé vers ton toit.

The second system continues the vocal line. The melody includes a triplet of eighth notes: G4, A4, Bb4. The piano accompaniment features a *pp* dynamic marking at the end of the system.

DALILA

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


The third system is for Dalila. The vocal line starts with a half rest, followed by a melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment is marked with a *p* dynamic.

D.

-nu, vous qu'ici l'on ré-vè-re!

The fourth system continues Dalila's line. The vocal melody includes a triplet of eighth notes: G4, A4, Bb4. The piano accompaniment is marked with a *f* dynamic.

LE GRAND-PRÊTRE

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

No-tre sort t'est con - nu.

La vic -

- toi - - - re fa - ci - le Des escla - ves Hé -

- breux - - - Leur a li - vré la vil - le.

The image shows a musical score for piano accompaniment. It consists of three systems of music. Each system includes a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The first system is for the character 'LE GRAND-PRÊTRE' and features the lyrics 'No-tre sort t'est con - nu.' The second system continues the vocal line with 'La vic -' and the piano accompaniment. The third system continues the vocal line with '- toi - - - re fa - ci - le Des escla - ves Hé -' and the piano accompaniment. The fourth system continues the vocal line with '- breux - - - Leur a li - vré la vil - le.' and the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble. Dynamics include 'p' (piano) and 'p' (piano). The tempo is marked 'And<sup>te</sup> con moto 88 = 

le  
Gd  
P.

Nos sol - dats de - vant eux Ont

Detailed description: This system contains the first line of music. The vocal line is in bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Nos sol - dats de - vant eux Ont". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

le  
Gd  
P.

fui, pleins d'é - pou - van - te

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "fui, pleins d'é - pou - van - te". The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *mf* and *f*.

le  
Gd  
P.

Au seul nom de Sam - son,

Detailed description: This system contains the third line of music. The vocal line has the lyrics "Au seul nom de Sam - son,". The piano accompaniment features a more active right-hand part with sixteenth-note runs and a left-hand part with chords. Dynamic markings include *mf* and *f*.

le  
Gd  
P.

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

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics "— Dont l'au - dace ef - fray - ante A trou -". The piano accompaniment continues with complex rhythmic figures and chords. Dynamic markings include *f* and *mf*.

le  
Gd  
P.

- blé leur rai - son.

*dim.*

le  
Gd  
P.

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

*p*

le  
Gd  
P.

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

le  
Gd  
P.

En - chai - né par un vœu, Sam -

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

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics: "- son, dès sa nais - san - ce,". The piano accompaniment features a rhythmic pattern of chords in the left hand and a more melodic line in the right hand.

le Gd P.  
Fut marqué par le ciel

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "Fut marqué par le ciel". The piano accompaniment maintains the rhythmic and harmonic structure established in the first system.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "Pour ren - dre la puis - san - ce Au". The piano accompaniment features a prominent bass line with chords and a melodic line in the right hand.

DALILA *amèrement mf*  
Je  
le Gd P.  
peu - ple d'Is - ra - ël.

The fourth system of music introduces a new character, DALILA, with the instruction "amèrement mf". The vocal line is in the treble clef and has lyrics: "Je peu - ple d'Is - ra - ël." The piano accompaniment is in the grand staff and includes dynamic markings "dim." and "p".

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

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

D. *gar - de pour vous.*

## LE GRAND-PRÊTRE

*A tes genoux sa force un jour l'a-bandon - na; Mais depuis il s'ef-*

le Gd P.  
force d'oublier Dali - la. On

le Gd P.  
**Allegro**  
dit que, dans son â - me Oubli - ant ton amour, Il se rit de la

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

le Gd P.  
flam - me Qui ne dura qu'un jour!

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

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

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

*cresc.* *sf* *pp*

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

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

*mol* *pp*

D.

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

*espress.*

D.

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

*din.* *pp* *poco rit.*

A tempo

D.

bras.

*8* *sempre pp*

LE GRAND-PRÊTRE

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

1<sup>re</sup> Gd P. *cresc.*

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

1<sup>re</sup> Gd P. *cresc.*

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

1<sup>re</sup> Gd P. *f*

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

1<sup>re</sup> Gd P. *ff* *sf*

Plus lent 72 =  $\text{♩}$

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

## DALILA

*p* avec calme *3*

Qu'im - porte à Da - li - la ton

- ches - ses.

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

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

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

le  
Gd  
P

D.

D.

D.

*cresc.* *rit.*

D. *3*

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

**A tempo**

D. - hor - re!

*f* *accel.*

**LE GRAND-PRÊTRE**  
**Allegro**

*f*

J'aurais dû de - vi - ner ta haine et ton des - sein! Mon cœur en té - cou -

le  
Gd  
P.

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

*f*

## Moderato

*p*

le  
Gd  
P.

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

*pp*

le  
Gd  
P.

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

Plus lent  $\text{♩} = 72$ 

*mf* *p*

## DALILA

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

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

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

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

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

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

*dolce espressivo*

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

D. - tai les tendres - ses, Espé - rant amollir son

*poco a poco cresc.*

D. cœur parmes cares - ses! J'ai vu ce fier captif enla-

*poco a poco cresc.*

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

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

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

*dim.*

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

*p*

*m.g.*

D. *he*ure, *abandonnant* *les siens*, *Il* *revient* *en ces*

D. *lieux res.serrer* *nos li\_ens.* *molto espressivo* *Pour ce dernier com.*

D. *\_bat j'ai prépa\_ré mes ar\_mes: Sam\_son ne pourra pas\_*

D. *rit.* *ré\_sis\_ter à mes lar\_mes.* *A tempo*

LE G<sup>d</sup>-PRÊTRE

*f*

Que Dagon, notre Dieu, daigne éten\_dre son

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

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

*fp*

All<sup>o</sup> mod<sup>to</sup> ♩=76

DALILA

*f*

II

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

- cras!

*non legato*

*p cresc.*

*f*

*fp*

D.

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

*p*

D. *châ - ne! Je veux que, vaincu par l'amour, Il*

*p* *f*

D. *cour - be le front à son tour!*

LE G<sup>d</sup>-PRÊTRE

*f* *Je veux, pour assouvir ma*

*cresc.* *fp*

le G<sup>d</sup> P. *châ - ne, Je veux que Dalila l'en - châ - ne; Il*

*p*

le G<sup>d</sup> P. *faut que, vaincu par l'a-mour, Il cour-be le front à son*

*p* *cresc.* *f*

## DALILA

Il faut, pour assouvir ma haine, Il faut que

le  
Gd  
P.

tour!

tour!

*p*

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

le  
Gd  
P.

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

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

*fp*

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

le  
Gd  
P.

A toi l'hon -

A toi l'hon -

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

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

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

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

*cresc.* *f* *fp*

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

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

*fp*

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

1<sup>re</sup>   
 Je veux que, vaincu par l'a - mour, Il

D.   
 tour, Il cour - be le front!

1<sup>re</sup>   
 cour - be le front, il cour - be le

*fp* *fp*

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

1<sup>re</sup>   
 front à son tour!

*cresc.* *fp*

D. — Qu'il cour.be le front à son tour!

1<sup>e</sup> Gd P. Qu'il cour.be le front à son tour!

sans ralentir

D. U - nis - sons - nous — tous deux!

1<sup>e</sup> Gd P. U - nis - sons - nous — tous deux!

D. U - nis - sons - nous — tous deux!

1<sup>e</sup> Gd P. U - nis - sons - nous — tous deux!

D. *Mort!* *Mort!* *Mort!*

le Gd P. *Mort!* *Mort!* *Mort!*

*p* *cresc.*

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

le Gd P. *Mort!* *Mort* *au chef* *des*

*f* *ff*

D. Hé - breux!

le Gd P. Hé - breux!

*ff*

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes a melodic line in the treble with a fermata and a rhythmic accompaniment in the bass.

Piano accompaniment for the second system, featuring a treble and bass clef. The music includes a melodic line in the treble with a fermata and a rhythmic accompaniment in the bass. A *dim.* (diminuendo) marking is present in the treble.

DALILA

Vocal line for Dalila, featuring a treble clef and a whole note rest followed by a melodic phrase.

Je l'attends!

LE G<sup>d</sup>-PRÊTRE  
Récit

Vocal line for the Priest, featuring a bass clef and a rhythmic accompaniment with a triplet marking.

Samson, me disais-tu, dans ces lieux doit se ren - dre?

Je m'é -

Piano accompaniment for the third system, featuring a treble and bass clef. The music includes a melodic line in the bass with a *p* (piano) marking.

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

Vocal line for the Priest, featuring a bass clef and a rhythmic accompaniment.

- loigne, il pourrait nous surpren - dre.

Bientôt je re - viendrai par de secrets che -

Piano accompaniment for the fourth system, featuring a treble and bass clef. The music includes a melodic line in the bass with a fermata.

1<sup>re</sup> G<sup>d</sup> P.  
 - mins. Le des-tin de mon peuple, ô femme, est dans tes

1<sup>re</sup> G<sup>d</sup> P.  
 mains. Dé-chi-re de son cœur l'in-vul-né-rable é-cor-ce, Et sur-prends le se-

1<sup>re</sup> G<sup>d</sup> P.  
 Mod<sup>to</sup> assai ♩ = 69  
 -cret qui nous ca-che sa for-

(il sort)  
 1<sup>re</sup> G<sup>d</sup> P.  
 - ce!

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

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of chords and moving lines in both hands, with some grace notes and slurs.

Piano accompaniment for the second system. It includes dynamic markings *mf* and *p*. The bass line features a steady eighth-note accompaniment, while the treble line has longer note values.

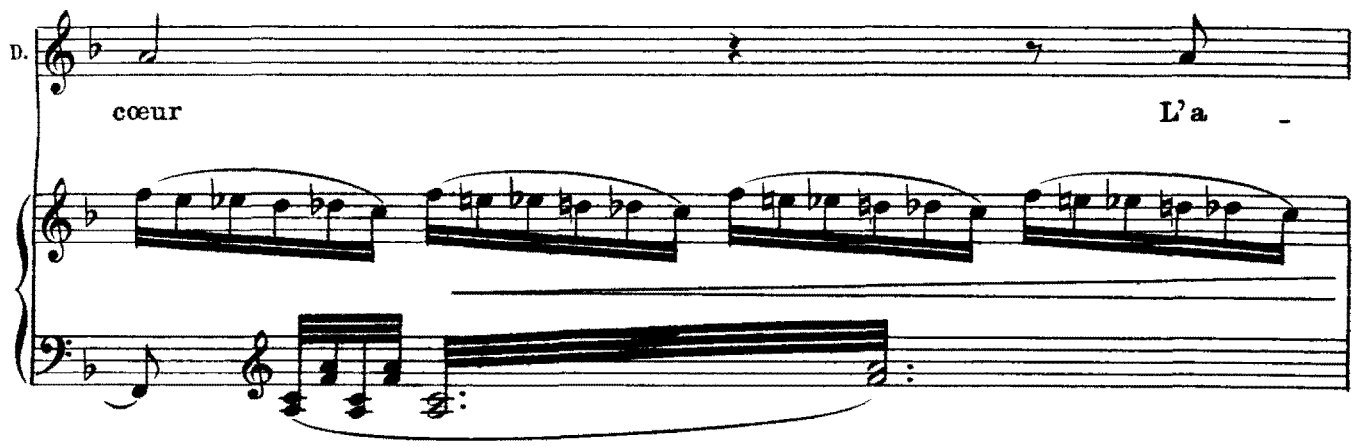
Piano accompaniment for the third system. It includes dynamic markings *mf*, *p*, and *dim.*. The bass line continues with eighth-note accompaniment, and the treble line features chords and melodic fragments.

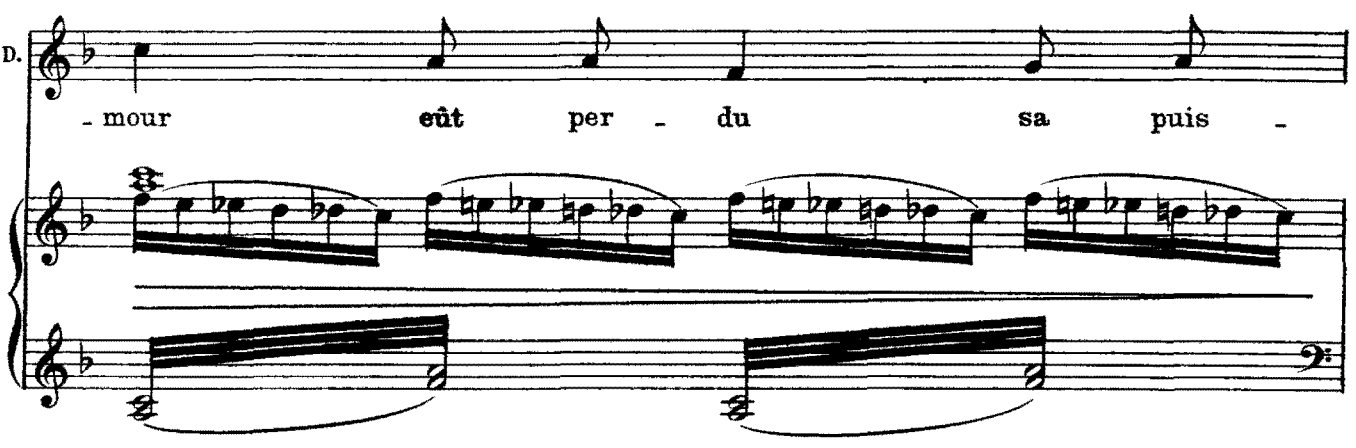
DALILA

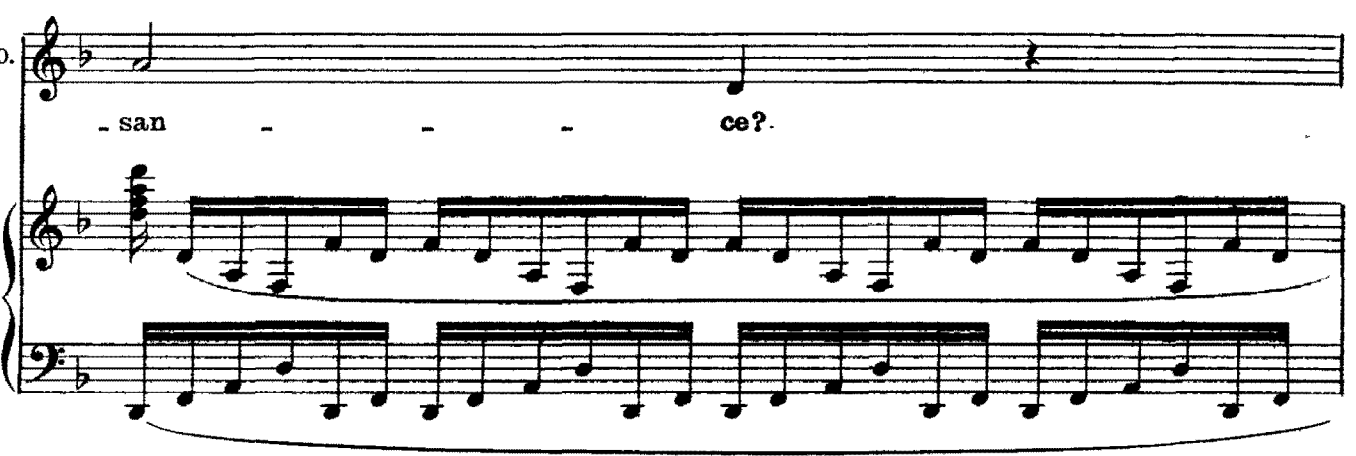
Vocal line and piano accompaniment for the fourth system. The vocal line begins with a rest followed by the lyrics "Se pour - rait -". The piano accompaniment features a treble and bass clef with a *pp* dynamic marking and a sixteenth-note accompaniment in both hands.

D.

Vocal line and piano accompaniment for the fifth system. The vocal line continues with the lyrics "- il que sur son". The piano accompaniment continues with the same sixteenth-note accompaniment in both hands.

D.  *cœur* *L'a -*

D.  *- mour eût per - du sa puis -*

D.  *- san - - - ce?*



## DALILA

La

*cresc.*

D.

nuit est sombre et sans lu -

*decresc.*

D.

- eur...

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

DALILA

Rien ne peut tra-hir sa pré-

Vocal line and piano accompaniment for the second system, including the lyrics "Rien ne peut tra-hir sa pré-".

- sen - - ce.

Vocal line and piano accompaniment for the third system, including the lyrics "- sen - - ce." and a large piano accompaniment section at the bottom.

## DALILA

Hé -

*cresc.*

D. - las!

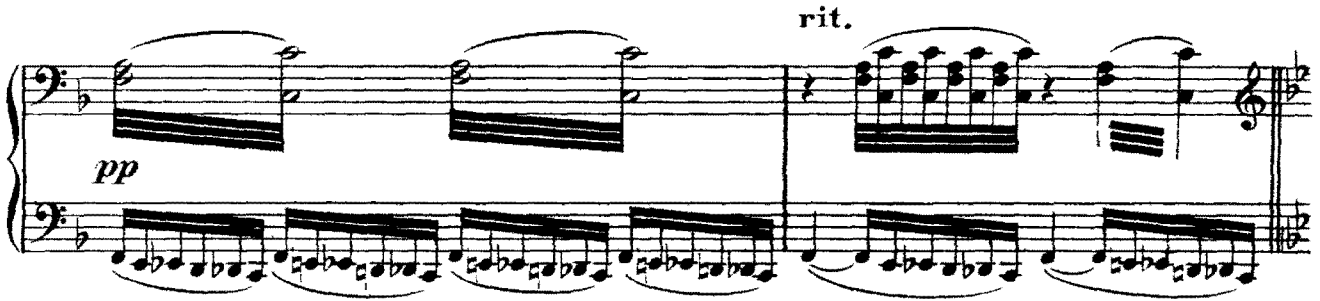
*pp*

D. Il ne vient

Elle rentre dans sa maison.

D. pas!

*diminuendo*



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

**All<sup>o</sup> agitato** ♩ = 160



8 *Éclairs lointains*

*f*

Detailed description: This system shows the beginning of the piano introduction. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present.

*dim.* *p*

Detailed description: This system continues the piano introduction. The right hand has a melodic line with a slur and a dynamic marking of *dim.* (diminuendo). The left hand continues with a steady accompaniment, marked with *p* (piano). A fermata is placed over the final notes of the right hand.

## SAMSON

En ces lieux, malgré

Detailed description: This system shows the vocal introduction for Samson. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics "En ces lieux, malgré" are written below the staff. The piano accompaniment is on two staves (treble and bass clefs).

s. moi, m'ont rame-né mes pas...

*pp*

Detailed description: This system shows the first vocal line for Samson. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics "moi, m'ont rame-né mes pas..." are written below the staff. The piano accompaniment is on two staves (treble and bass clefs). A dynamic marking of *pp* (pianissimo) is present.

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

Detailed description: This system shows the second vocal line for Samson. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics "Je voudrais fuir, hélas! et ne puis pas!" are written below the staff. The piano accompaniment is on two staves (treble and bass clefs).

*cresc.*

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

*cresc.* *p*

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

*cresc.*

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

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

DALILA *s'élançe vers Samson* *Moins vite (sans lenteur)*

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

*pp*

D. *Har*

- mé! J'at-tendais ta pré - sen - cel! J'ou - blie, en te voy -

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

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

D. - ô mon doux maî - tre!

SAMSON

Ar - rê - te ces trans -

*pp sempre*

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

*poco rit.*

*espress.*

*p*

*poco rit.*

DALILA

*dol.* A tempo

Sam-son! — ô toi! — mon bien-ai-

A tempo

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

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

D. -quoi — dé-tour-ner — tes ca-res - ses?

## SAMSON

*dolce*

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

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

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

## DALILA

Près de moi, \_\_\_\_\_ près de moi pour -

s. fit mon bon - heur! \_\_\_\_\_

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

mf

p

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

p

cresc.

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

mf

dim.

pp

D. - mes?  
SAMSON

Hé - las! es - cla - ve de mon

fp

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

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

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

**Più allegro 100 =  $\text{♩}$**

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

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

*pp*

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

S. *- cel Il a dit à — son ser - vi -*

*fp*

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

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

*espress.*

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

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

*f*

DALILA

Qu'im -

*p*

*dim.*

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

*pp*

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

*p* *espress.*

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

*appassionato*

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

*cresc.* *fp*

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

*dim.*

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

*rit.*

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

*pp*

*espressivo* **A tempo**

*rit.* *cresc.*

SAMSON

*p*

Ah! ces - - -

*p* *cresc.*

*cresc.*

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

*f* *p* *pp*

*marcato*

S. *bis u.ne loi su\_prê - me...*

*cresc.* *più cresc.*

S. *Un peu plus lent*

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

*mf* *dim.* *p*

S. *Allegro* *molce*

*- leur!* *Dalila!* *Dalila!* *Je*

*pp* *pp* *pp*

S. *Eclairs lointains*

*t'ai - - me!*

pp

DALILA *dolce*

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

D. bouche: C'est le dieu d'amour, c'est le

D. mien! Et, si ce sou - ve -

*espress.*

*p* 3 3 3

D. - nir te tou - che, Rap -

D. *pp*

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

D.

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

D.

- vais ai - mer tou - jours,

D.

Et qui seule, hé - las! est con - stan - te!

*rit.*

*più pp*

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

*p*

In - sen - sé - e! o - ser m'accu -

Moderato 80= $\text{♩}$

*p*

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

*molto espressivo* *sf* *dim.*

*f*

â - me! Oui! dût la fou - dre m'é - cra - ser,

*p* *fp* *sf*

*f*

Eclairs plus rapprochés

Dussè - je périr de sa flam - - me,

*fp* *f*

*dol. molto espress.*

s. Pour toi si grand est

*dim.* *p*

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

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

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

s. Dali - la! Dali - la!

*mf* *p*

S. *pp* je t'ai - - -

S. *Andantino* 66= $\text{♩}$  - me!

*pp sempre* *una corda* *ped.*

DALILA *dolciss. e cantabile assai*

Mon cœur s'ouvre à ta voix

*(simili)*

D. comme s'ou - vrent les fleurs - - - Aux bai - sers - - -

D. de l'au - ro - re!

*espress.*

D. Mais, ô mon

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

D. pleurs, Que ta voix

*dim.*

*pp*

D. parle en - co - re!

*rinf.*  
D. Dis - moi qu'à Da - li -

D. - la tu re - viens pour ja -

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

## Stringendo

D. *Stringendo*

- dres - se Les ser - ments d'au - tre -

*p*

D. *cresc.*

- fois, ces ser - ments que j'ai -

D. *mf rit.*

- mais!

*mf rit.*

## Un peu plus lent

D. *dolce*

Ah! ré - ponds à ma ten - dres - se,

*pp*

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

*cresc. sans presser*

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

*più cresc.*

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

*dim.*

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

SAMSON

*p*  
 Dalila! Dalila! je — t'ai — — —

*molto espressivo*  
*p*  
*dim.*

Andantino

S  
 — me!

*pp*

DALILA *dolce*

Ain — si qu'on voit des blés

D  
 les é — pis on — du — ler — — —

D.

Sous la bri - se lé - gè - re,

## DALILA

Ain - si fré - mit mon cœur,

D.

prêt à se con - so - ler

D. A ta voix \_\_\_\_\_ qui m'est chère!

The first system consists of a vocal line and piano accompaniment. The vocal line has a long note on 'voix' and a melodic phrase on 'qui m'est chère!'. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady bass line in the left hand.

D. *rinf.*  
La

The second system continues the vocal line with a long note on 'La' and piano accompaniment. The piano part has a more active bass line with eighth-note patterns.

**Poco animato**

D. flèche est moins rapide à por -

The third system is marked 'Poco animato'. The vocal line has a melodic phrase 'flèche est moins rapide à por -'. The piano accompaniment includes a sixteenth-note figure in the right hand and a bass line with some chords.

D. - ter le tré - pas, Que ne

The fourth system continues the vocal line with 'ter le tré - pas, Que ne'. The piano accompaniment features a steady bass line and a right hand with chords and moving lines.

*mf.*

D l'est ton a - man - - - te à vo -

*sf*

**Stringendo**

D - ler dans tes bras!

**Stringendo**

*cresc* *mf rit.*

A vo - ler dans tes bras!

*mf*

**Un peu plus lent**

*dolce*

D Ah! ré - ponds à

*p*

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

SAMSON

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

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

S. Et - - - - - de ton cœur - - - - - é - loigner les a -

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

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

*cresc.*

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

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

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

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

Eclairs Violent coup de tonnerre

S. - me!

un peu animé

## DALILA

Mais!... non! que

dis-je? hélas! la tris - te Da - li -

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

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

SAMSON  
*cresc.*

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

s. gloi-re, mon peuple et mon vœu!

s. *f* Ce Dieu — qui marqua ma nais-san - - ce Du

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

*passionato*

DALILA

rit.

A tempo

avec énergie

Eh bien! connais donc mon a - mour!

C'est — ton Dieu

rit.

A tempo

*sf*

*p*

*p*

6

6

D. mé - me que j'envi - e! Ce Dieu — qui te donna le

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

Dieu Et qui fait ton bras re - dou -

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

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

D. *- cable!*  
SAMSON

*Eclairs et tonnerre lointains*

*Da - li - la! que veux-tu de*

S. *moi?*

*Crains que je ne*

*marcato*

## DALILA

*dolce*  
Si

*pp*  
*dolcissimo*  
*sans presser*

*3*  
dou - - te de toi!

*3*  
j'ai con - ser - vé - ma puis - san - ce, Je veux l'essay -

*3*  
- er - en ce jour. Je veux é - prou -

*3*  
- ver ton a - mour, En ré - cla - mant ta con - fi -

*cresc.*

D. *- an - ce.*

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

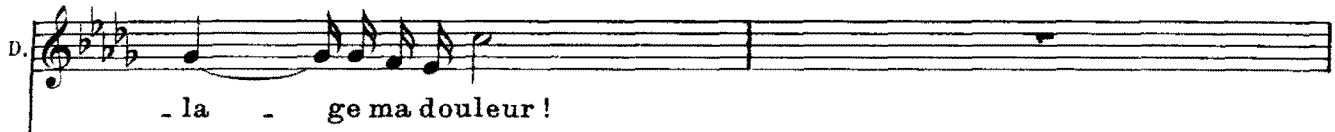
Hé - las! qu'im - porte à ton bon -

*mf dim. pp*

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

DALILA *cresc.* Par cet aveu sou -

- cret que gar - de mon cœur ? *cresc.*

D.  - la - ge ma douleur !

SAMSON

*f* Pour le ravir ta force est



Éclairs sans tonnerre.

vai - - - ne ! sans presser

*cresc.*

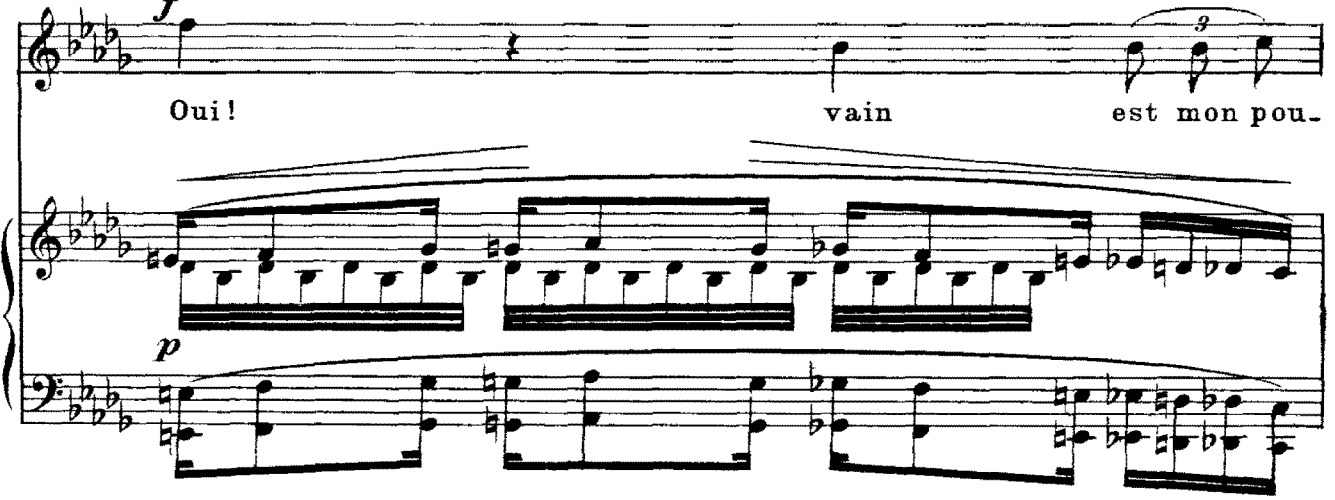
*f*



DALILA

*f* Oui ! vain est mon pou- <sup>3</sup>

*p*



D. *- voir, Car*

*f*

D. *vaine est ta ten -*

*p*

D. *- dres - - - se!*

*f*

D. *Quand je veux le sa -*

*p*

D. *-voir,*

*f*

7

D. Ce se - cret qui me

*p*

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

*fp* *fp*

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

*fp* 3

D. - fâ - me.

SAMSON

*f*

D'une im -

- men - - - se dou -

*p*

s. leur Ma pauvre

*f*

s. âme ac - ca -

*p*

S - blé - e Im -

*f*

7

S - plo - re le Sei -

*p*

S - gneur D'u - ne

*f*

7

VOIX dé - so -

*p*

## DALILA

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

s. - lé - e.

*fp* *cresc.*

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

*fp* *cresc.*

## SAMSON

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

*f*

DALILA

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

- pui!

*fp* *cresc.*

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

*fp* *cresc.*

Ton se - cret? Ton se -

SAMSON

Laisse-moi! Je ne puis.

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

D. *-cret? ce secret qui cau - se mes a - lar -*

*mf*

**Più allegro** Éclairs sans tonnerre.

D. *-mes!*  
**Più allegro**

*f*

**SAMSON**

*L'o - ra - ge sur ces monts Dé - chaî - ne sa co -*

*p cresc.*

S. *- lè - re. Le Sei -*

*f*

-gneur sur nos fronts Fait gronder son ton -

*p cresc.*

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

Je le brave a - vec

- ner - re.

*f*

poco a poco più all<sup>o</sup>

toi. Viens! viens!

Non! lais - se -

*p cresc.*

D.  Que m'im-

S.  -moi! Je ne puis m'y ré-

*f*

Molto all<sup>o</sup>

D.  -por - te la fou - dre!

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

*p cresc.*

*f*

5 4 3 2

D.  Là -

S.  voix de mon Dieu.

Éclairs et tonnerre  
Più mosso

*ad lib.*

D.

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

*p* *ff*

8

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

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

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

3

Le double plus lent 116 = ♩

*dim.*

*pp*

*sotto voce*

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

*pp*

de DALILA.

*pp*

musical score system 1, featuring piano (pp) dynamics and a 'poco a poco più' instruction. The system includes a treble clef staff with a sixteenth-note run and a bass clef staff with a similar run.

musical score system 2, marked 'animato'. It features a treble clef staff with eighth-note patterns and a bass clef staff with a steady eighth-note accompaniment.

musical score system 3, marked 'sf' (sforzando) and 'poco a poco cresc.'. It features a treble clef staff with eighth-note patterns and a bass clef staff with a similar accompaniment.

musical score system 4, featuring a treble clef staff with eighth-note patterns and a bass clef staff with a similar accompaniment.

musical score system 5, marked 'm.g.' (mezzo-forte) and 'f' (forte). It features a treble clef staff with eighth-note patterns and a bass clef staff with a similar accompaniment.

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

*sf*  
*sf*

Violent coup de tonnerre.  
*ff*  
*dim.*  
*ff*<sub>8</sub>

DALILA paraissant sur la terrasse.

A moi! Philistins! à moi!

SAMSON

Trahison!

*p*

Les soldats se précipitent

s.

**Molto allegro (quasi presto)**

*p molto cresc.* **fff**

dans la demeure de DALILA.

8

Rideau.

8

## Acte III

I<sup>er</sup> TABLEAU

Andante 76 = 

*PIANO*



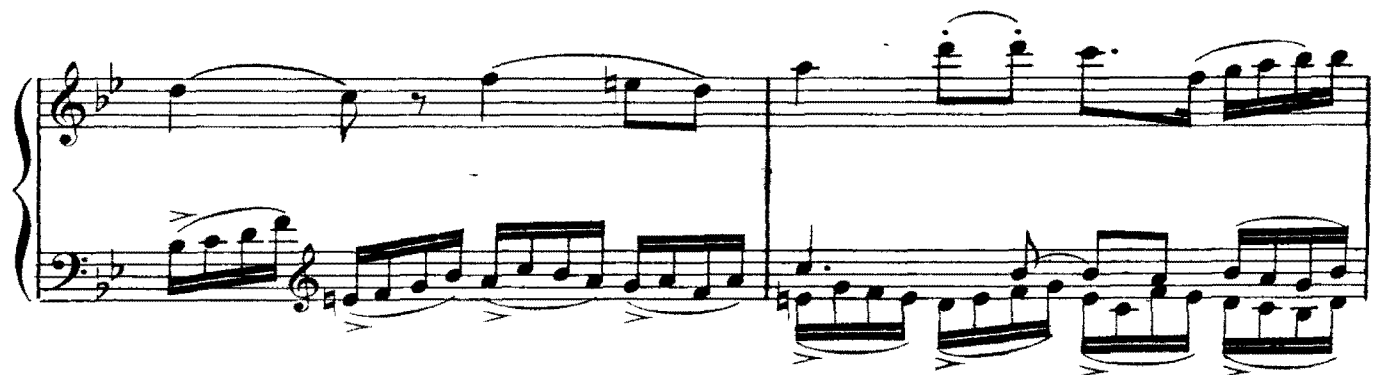
*fp fp fp fp fp fp fp*



*fp fp fp fp fp fp fp*



*fp fp fp fp p*



Rideau

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

SAMSON *p*

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

s. *pp*

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

u. *-min:* Bien - tôt de moi tu re - ti - ras ta

s. *main.* Je t'offre, ô Dieu, ma pauvre â - me bri -  
*espress.* *m.g.* *espressivo*

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

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

Sopr. et Contr.

Ténors

Basses

Chœur derrière la scène

*p*

Sam - son,

Sam - son,

qu'as - tu

SAMSON

Hé - las! Is - ra -

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

*p*  
Qu'as-tu fait de tes frè - res?

fait de tes frè

res?

*fp*

s. - él dans les fers,

Du ciel

at - ti - rant la vengean - ce,

A per -

*fp*

*fp*

LES HÉBREUX

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

**Har**

*cresc.* *dim.*

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

*p* *fp*

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

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

*f*

Poco animato

Sopranos

*f*

Dieu nous con-fi -

Contraltos

Dieu nous con-fi - ait à ton

Ténors

Dieu nous con-fi - ait à ton bras Pour nous gui -

Basses

LES HEBREUX

*p*

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

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

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

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

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

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

sans ralentir

SAMSON

*f*

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

-res?

-res?

-res?

-res?

*fp**p*

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

*fp*

cœur cou - pable et mal - heu - reux.

*p*

*cresc.*

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

*poco più animato*

s. — D'Is - ra - ël —

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

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

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

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

LES HÉBREUX

s. *3* dé-tourne tes coups, ———

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

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

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

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

The first system of the musical score consists of five staves. The top staff is a vocal line for soprano (s.), starting with a triplet of eighth notes. Below it are four staves for vocal parts (alto, tenor, and bass) and a piano accompaniment. The piano part is mostly silent, with some notes in the bass line. The lyrics are: 'dé-tourne tes coups, ———' followed by four lines of ' -dait. De Da-li-la pay-ant les char-'. The dynamic marking 'ff' (fortissimo) is placed above the first four vocal lines.

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

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

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

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

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

The second system of the musical score consists of five staves. The top staff is a vocal line for soprano (s.), starting with a triplet of eighth notes. Below it are four staves for vocal parts (alto, tenor, and bass) and a piano accompaniment. The piano part is mostly silent, with some notes in the bass line. The lyrics are: 'Et je pro-cla-me ta jus-ti-ce!' followed by four lines of '-mes. Fils de Ma-no-ah, qu'as-tu fait De no-tre'. The lyrics are aligned with the vocal lines.

*sf* *espressivo**dim.*


S. *dim.*  
 A tes pieds, bri-sé, mais sou-  
 sang et de nos lar - mes?  
*dim.*  
 sang et de nos lar - mes?  
*dim.*  
 sang et de nos lar - mes?  
*dim.*  
 sang et de nos lar - mes?

*fp*

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

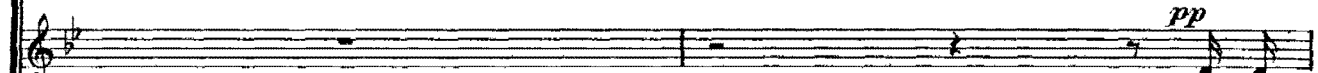
*fp* *dim.*

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

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

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

 *pp*   
 Qu'as-tu

 *pp*   
 Qu'as-tu

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

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

 *pp*

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

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

   
 frè - res? \_\_\_\_\_

   
 frè - res? \_\_\_\_\_

 *pp*

Les PHILISTINS entrent dans la prison; ils entraînent SAMSON.

Allegro  $\text{♩} = 152$ 

First system of musical notation. The piece begins with a piano (*p*) dynamic. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. A *cresc.* marking is placed above the treble staff in the second measure.

Rideau (Changement de décor.)

Second system of musical notation, marked "Rideau (Changement de décor.)". The music continues with a forte (*f*) dynamic. The accompaniment remains consistent, while the treble staff features a more prominent melodic line.

Third system of musical notation. The music begins with a *dim.* (diminuendo) marking. The treble staff has a melodic line with a long slur, while the bass staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The music begins with a piano (*p*) dynamic. The treble staff has a melodic line with a long slur, and the bass staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The tempo changes to *d=d* (double the previous tempo). The music begins with a piano (*p*) dynamic and includes an *espress.* (espressivo) marking. The treble staff has a melodic line with a long slur, and the bass staff continues with the eighth-note accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures and a dynamic accent (>) over the first note of the second measure. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

Second system of musical notation. The right hand has a melodic line with a slur over the first two measures. The left hand continues with an eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

Third system of musical notation. The right hand has a melodic line with a slur over the first two measures and a dynamic accent (>) over the first note of the second measure. The left hand has an eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

Fourth system of musical notation. The right hand has a melodic line with a slur over the first two measures. The left hand has an eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

Fifth system of musical notation. The right hand has a melodic line with a slur over the first two measures and a dynamic accent (>) over the first note of the second measure. The left hand has an eighth-note accompaniment. The system includes dynamic markings: *mf* (mezzo-forte) in the first measure, *p* (piano) in the second measure, and a dynamic accent (>) in the third measure. The key signature has two flats (B-flat and E-flat).

First system of a piano score. The right hand features a series of chords, some with a fermata over the first measure. The left hand plays a melodic line with slurs and accents. The key signature has two flats, and the time signature is 3/8.

Second system of a piano score. The right hand continues with chords and melodic fragments. The left hand has a more active role with slurs and accents. A *dim.* (diminuendo) marking is present in the right hand towards the end of the system.

Third system of a piano score. The right hand begins with a *pp* (pianissimo) dynamic marking and features a long, sustained chord with a fermata. The left hand plays a steady melodic line.

Fourth system of a piano score. Both hands play a rhythmic accompaniment consisting of eighth notes. The right hand has some rests in the first few measures.

Fifth system of a piano score. The right hand has a *p* (piano) dynamic marking and features a melodic line with slurs and accents. The left hand plays a simple accompaniment. A *Red.* (ritardando) marking is present in the right hand.

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

Second system of musical notation, continuing the piece with similar eighth-note patterns in both staves.

Third system of musical notation, showing a change in key signature to two sharps (D major). The word *cresc.* is written in the bass staff. The music continues with eighth-note chords.

Fourth system of musical notation, maintaining the two-sharp key signature and eighth-note chordal texture.

Fifth system of musical notation, concluding the page with the same eighth-note chordal pattern.

Two systems of piano music in G major, 4/4 time. The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the piece, marked *dim.* (diminuendo) in the right hand.

2<sup>o</sup> TABLEAU

Le double plus lent 76 =

Rideau

PIANO *p*

Piano accompaniment for the second tableau, marked "PIANO" and "p". It features a slow tempo of 76 beats per minute. The music consists of chords and arpeggiated figures in both hands, with a "Rideau" (curtain) effect indicated by a double bar line and a wavy line.

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

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

Piano accompaniment for the scene, featuring a slow tempo and a "Rideau" effect. The music is characterized by sustained chords and arpeggiated patterns in both hands.

Allegretto  $\text{♩} = \text{♩}$

Sopranos

*dol.*

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

Contraltos

*dol.*

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

Ténors

*dol.*

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

Basses

*dol.*

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

LES PHILISUNS

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

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

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

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

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

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

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

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

-co-re! L'amour verse au cœur l'ou-bli de nos maux, -

-co-re! L'amour verse au cœur l'ou-bli de nos maux, -

-co-re! L'amour verse au cœur, verse au cœur l'ou-bli de nos

-co-re! L'amour verse au cœur, verse au cœur l'ou-bli de nos

Verse au cœur l'oubli de nos maux .

Verse au cœur l'oubli de nos maux .

maux, Verse au cœur l'oubli de nos maux .

maux, Verse au cœur l'oubli de nos maux .

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Verse au cœur l'oubli de nos maux .". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chords and arpeggios.

Au vent du ma - tin, l'om - bre de la nuit

Au vent du ma - tin, l'om - bre de la nuit

Au vent du ma - tin, l'om - bre de la nuit

Au vent du ma - tin, l'om - bre de la nuit

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Au vent du ma - tin, l'om - bre de la nuit". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chords and arpeggios.

Comme un léger voile à l'horizon fuit.

Comme un léger voile à l'horizon fuit.

Comme un léger voile à l'horizon fuit.

Comme un léger voile à l'horizon fuit.

L'o-ri-ent s'em-pourpre, et sur les mon-ta-gnes Le so-leil

L'o-ri-ent s'em-pourpre, et sur les mon-ta-gnes Le so-leil

L'o-ri-ent s'em-pourpre, et sur les mon-ta-gnes Le so-leil

L'o-ri-ent s'em-pourpre, et sur les mon-ta-gnes Le so-leil

luit, Dardant ses ray - ons au sein des cam - pa -

luit, Dardant ses ray - ons au sein des cam - pa -

luit, Dardant ses ray - ons au sein des cam - pa -

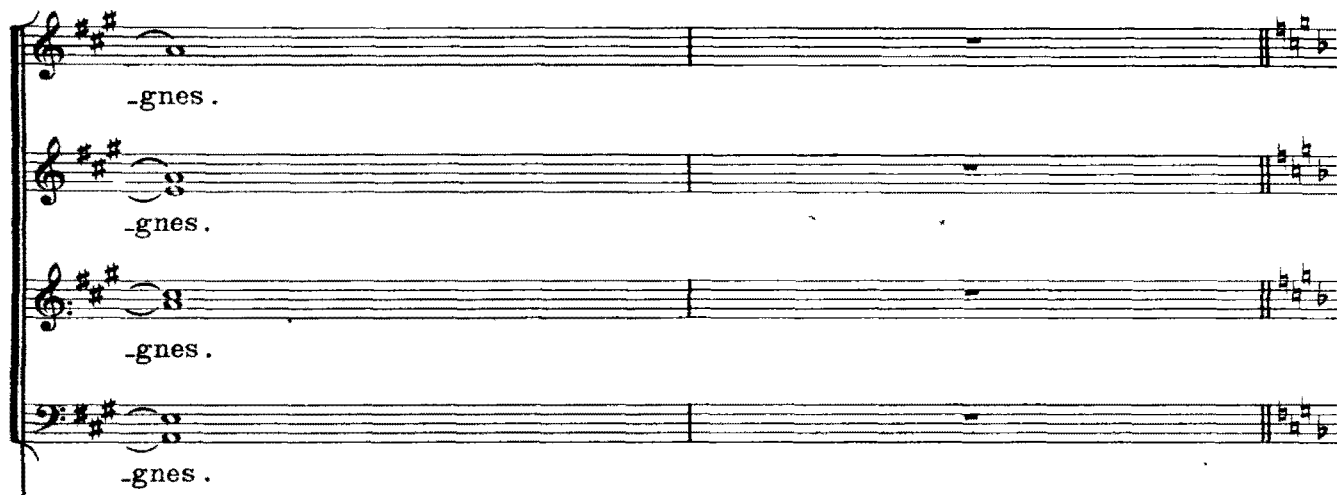
luit, Dardant ses ray - ons au sein des cam - pa -

-gnes, Au sein des camp -

-gnes, Au sein des camp -

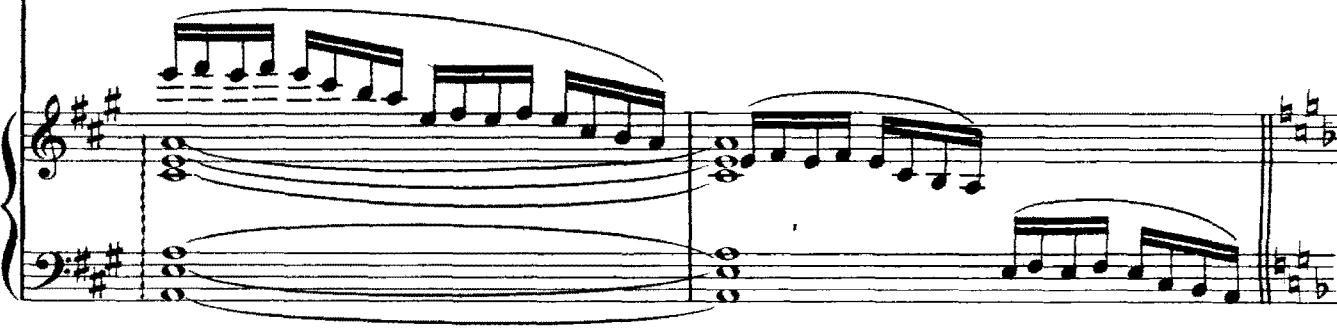
-gnes, Au sein des camp -

-gnes, Au sein des camp -



-gnes .  
-gnes .  
-gnes .  
-gnes .

Four vocal staves in treble clef, each with a key signature of two sharps (F# and C#). Each staff contains a single note followed by the syllable "-gnes .".



Piano accompaniment for the vocal part, featuring a treble and bass clef. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

**BACCHANALE**  
ad lib.



*f*  
*dim.*

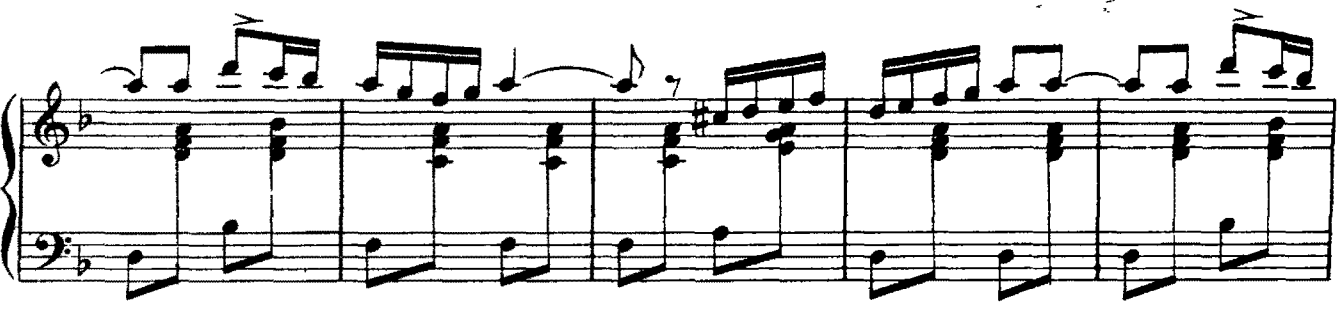
Two staves of music in treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a long, flowing melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece begins with a forte (*f*) dynamic and ends with a decrescendo (*dim.*).

**All<sup>o</sup> moderato 120 = ♩**



*p*

Two staves of music in treble and bass clef. The key signature has one flat (Bb) and the time signature is 2/4. The music is marked with a piano (*p*) dynamic. It features a rhythmic accompaniment in the left hand and a melodic line in the right hand.



Continuation of the musical notation for the 'Allo moderato' section, showing further melodic and harmonic development in both hands.

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 single notes.

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

Third system of musical notation. The treble staff features a melodic line with a prominent slur and a fermata over a measure. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment.

Fifth system of musical notation, the final system on the page. The treble staff shows a melodic line with slurs and accents. The bass staff continues with a consistent accompaniment.

*cresc.*

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords, with some notes beamed together. The bass staff features a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the treble staff.

*f* *p*

The second system continues the piece. The treble staff has a melodic line with some triplets and rests. The bass staff has a consistent eighth-note accompaniment. A *f* (forte) dynamic marking is placed below the first measure, and a *p* (piano) dynamic marking is placed below the second measure.

The third system shows a change in the bass line. The treble staff continues with chords, and the bass staff now features a more active eighth-note accompaniment.

*cresc.*

The fourth system continues with similar textures. A *cresc.* (crescendo) marking is placed above the treble staff in the final measure.

The fifth system continues the piece with consistent textures in both staves.

*f*

The sixth system concludes the piece. The treble staff has a melodic line that ends with a fermata. The bass staff has a final eighth-note accompaniment. A *f* (forte) dynamic marking is placed below the final measure.

First system of musical notation. The treble clef staff contains a series of chords, mostly triads and dyads, with some slurs and accents. The bass clef staff contains a rhythmic accompaniment of eighth and sixteenth notes, with slurs and accents.

Second system of musical notation. Similar to the first system, it features chords in the treble and a rhythmic line in the bass. The bass line shows some chromatic movement.

Third system of musical notation. Continues the musical piece with consistent chordal textures and rhythmic accompaniment.

Fourth system of musical notation. The treble staff shows some chromatic changes in the chords, and the bass line continues its rhythmic pattern.

Fifth system of musical notation. The treble staff features more complex chordal structures, including some triads with sharps. The bass line remains active with eighth notes.

Sixth system of musical notation. The final system on the page, showing a continuation of the musical themes established in the previous systems.

First system of musical notation. Treble clef contains chords and a melodic line with an 8-measure slur. Bass clef contains a steady eighth-note accompaniment.

Second system of musical notation. Treble clef continues the melodic line with an 8-measure slur and a *tr* (trill) marking. Bass clef continues the eighth-note accompaniment.

Third system of musical notation. Treble clef features a triplet of eighth notes. Bass clef continues the eighth-note accompaniment. A *ff* (fortissimo) dynamic marking is present.

Fourth system of musical notation. Treble clef features a triplet of eighth notes. Bass clef continues the eighth-note accompaniment.

Fifth system of musical notation. Treble clef features a triplet of eighth notes. Bass clef continues the eighth-note accompaniment.

Sixth system of musical notation. Treble clef features a triplet of eighth notes. Bass clef continues the eighth-note accompaniment. A *dim.* (diminuendo) dynamic marking is present.

*p legg.*

*malinconico*  
*p*

*sempre p*

First system of a piano score. The right hand features a melodic line with a slur over the first two measures, followed by quarter notes and a half note. The left hand plays a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

Second system of a piano score. The right hand continues the melodic line with slurs and ties. The left hand maintains the eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

Third system of a piano score. The right hand has a long slur covering the first three measures, followed by a dynamic marking *p* and a half note. The left hand continues the eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

Fourth system of a piano score. The right hand features a complex melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

Fifth system of a piano score. The right hand features a complex melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

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 accidentals. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes. The key signature has one flat (B-flat).

The second system of music continues the piece. The upper staff features a melodic line with a mix of eighth and sixteenth notes, including some slurs. The lower staff provides a steady accompaniment with chords and moving lines. The key signature remains one flat.

The third system of music shows a more active melodic line in the upper staff, with many beamed eighth and sixteenth notes. The lower staff continues with a rhythmic accompaniment. The key signature is still one flat.

The fourth system of music features a melodic line in the upper staff with several slurs and a variety of note values. The lower staff has a consistent accompaniment. The key signature is one flat.

The fifth and final system of music on this page. The upper staff has a melodic line that concludes with a few notes. The lower staff provides a final accompaniment. The key signature is one flat.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p cresc.* is placed in the right hand.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *f* is present in the right hand.

Fourth system of the piano score. The right hand has a melodic line with some rests. The left hand continues with a rhythmic accompaniment. A dynamic marking of *ff* is present in the right hand.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand continues with a rhythmic accompaniment. A dynamic marking of *dim.* is present in the right hand.

First system of musical notation. The right hand (treble clef) features a melodic line with a long slur over the first four measures and a dynamic marking of *p* in the fifth measure. The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues the melodic line with a long slur. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with a slur and a fermata over the third measure. The left hand has a long note in the first measure and continues the accompaniment.

Fourth system of musical notation. The right hand features a melodic line with a slur and a fermata over the third measure. The left hand has a long note in the first measure and continues the accompaniment. A dynamic marking of *ped.* is present in the first measure.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata over the third measure. The left hand has a long note in the first measure and continues the accompaniment. A dynamic marking of *cantabile* is present in the third measure.

Le double plus lent  $\text{♩} = 120$

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, with some chords marked with a '7' above them. The lower staff is in bass clef and contains a simple bass line with quarter notes and rests. The first measure of the upper staff is marked with a piano (*p*) dynamic and includes the notes 'd.' and 'g.' below it. The second measure of the upper staff is marked with a mezzo-forte (*sf*) dynamic.

The second system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues the bass line. The first measure of the upper staff is marked with a piano (*p*) dynamic and includes the notes 'd.' and 'g.' below it. The second measure of the upper staff is marked with a mezzo-forte (*sf*) dynamic.

The third system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues the bass line. The first measure of the upper staff is marked with a piano (*p*) dynamic and includes the notes 'd.' and 'g.' below it. The second measure of the upper staff is marked with a mezzo-forte (*sf*) dynamic.

The fourth system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues the bass line. The first measure of the upper staff is marked with a piano (*p*) dynamic and includes the notes 'd.' and 'g.' below it. The second measure of the upper staff is marked with a mezzo-forte (*sf*) dynamic.

The fifth system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues the bass line. The first measure of the upper staff is marked with a mezzo-forte (*sf*) dynamic and includes the notes 'd.' and 'g.' below it. The second measure of the upper staff is marked with a piano (*p*) dynamic and includes the notes 'd.' and 'g.' below it.


First system of musical notation. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. The left hand has a bass line with notes marked *d.* and *g.*. Dynamics include *mf* and *p*. A fermata is placed over a chord in the right hand.

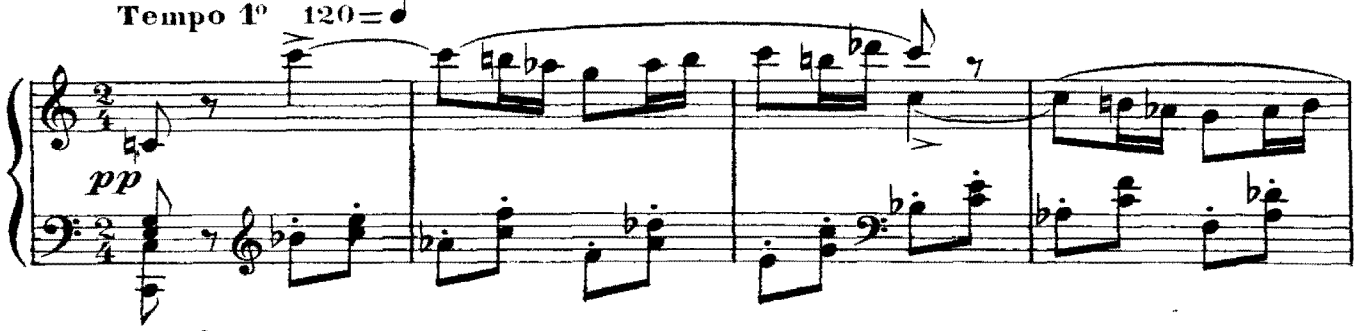
Second system of musical notation. The right hand continues with intricate rhythmic patterns, including a triplet marked with an '8'. The left hand has notes marked *d.* and *g.*. Dynamics include *mf* and *sf*. A fermata is placed over a chord in the right hand.

Third system of musical notation. The right hand features a triplet marked with an '8'. The left hand has notes marked *d.* and *g.*. Dynamics include *sf* and *f*. A fermata is placed over a chord in the right hand.

Fourth system of musical notation. The right hand has notes marked *d.* and *g.*. Dynamics include *dim.* and *p*. A fermata is placed over a chord in the right hand.

Fifth system of musical notation. The right hand has notes marked *d.* and *g.*. Dynamics include *dim.* and *p*. A fermata is placed over a chord in the right hand. The system concludes with a double bar line and a 2/4 time signature.

Tempo 1<sup>o</sup> 120 = 



pp

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a *pp* dynamic marking. The music is in 2/4 time and includes various note values, rests, and slurs.



*p*

Second system of musical notation, continuing the piece. The treble clef part starts with a *p* dynamic marking. The notation includes complex rhythmic patterns and slurs.



Third system of musical notation, showing further development of the melodic and harmonic lines in both staves.



Fourth system of musical notation, featuring intricate rhythmic figures and slurs in both the treble and bass clefs.



*pp*

Fifth system of musical notation, primarily consisting of dense chordal textures in the bass clef. The treble clef part has a *pp* dynamic marking.



Sixth system of musical notation, concluding the page with dense rhythmic patterns in both staves.

First system of a musical score. The right hand (treble clef) plays chords and arpeggiated figures, starting with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

Second system of the musical score. The right hand continues with chords and arpeggiated figures, now including a sharp sign (#) in the upper register. The left hand maintains the eighth-note accompaniment. The key signature has one flat (B-flat).

Third system of the musical score. The right hand features sustained chords with a forte (*f*) dynamic. The left hand continues with the eighth-note accompaniment. The key signature has one flat (B-flat).

Fourth system of the musical score. The right hand continues with sustained chords. The left hand continues with the eighth-note accompaniment. The key signature has one flat (B-flat).

Fifth system of the musical score. The right hand continues with sustained chords. The left hand continues with the eighth-note accompaniment. The key signature has one flat (B-flat).

Sixth system of the musical score. The right hand continues with sustained chords. The left hand continues with the eighth-note accompaniment. The key signature has one flat (B-flat).

First system of a piano score. The right hand (treble clef) features a melodic line with slurs and a key signature change to one sharp (F#). The left hand (bass clef) provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the first measure.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, showing further melodic and harmonic progression.

Fourth system of the piano score, featuring a triplet of eighth notes in the right hand towards the end of the system.

Fifth system of the piano score, concluding the page with sustained chords in the right hand and moving lines in the left hand.

First system of musical notation. The treble clef staff features a series of chords with upward-pointing accents (^) above them, indicating a staccato effect. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff begins with a measure containing a fermata and an eighth rest, followed by a melodic line with an eighth rest (8) above it. The bass clef staff continues with the accompaniment.

Third system of musical notation. The treble clef staff features three measures with eighth rests (8) above them, followed by a melodic line. The bass clef staff continues with the accompaniment.

8-<sub>1</sub> De plus en plus animé jusqu'à la fin

Fourth system of musical notation. The treble clef staff starts with a fermata and an eighth rest, followed by a melodic line. The bass clef staff continues with the accompaniment. The instruction *sempre ff* is written in the left margin.

Fifth system of musical notation. The treble clef staff features a melodic line with various accidentals and phrasing slurs. The bass clef staff continues with the accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with a slur over the first two measures, followed by individual notes and slurs. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff shows a melodic line with a slur over the first two measures and a sharp sign (#) above the second measure. The lower staff maintains the eighth-note accompaniment.

The third system introduces a new texture. The upper staff features a complex chordal structure with multiple notes beamed together, some marked with sharp signs (#). The lower staff continues with the eighth-note accompaniment.

The fourth system continues the complex chordal texture in the upper staff, with various accidentals and slurs. The lower staff accompaniment remains consistent.

The fifth system concludes the piece. The upper staff features a final complex chordal structure with multiple notes and accidentals. The lower staff accompaniment ends with a final eighth-note pattern.

First system of musical notation. The treble clef staff features a melodic line with slurs and accents, while the bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic development in both staves.

Third system of musical notation, showing further melodic elaboration in the treble staff and harmonic support in the bass staff.

Fourth system of musical notation, featuring a more active treble staff with slurs and a bass staff with block chords.

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

## Scène III.. LES MÊMES, SAMSON.. SAMSON entre conduit par un enfant.

Maestoso assai 50=♩

Allo non troppo 108=♩

Maestoso assai 50=♩      Allo non troppo 108=♩

*f*      *dim.* - - *cresc.*      *f*

The piano introduction consists of two systems of staves. The first system shows the right and left hands of the piano. The right hand has a melodic line with some grace notes, while the left hand provides a harmonic accompaniment. The second system continues the piece, with a dynamic marking of *f* and a *dim. - - cresc.* instruction.

LE G<sup>d</sup>-PRÊTRE(s'adressant à Samson) *f*

LE G<sup>d</sup>-PRÊTRE      (s'adressant à Samson) *f*

Salut !

*fp*

The first system of the vocal score shows the Priest's entrance. The vocal line is in a bass clef with a key signature of two flats. The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic marking *fp* is present.

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

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

Sa - lut au ju - ge d'Is - ra -

The second system of the vocal score shows Samson's response. The vocal line continues in the same bass clef and key signature. The piano accompaniment provides a harmonic support. The lyrics are "Sa - lut au ju - ge d'Is - ra -".

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

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

- ël, Qui vient par sa pré - sence é - gay - er no - tre fé - tel

The third system of the vocal score shows the continuation of Samson's line. The vocal line and piano accompaniment continue. The lyrics are "- ël, Qui vient par sa pré - sence é - gay - er no - tre fé - tel".

le  
Gd  
P

Da-li-la! par tes soins qu'u-ne cou-pe soit

le  
Gd  
P

pré-te! Verse à ton a-

le  
Gd  
P

- mant l'hy-dro-mel! Il vi-de-ra sa coupe en chantant sa maî-

le  
Gd  
P

- tres-se Et sa puissance en-chante-res

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

-se!

Sop.

*p*

Sam-son! nous bu-

Contr.

*p*

Sam-son! nous bu-

Tén.

*p*

Sam-son!

Sam-son!

Basses

*p*Sam-son! nous bu-  
vons a-vec toi!*simili**cresc.*

-vons a-vec toi!

Sam-son!

*cresc.*

-vons a-vec toi!

Sam-son!

*cresc.*

A Da-li-la ta sou-ve-rai-ne!

*cresc.*

A Da-li-la ta sou-ve-

*cresc.*

LES PHILISTINS

*f* Vi-de la cou-pe sans ef-froi! L'i-vres-se dis-si-pe la pei - -

*f* Vi-de la cou-pe sans ef-froi! L'i-vres-se dis-si-pe la pei - -

*f* Vi-de la cou-pe sans ef-froi! L'i-vres-se dis-si-pe la pei - -

*f* -rai-ne! Vi-de la cou-pe sans ef-froi! L'i-vres-se dis-si-pe la pei - -

*f*

Andantino 80=  
SAMSON

*p* (à part)


L'â-me tris-te jus-qu'à la mort,  
- ne.  
- ne.  
- ne.  
- ne.

*f* *dim.*

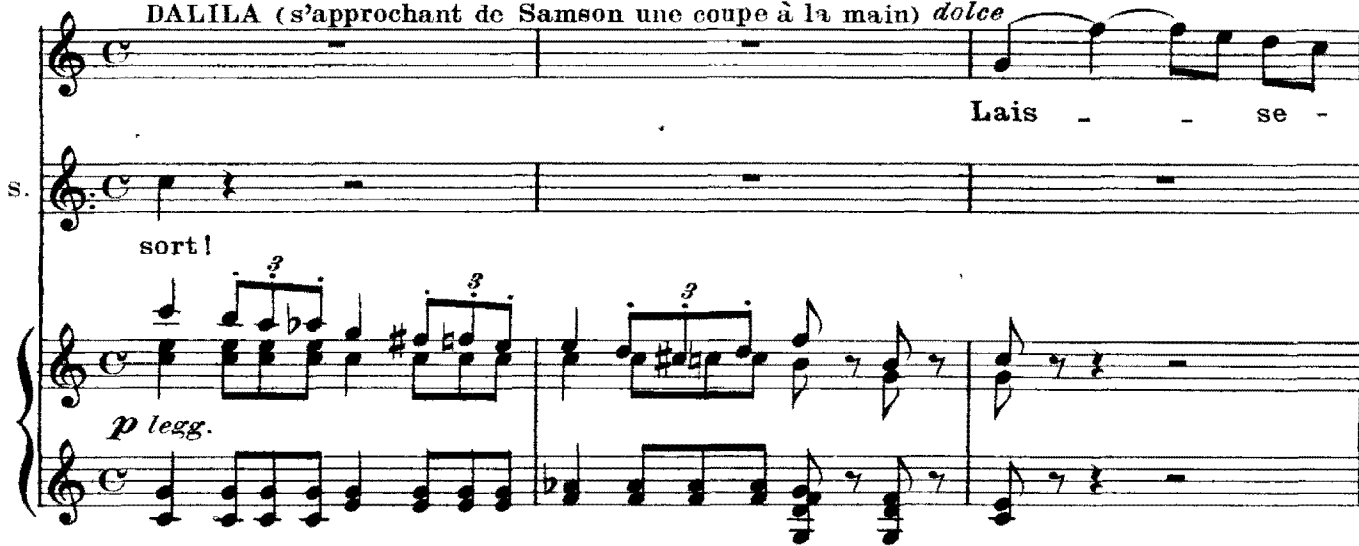
s.  *Devant toi, — Seigneur, — je m'in - cli - ne; Que par ta vo - lon -*


s.  *- té di - vi - ne I - ci s'ac - com - plis - se mon*

*pp*

**Allegro** 132 = 

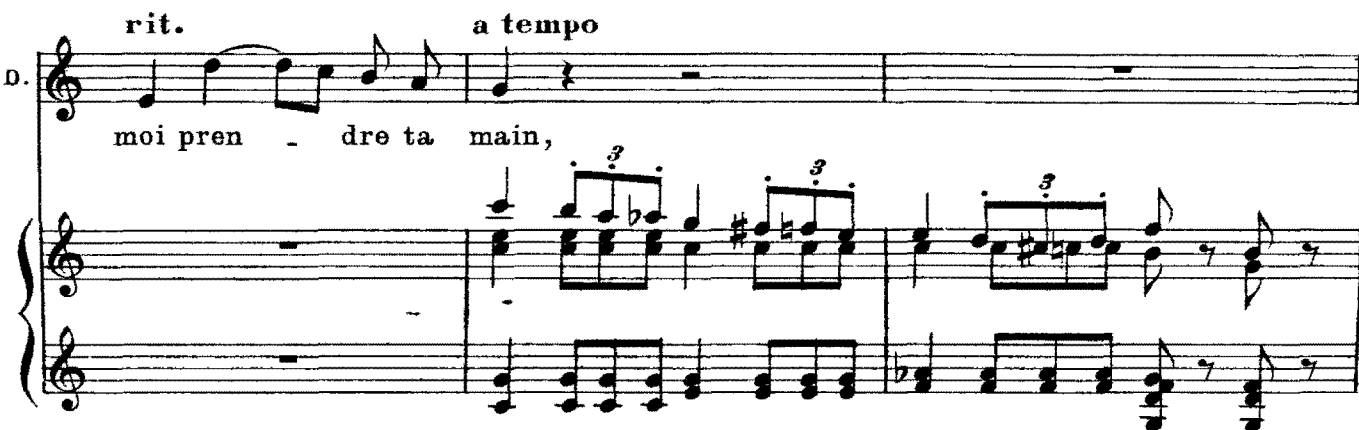
DALILA (s'approchant de Samson une coupe à la main) *dolce*

s.  *Lais - - se -*

s.  *sort!*

*p legg.*

*rit.* *a tempo*

D.  *moi pren - dre ta main,*

rit. a tempo

D. Et \_\_\_\_\_ te mon - trer \_\_\_\_\_ le che - min,

The first system shows a vocal line with lyrics and a piano accompaniment. The tempo is marked 'rit.' and then changes to 'a tempo'. The piano part includes a *pp* dynamic marking.

D. Comme dans la sombre al - lé - - e Qui conduit à la val -

The second system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking.

D. - lé - e, Le jour où sui - vant mes pas Tu m'enlaçais de tes

The third system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking.

D. *p* bras! Tu gra - vis - sais les mon -

The fourth system continues the vocal line and piano accompaniment. The piano part features a *sempre p* dynamic marking.

D. *- ta - - gnes Pour ar - ri - ver jus - qu'à*

D. *moi, Et je fuy - ais mes com -*

D. *- pa - gnes Pour ê - tre seule a - vec toi.*

D. *Sou - - viens - toi de nos i - -*

D. *sf*  
 -vres - - ses! Sou - viens - toi de

*cresc.* *f* *dim.* *p*

D. mes ca - res - - ses! L'a -

*pp* *f* *dim.*

D. -mour servait mon pro - jet, Pour assouvir ma ven -

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

D. -gean - ce Je t'ar - ra - chai ton se - cret: Je l'a - vais ven - du d'a -

*cresc.* *p*

a. *f*  
 - van - ce. Tu croy - ais à cet a -  
*f* *p*  
*And.*

b. - mour: C'est lui qui ri - va ta chaî - ne. Da - li -  
*fp* *f*

d. - la venge en ce jour Son  
*stringendo* *p* *cresc.* *f*

e. dieu, son peuple et sa hai - -  
*Più allegro 96 = ♩* *f*

D.

ne .

Sopranos *f* Da.li - la

LES PHILISTINS  
Contraltos *f* Da.li - la

Ténors *f* Da.li - la

Basses *f* Da.li - la

venge en ce jour Son dieu, son peuple et sa

venge en ce jour Son dieu, son peuple et sa

venge en ce jour Son dieu, son peuple et sa

venge en ce jour Son dieu, son peuple et sa

hai - - - - - ne .

hai - - - - - ne .

hai - - - - - ne .

hai - - - - - ne .

Andantino 80 =

SAMSON

(à part)

Quand tu par - lais, je res - tais

*f* *dim.* *p*

sourd; - Et dans le trou - ble de - mon à - me, Hé -

*molto espress*

s. *-las!* j'ai pro-fa - né l'a - mour, En le donnant à cet-te

**Allegro 160 = ♩**

s. fem - me.

LE 6<sup>d</sup> PRÊTRE

Al-

le 6<sup>d</sup> P. -lons, Samson, di-ver-tis-nous, En re-di-sant à ton a -

le 6<sup>d</sup> P. -man - te Les doux pro-pos, les chants si doux

1e  
Gd  
P.

Dont la passi-on s'a-li-men - te! Que Jé-ho - vah com - pa - tis -

1e  
Gd  
P.

-sant, A tes yeux ren - de la lu - miè - re! Je ser-vi -

1e  
Gd  
P.

-rai ce Dieu puis - sant, S'il peut ex-au - cer ta pri -

1e  
Gd  
P.

-è - re! Mais, in-ca-pable à te ser-vir, Ce

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

Dieu que tu nom - mes ton pè - re, Je

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

puis l'ou-tra-ger, le ha - ïr, En me ri - ant de

*poco cresc.* *cresc.* *f* *p*

SAMSON

Animato 84 =  $\text{♩}$

Tu per -

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

sa - co - lè - re!

*fp*

3

- mets, ô Dieu d'Is - ra - ël, Que ce

3

s. *prêtre imposteur ou - tra - ge, Dans sa fu - reur et dans sa*

**Нар**

s. *ra - ge, Ton nom, à la fa - ce du*

s. *ciel! Que ne*

s. *puis - je ven - ger ta*

S. gloi - re, Et par un pro -

S. -dige é - cla - tant Re - trou -

S. -ver pour un seul ins - tant Les

S. yeux, la force

Un peu moins vite 144 =  $\text{♩}$

S. et la vic - toi - re!

Sopranos *f* Ah! ah! ah! ah! ah! ah! ah!

Contraltos *f* Ah! ah! ah! ah! ah! ah! ah!

Ténors *f* Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Basses *f* Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

LES PHILISTINS

ah! ah! ah! ah! ah! ah! Ri - ons de

ah! ah! ah! ah! ah! ah!

ah! Ri - ons de sa fu - reur, ah! ah!

ah!

*stacc.* *m.g.*

sa fu - reur!

Dans ta rage im - puis -

Tu ne nous fais pas peur!

ah! ah!

Dans ta rage im - puis -

Tu ne nous fais pas peur!

- san - te, Samson, tu n'y vois pas!

Samson, tu n'y vois pas!

- san - te, Samson, tu n'y vois pas! Tu n'y vois pas! Prends garde à tes

Ah! ah!

Tu n'y vois pas! Prends garde à tes

Tu n'y vois pas! Prends garde à tes pas! Samson, tu n'y vois

Tu n'y vois pas! Prends garde à tes

pas! Samson! Sam-son! Tu n'y vois

pas! Samson! Sam-son!

pas! Sam-son! Sam-son, Tu n'y vois pas!

pas! Sam-son, Tu n'y vois pas! Sam-son! Sam-

pas! Prends garde à tes pas! Sam-son, Tu n'y vois

Tu n'y vois pas! Prends garde à tes

Tu n'y vois pas! Prends garde à tes pas, Prends garde à tes

-son, Tu n'y vois pas! Sam-son! Samson! Sam-son, Prends garde à tes

pas! Samson, tu n'y vois pas! Tu n'y vois pas! Prends garde à tes


pas! Tu n'y vois pas, Tu n'y vois pas! Samson! Sam-son, Prends garde à tes

pas! Sa colère est plaisante! Ah! ah! ah! ah! ah! ah! ah! ah!

pas! Sa colère est plaisante! Ah! ah! ah! ah! ah! ah! ah! ah!

pas! Sa colère est plaisante! Ah! ah! ah! ah!

pas! Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

LE G<sup>d</sup>-PRÊTREMaestoso 92 = 

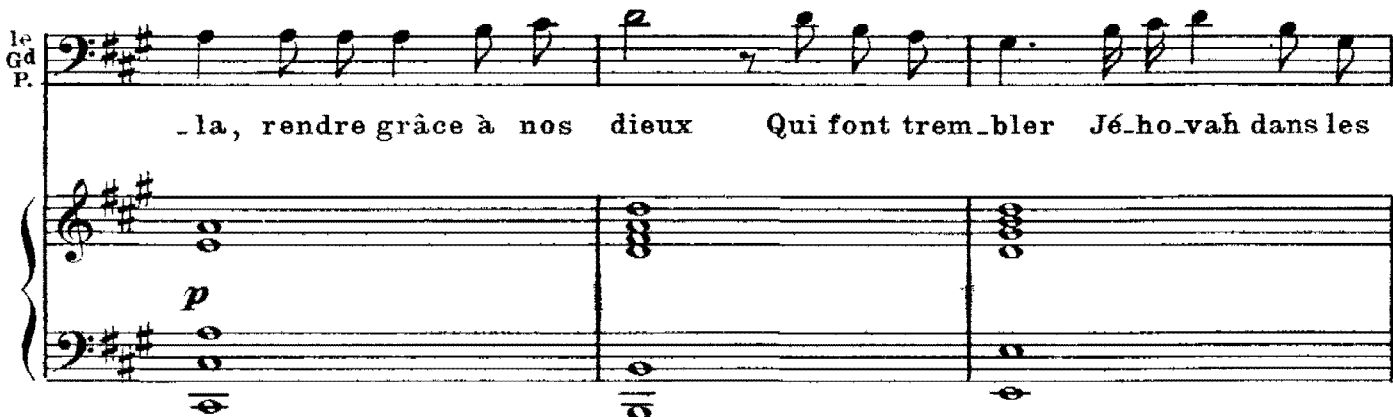
*ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *f*

Viens, Da.li-



1<sup>e</sup> G<sup>d</sup> P.  
- la, rendre grâce à nos dieux Qui font trem-bler Jé-ho-va-h dans les

*p*



1<sup>e</sup> G<sup>d</sup> P.  
- cieux! Du grand Da - gon con-sul-tons les aus - pi - ces!



1<sup>e</sup> G<sup>d</sup> P.  
Ver-sons pour lui le vin des sa-cri - fi -

*fp*



DALILA et le GRAND-PRÊTRE se dirigent vers la table des sacrifices, sur laquelle se trouvent les coupes sacrées. Un feu brûle sur l'autel qui est orné de fleurs. DALILA et le GRAND-PRÊTRE, prenant les coupes, font une libation sur le feu sacré qui s'active, puis disparaît, pour reparaître sur les mots "Dagon se révèle".

SAMSON est resté au milieu de la scène, ayant près de lui l'enfant qui le conduit; il est accablé par la douleur et semble prier.

All<sup>o</sup> moderato 112 = ♩

le  
Gd  
P.

- ces!

le  
Gd  
P.

Gloire à Da -

DALILA  
mf

Gloire à Da - gon vain-queur! Gloire à Da -

le  
Gd  
P.

- gon vain-queur! Gloire à Da - gon vain-queur!

D. *-gon vain-queur! Il ai-dait ma fai-bles - se, Inspi-*

1<sup>e</sup> Gd P. *Il ai-dait ta fai-bles - se, Inspi-rant à ton cœur Et la*

D. *-rant à mon cœur Et la force — et l'a - dres - se.*

1<sup>e</sup> Gd P. *force — et l'a - dres - se. O toi!*

D. *O toi! le plus grand entre tous! Toi qui*

1<sup>e</sup> Gd P. *le plus grand entre tous! Toi qui fis la terre où nous*

D. *f*is la terre où nous som - mes, Que ton es - prit soit avec

le Gd P. som - mes, Que ton es - prit soit avec nous, O maî - tre des

D. nous, O maî - tre des dieux et des hom - mes!

le Gd P. dieux — et des hom - — mes!

Sopranos *p* Mar - que d'un si - gne Nos

LES PHILISTINS Contraltos *p* Mar - que d'un si - gne Nos

Ténors *p* Mar - que d'un si - gne Nos

Basses *p* Mar - que d'un si - gne Nos

longs troupeaux! Mû - ris la vi - gne Sur nos coteaux!

longs troupeaux! Mû - ris la vi - gne Sur nos coteaux!

longs troupeaux! Mû - ris la vi - gne Sur nos coteaux!

longs troupeaux! Mû - ris la vi - gne Sur nos coteaux!

Rends à la plai - ne No - tre moisson Que, dans sa hai -

Rends à la plai - ne No - tre moisson Que, dans sa hai -

Rends à la plai - ne No - tre moisson Que, dans sa hai -

Rends à la plai - ne No - tre moisson Que, dans sa hai -

DALILA

Re - çois sur

LE G<sup>d</sup>-PRÊTRE

Re -

- ne, Brû-la Sam-son!

- ne, Brû-la Sam-son!

- ne, Brû-la Sam-son!

- ne, Brû-la Sam-son!

nos au - tels Le sang de nos vic - ti - mes,

- çois sur nos au - tels Le sang de

D. Que t'of - frent des mor - tels Pour ex - pi - er leurs

le  
C<sup>d</sup>  
P. nos vic - ti - mes, Que t'of - frent des mor - tels Pour expi -

D. cri - mes! Aux yeux

le  
C<sup>d</sup>  
P. - er leurs cri - mes!

Sopranos *f* Gloire à Da - gon!

Contraltos *f* Gloire à Da - gon!

Ténors *f* Gloire à Da - gon!

Basses *f* Gloire à Da - gon!

LES PHILISTINS

*cresc.* *tr* *tr* *tr* *fp*

D. de tes prêtres di - vins, Pou - vant seuls contempler ta

le Gd P. Aux yeux de tes prêtres di - vins, Pou - vant

The first system of the musical score consists of three staves. The top staff is the vocal line in soprano clef (D), with lyrics "de tes prêtres di - vins, Pou - vant seuls contempler ta". The middle staff is the bass line in bass clef (le Gd P.), with lyrics "Aux yeux de tes prêtres di - vins, Pou - vant". The bottom two staves are the piano accompaniment, with a treble clef and a bass clef, showing chords and melodic lines.

D. fa - - ce, Montre l'a - ve - nir qui se

le Gd P. seuls contempler ta fa - - ce, Mon - tre l'a - ve -

The second system of the musical score consists of three staves. The top staff is the vocal line in soprano clef (D), with lyrics "fa - - ce, Montre l'a - ve - nir qui se". The middle staff is the bass line in bass clef (le Gd P.), with lyrics "seuls contempler ta fa - - ce, Mon - tre l'a - ve -". The bottom two staves are the piano accompaniment, with a treble clef and a bass clef, showing chords and melodic lines.

D. ca - - - - che Aux regards des au - tres hu -

le Gd P. - nir qui se ca - che Aux re - gards des au - tres hu -

The third system of the musical score consists of three staves. The top staff is the vocal line in soprano clef (D), with lyrics "ca - - - - che Aux regards des au - tres hu -". The middle staff is the bass line in bass clef (le Gd P.), with lyrics "- nir qui se ca - che Aux re - gards des au - tres hu -". The bottom two staves are the piano accompaniment, with a treble clef and a bass clef, showing chords and melodic lines.

D. - mains!

le Gd P. - mains!

Sopranos *p*  
Dieu, sois propice A nos des - tins! Que ta jus - tice

LES PHILISTINS  
Contraltos *p*  
Dieu, sois propice A nos des - tins! Que ta jus - tice

Ténors *p*  
Dieu, sois propice A nos des - tins! Que ta jus - tice

Basses *p*  
Dieu, sois propice A nos des - tins! Que ta jus - tice

Aux Philistins Don - ne la gloi - re Dans les combats!

Aux Philistins Don - ne la gloi - re Dans les combats!

Aux Philistins Don - ne la gloi - re Dans les combats!

Aux Philistins Don - ne la gloi - re Dans les combats!

Que la victoi - - re Sui - ve nos pas !

Que la victoi - - re Sui - ve nos pas !

Que la victoi - - re Sui - ve nos pas !

Que la victoi - - re Sui - ve nos pas !

**DALILA** *con brio*

*f* Dagon se ré - vè - - le !

**LE G<sup>d</sup>-PRÊTRE** *con brio*

*f* Dagon se ré - vè - - le !

*f* *dim.* *p*

**D.**

La flamme nouvel - le

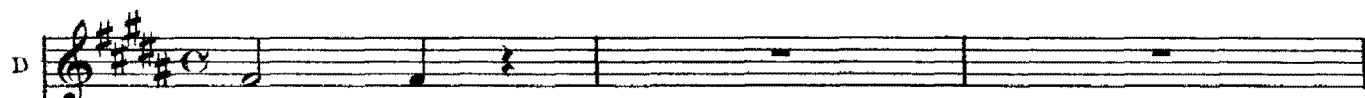
**le G<sup>d</sup> P.**

La flamme nouvel - le Sur l'au - tel Re -

D.  Sur l'au - tel Re - naît — de la

le Gd P.  — naît — de la cen - dre.



D.  cen - dre.

Sopranos

Contraltos

Ténors

Basses

Dagon se ré - vè - le!

Dagon se ré - vè - le!

La flamme nouvel - le

LES ILISTINS



D

L'im - mor - tel Pour nous va des - cen - dre.

La flamme nouvel - le

Sur l'au - tel Re - naît de la

D.

LE G<sup>d</sup>-PRÊTRE

C'est le Dieu Qui

L'im - mor - tel Pour nous va des - cen - dre. C'est le

Sur l'au - tel Re - naît de la cen - dre.

cen - dre.

D. par sa pré - sen - - - ce

le  
Gd  
P. Dieu Qui par sa pré - sen - - -

The first system of the score includes a vocal line (D.) with the lyrics "par sa pré - sen - - - ce" and a bass line (le Gd P.) with the lyrics "Dieu Qui par sa pré - sen - - -". The piano accompaniment is shown in two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

D. Montre sa puis - san - - - - - ce .

le  
Gd  
P. - ce Montre sa puis - san - - - - ce .

The second system continues the vocal lines and piano accompaniment. The vocal line (D.) has the lyrics "Montre sa puis - san - - - - - ce ." and the bass line (le Gd P.) has the lyrics "- ce Montre sa puis - san - - - - ce .".

Sopranos *mf*

Contraltos *mf*

Ténors

Basses *mf*

Dagon se ré - vè - le!

Dagon se ré - vè - le!

Dagon se ré - vè - le!

The third system features four vocal parts: Sopranos, Contraltos, Ténors, and Basses. The lyrics "Dagon se ré - vè - le!" are written for each part. The piano accompaniment continues in two staves. The vocal lines are marked with a mezzo-forte (*mf*) dynamic.

*mf m.g.*

The fourth system shows the piano accompaniment in two staves. The right hand has a melodic line with a trill-like figure, and the left hand has a rhythmic pattern. The dynamic marking is *mf m.g.* (mezzo-forte, mezzo-gioco).

*legg.*  
Ah!

*mf*  
Dagon se ré - vè - le!

*mf*  
Dagon se ré - vè - le!

*p*  
Dagon se ré - vè - le!

*mf*  
Dagon se ré - vè - le!

*p*

*mf m.g.*

*legg.*  
Ah!

LE G<sup>d</sup>-PRÊTRE

*f*  
L'im - mor - tel Pour nous va des - cen - dre.

*p*  
Ah!

*p*  
Ah!

*p*  
Dagon se ré - vè - le!

*p*

D. *f*  
L'im - mor - tel Pour nous va des - cen - dre! C'est le dieu Qui

le  
Gd  
P.

C'est le

*p*  
Ah!

D.  
par sa présen - ce Mon - tre sa puis - sance En ce

le  
Gd  
P.  
dieu Qui par sa pré - sen - ce Montre sa puis - sance En ce

D.  
le  
Gd  
P.

lieu.

lieu.

LES PHILISTINS

Sopranos  
Contraltos  
Ténors  
Basses

*f* C'est le dieu Qui par sa pré-sen - ce Montre sa puis -

*f* C'est le dieu Qui par sa pré-sen - ce Montre sa puis -

*f* C'est le dieu Qui par sa pré-sen - ce Montre sa puis -

*f* C'est le dieu Qui par sa pré-sen - ce Mon - tre sa puis -

- sance En ce lieu.

- sance En ce lieu.

- sance En ce lieu.

- sance En ce lieu.

*sf* *dim.*

LE G<sup>d</sup>-PRÊTRE ( s'adressant à Samson )

*p*

Pour que le sort soit fa-vo-ra-ble, Al-lons, Sam-son,

le G<sup>d</sup>  
*p*

viens avec nous, A Da-gon, le dieu redouta-ble,

le G<sup>d</sup>  
*p*

Of-frir ta coupe à deux ge-noux!

( s'adressant à l'enfant )

Maestoso quasi recitativo 76 = ♩

le G<sup>d</sup>  
*p*

Guidez ses pas vers le mi-lieu du

*pp*

le  
Gd  
P

tem-ple, Pour que de loin le peuple le con-tem-ple!

*pp*

SAMSON *molto espressivo*

*molto espress.* Seigneur, ins-pi-re-moi, ne m'abandon - ne

(s'adressant à l'enfant) *pp ad lib.* (L'enfant conduit Samson *All<sup>o</sup> moderato 112 =*)

pas! Vers les piliers de marbre, enfant, guide mes pas!

*pp*

entre les deux piliers.)

*cresc.*

## Sopranos

Dagon se ré - vè - le!

## Contraltos

Dagon se ré - vè - le!

## Ténors

Dagon se ré - vè - le!

La flamme nouvel - le

## Basses

Dagon se ré - vè - le!

La flamme nouvel - le

## DANSE

La flamme nouvel - le

Sur l'autel Re - nait de la cen - dre,

La flamme nouvel - le

Sur l'autel Re - nait de la cen - dre,

Sur l'au - tel Re - nait de la cen - dre,

Sur l'au - tel Re - nait de la cen - dre,

Sur l'autel Re - naît de la cen - dre. C'est le dieu Qui

Sur l'autel Re - naît de la cen - dre. C'est le dieu Qui

Sur l'au - tel Re - naît de la cen - dre. C'est le dieu Qui

Sur l'au - tel Re - naît de la cen - dre. C'est le dieu Qui

par sa présen - ce Mon - tre sa puis - sance En ce

par sa présen - ce Mon - tre sa puis - sance En ce

par sa présen - ce Mon - tre sa puis - sance En ce

par sa présen - ce Mon - tre sa puis - sance En ce

lieu. \_\_\_\_\_

lieu. \_\_\_\_\_

lieu. \_\_\_\_\_

lieu. \_\_\_\_\_

LES PHILISTINS

Sopranos *ff sempre*

Contraltos *ff sempre*

Ténors *ff sempre*

Basses *ff sempre*

Dieu, sois pro\_pice

Dieu, sois pro\_pice

Dieu, sois pro\_pice

Dieu, sois pro\_pice

Dieu, sois pro\_pice A nos des\_tins !

A nos des\_tins! Que ta jus\_tice Aux Phi - lis\_tins

A nos des\_tins! Que ta jus\_tice Aux Phi - lis\_tins

A nos des\_tins! Que ta jus\_tice Aux Phi - lis\_tins

Que ta jus\_tice Aux Phi - lis\_tins

Don.ne la gloi - re Dans les com\_bats!

Don.ne la gloi - re Dans les com\_bats!

Don.ne la gloi - re Dans les com\_bats! Que la vic\_toi - re

Don.ne la gloi - re Dans les com\_bats! Que la vic\_toi - re

Que la vic - toi - re Sui - ve nos pas!  
 Que la vic - toi - re Sui - ve nos pas!  
 Sui - ve nos pas!  
 Sui - ve nos pas!

The first system consists of four staves. The top two staves are vocal lines in treble clef, both with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. Below these are two staves of piano accompaniment in grand staff notation, with treble and bass clefs.

De - vant toi d'Is - ra -  
 De - vant toi d'Is - ra -  
 De - vant toi d'Is - ra - ël Dis - pa - rait l'in - so - len - ce.  
 De - vant toi d'Is - ra - ël Dis - pa - rait l'in - so - len - ce.

The second system consists of four staves. The top two staves are vocal lines in treble clef, both with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. Below these are two staves of piano accompaniment in grand staff notation, with treble and bass clefs.

- ël Dis - pa - rait l'in - so - len - - - ce.  
 - ël Dis - pa - rait l'in - so - len - - - ce.  
 Nos bras guidés Par ton es - prit,  
 Nos bras guidés Par ton es - prit,

Ah! \_\_\_\_\_ Dans les com - bats  
 Ah! \_\_\_\_\_ Dans les com - bats  
 Nos bras guidés Par ton es - prit, Dans les com - bats  
 Nos bras guidés Par ton es - prit,

8

DALILA

Ah!

LE G<sup>d</sup> PRÊTRE

Ah!

Ou par tes charmes, Ont vaincu ce peu - ple mau-

Ou par tes charmes, Ont vaincu ce peu - ple mau-

Ou par tes charmes, Ont vaincu ce peu - ple mau-

8

D

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

- dit, Ont vaincu ce peu ple maudit,

- dit, Ont vaincu ce peu-ple maudit,

- dit, Ont vaincu ce

Ont vaincu ce peuple maudit, Ont vaincu ce

8

*rinf.*

D. Ah!

le Gd P. Ah!

Bra - vant ta co - lère et tes ar -

Bra - vant ta co - lère et tes ar -

peuple maudit, Bra - vant ta co - lère et tes ar -

peuple maudit, Bra - vant ta co - lère et tes ar -

8

D.

le Gd P.

mes. A nos des -

mes. A nos des -

mes. A nos des -

mes. A nos des -

8

D. Ah!

le Gd P. Ah!

- tins, Dieu, sois pro - pi - ce! Que ta jus - ti - ce Aux Phi - lis -

- tins, Dieu, sois pro - pi - ce! Que ta jus - ti - ce Aux Phi - lis -

- tins, Dieu, sois pro - pi - ce! Que ta jus - ti - ce Aux Phi - lis -

- tins, Dieu, sois pro - pi - ce! Que ta jus - ti - ce Aux Phi - lis -

The first system of the musical score consists of five staves. The top two staves are for the vocal parts: a soprano line (D.) and a bass line (le Gd P.). Both vocal lines begin with the exclamation 'Ah!' and feature a melodic line with a long, sweeping slur. The next four staves are for the piano accompaniment, with two vocal lines and two piano lines. The vocal lines are aligned with the lyrics: '- tins, Dieu, sois pro - pi - ce! Que ta jus - ti - ce Aux Phi - lis -'. The piano accompaniment includes a treble clef staff and a bass clef staff, with various chords and melodic fragments.

D. - tins Dans les com - bats \_\_\_\_\_ Donne la

le Gd P. - tins Don - ne la gloi - re Dans les com -

- tins Don - ne la gloi - re Dans les com -

- tins Don - ne la gloi - re Dans les com -

The second system of the musical score consists of five staves. The top two staves are for the vocal parts: a soprano line (D.) and a bass line (le Gd P.). The soprano line begins with the lyrics '- tins Dans les com - bats \_\_\_\_\_ Donne la'. The bass line begins with '- tins Don - ne la gloi - re Dans les com -'. The next four staves are for the piano accompaniment, with two vocal lines and two piano lines. The vocal lines are aligned with the lyrics: '- tins Don - ne la gloi - re Dans les com -'. The piano accompaniment includes a treble clef staff and a bass clef staff, with various chords and melodic fragments.

D.  Que la vic - toi - re Sui - ve nos

le Gd P.  Que la vic - toi - re Sui - ve nos

 gloire! — Que la vic - toi - re Sui - ve nos

 - bats! Que la vic - toi - re Sui - ve nos

 - bats! Que la vic - toi - re Sui - ve nos

 - bats! Que la vic - toi - re Sui - ve nos



D.  pas!

le Gd P.  pas!

 pas! Gloire à Da-gon!

 pas! Gloire à Da-gon!

 pas! Gloire à Da-gon!

 pas! Gloire à Da-gon!





Gloi - - - - -

Gloi - - - - -

Gloi - - - - -

Gloi - - - - -

8

*fff*

All<sup>o</sup> moderato 144 = 

SAMSÓN, placé entre les deux piliers, cherche à les ébranler

- re!

- re!

- re!

- re!

All<sup>o</sup> moderato 144 = 

*f*

*dim.*

Piano accompaniment for the first system. The right hand features a melodic line with grace notes and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* (piano).

Piano accompaniment for the second system. The right hand has a prominent ascending scale-like passage marked *f* (forte). The left hand continues with accompaniment. Dynamics include *p* (piano) and *f* (forte). The system concludes with a double bar line and the tempo marking *allegro*.

SAMSON

Vocal line and piano accompaniment for the third system. The vocal line begins with a rest and then has the lyrics "Sou - viens -". The piano accompaniment features a complex texture with many sixteenth notes in both hands. Dynamics include *f* (forte).

toi de ton ser - vi - teur

Vocal line and piano accompaniment for the fourth system. The vocal line continues with the lyrics "toi de ton ser - vi - teur". The piano accompaniment features a prominent ascending scale-like passage in the right hand marked *f* (forte). Dynamics include *p* (piano) and *f* (forte). The system concludes with a double bar line and the tempo marking *allegro*.

S. Qu'ils ont pri -

S. -vé de la lu - miè - - re!

S. Dai -

S. -gne pour un ins - tant, Sei - gneur, Me ren - dre ma for - ce pre -

s. - miè - rel

*f*

*cresc.*

s. Qu'avec toi je me venge. ô Dieu!

*fp*

*P marcato*

s. En les é - cra -

v. - sant en ce lieu!

Le temple s'éroule au milieu des cris.

*ff*

8

DALILA

*ff*  $\alpha$

LE G<sup>d</sup>-PRÊTRE

Ah!  
*ff*  $\flat$   $\alpha$

Sopranos

Ah!  
*ff*  $\flat$   $\alpha$

Contraltos

Ah!  
*ff*  $\flat$   $\alpha$

Ténors

Ah!  
*ff*  $\flat$   $\alpha$

Basses

Ah!  
*ff*  $\flat$   $\alpha$

LES PHILISTINS

8

Ah!

Rideau

Harp

*pp*

FIN