

# SAMSON ET DALILA

DALILA..... *MEZZO-SOPRANO*  
SAMSON ..... *TÉNOR*  
LE GRAND PRÊTRE de Dagon.. *BARYTON*  
ABIMÉLECH, Satrape de Gaza.... *1<sup>er</sup> BASSE*  
Un Messager Philistin..... *TÉNOR*  
Un Vieillard Hébreu..... *2<sup>e</sup> BASSE*  
Premier Philistin..... *TÉNOR*  
Deuxième Philistin..... *BASSE*

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*Nomenclature des Instruments employés dans*

**SAMSON ET DALILA**



1<sup>ers</sup> VIOLONS

2<sup>mes</sup> VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

3 FLÛTES

2 HAUTBOIS

1 COR ANGLAIS

2 CLARINETTES

1 CLARINETTE BASSE

2 BASSONS

1 CONTREBASSON

4 CORS

2 TROMPETTES

2 CORNETS A PISTONS

3 TROMBONES

1 BASSE TUBA

2 OPHICLÉIDES

2 HARPES

3 TIMBALES

1 GROSSE CAISSE

1 CYMBALES

1 TRIANGLE

1 GLOCKENSPIEL

1 CROTALES

1 CASTAGNETTES EN BOIS ET EN FER

1 TAMBOUR DE BASQUE

1 TAMTAM

# SAMSON ET DALILA

OPÉRA EN TROIS ACTES

C. SAINT-SAËNS

## Acte I

Une place publique dans la ville de Gaza en Palestine; à gauche le portique du temple de Dagon.

Au lever du rideau une foule d'Israélites, hommes et femmes, sont réunis sur la place dans l'attitude de la douleur et de la prière.

Samson est parmi eux.

## Akt I

Freier Platz in Gaza.

Zur Linken, das Portal des Dagon-Tempels. Beim Aufgehen des Vorhangs ist zahlreiches Hebraisches Volk, Männer und Frauen, auf dem Platze versammelt mit schmerzlichen und flehenden Gebärden.

Samson unter ihnen.

Moderato mesto (66 =  $\text{♩}$ )

SCÈNE I

1<sup>re</sup> Grande Flûte

2<sup>e</sup> et 3<sup>e</sup> C<sup>2</sup> Flûtes

2 Hautbois

1 Cor Anglais

2 Clarinettes en LA

1 Clarinette Basse en stb

2 Bassons

1 Contrebasson

1<sup>er</sup> et 2<sup>e</sup> Cors en FA (ordinaires)

3<sup>e</sup> et 4<sup>e</sup> Cors en st $\flat$  (chromatiques)

2 Trompettes en UT

2 Cornets à pistons en LA

1<sup>er</sup> et 2<sup>e</sup> Trombones

3<sup>e</sup> Trombone et Tuba

3 Timbales

Harpes

Moderato mesto (66 =  $\text{♩}$ )

Violons

Altos

SAMSON

Supranos

Contraltos

Ténors

Basses

Violoncelles accord du Violoncelle

Contrebasses

EDWIN F. KALMUS & CO., INC.  
Publishers of Music  
Boca Raton, Florida

Cl.

B.

Corns en SI

pp

p

p

f

Fl.

Cl.

B.

Corns

pp

cresc.

pp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p

f

p



This page of a musical score, numbered 3 in the top right corner, features a complex orchestration. The upper section includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Oboes, Cor Anglais, Horns), and brass (Trumpets and Trombones). The lower section is dominated by a large percussion section, including Timpani, Snare Drum, and Cymbals. The score is written in a key signature of one flat and a 4/4 time signature. Dynamics are carefully marked throughout, with *p* (piano) and *f* (forte) used for the brass and strings, and *mf* (mezzo-forte) for the woodwinds and percussion. The percussion part features intricate rhythmic patterns, including a prominent snare drum line with a 'Div.' (divisi) marking and a cymbal line with a 'cresc.' (crescendo) marking. The overall texture is dense and dynamic, typical of a late 19th or early 20th-century symphony.

This musical score is arranged in a system of 16 staves. The top section consists of 10 staves, with the first three containing melodic lines and the remaining seven containing harmonic accompaniment. The bottom section consists of 6 staves, with the top three containing a complex rhythmic texture and the bottom three containing a bass line. The score is marked with a forte (*f*) dynamic at the beginning of several phrases and a diminuendo (*dim.*) dynamic towards the end of others. The notation includes various note values, rests, and articulation marks.

This musical score is for a string quartet, consisting of four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into three measures. The first measure features a piano (*p*) dynamic with sustained notes and some slurs. The second measure continues with sustained notes, including a *pp* marking in the Cello/Double Bass part. The third measure introduces a more active texture with a rapid sixteenth-note passage in the Violin I part, marked *p*, and pizzicato (*pizz.*) markings in the Violin II, Viola, and Cello/Double Bass parts. The score concludes with a *pizz.* marking in the Cello/Double Bass part.

A

This musical score is for a string ensemble, consisting of Violins I, Violins II, Violas, Cellos, and Double Basses. The score is divided into two systems. The first system (measures 1-4) features a section labeled 'A' starting at measure 3. The dynamics are marked *pp* (pianissimo). The Violins I and II parts play long, sustained notes with a slight upward curve. The Viola part has a similar sustained note. The Cello and Double Bass parts play a rhythmic pattern of eighth notes with rests. The second system (measures 5-8) continues the section 'A' starting at measure 5. The dynamics remain *pp*. The Violins I and II parts play a more active melodic line with eighth notes and slurs. The Viola part has a similar active line. The Cello and Double Bass parts continue their rhythmic pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

MOSE  
(ouverture de l'opéra)

The musical score is arranged in a standard orchestral format. At the top are the woodwind and brass sections. Below them are the string sections. The vocal parts are grouped in the lower half of the page. The vocal soloists (Soprano and Tenor) have lyrics in French and German. The choir parts are for Sopranos, Contraltos, Ténors, and Basses. The score includes various dynamic markings and performance instructions.

pp

pp

arco

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

p

arco

f

sotto voce

sotto voce

p

p

Dieu!

Gott!

Dieu!

Gott!

Dieu!

Gott!

sotto voce

sotto voce

Gott

Dieu

Gott

Gott

d'Is - ra

d'Is - ra

Is - ra

Is - ra

Is - ra

Is - ra

Musical score for a choral and instrumental ensemble. The score includes parts for Flute (Fl.), Clarinet (Cl.), and Piano (p). The vocal parts feature lyrics in French, German, and Latin. The instrumental parts include strings and piano accompaniment.

**Vocal Lyrics:**  
 - él! Dieu d'Is - ra - ël! é -  
 Gott Is - ra - ël! Er -  
 Dieu d'Is - ra - ël! é - cou - te la pri -  
 Gott Is - ra - ël! Er - hö - re un - ser

**Performance Markings:**  
 - *pp* (pianissimo) for Flute and Clarinet.  
 - *p* (piano) for Piano and strings.  
 - *f* (forte) for strings.  
 - *sotto voce* (softly) for vocal parts.



The musical score is arranged in a system of 18 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), with lyrics in French and German. The middle six staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Bass Clarinet). The bottom six staves are for strings (Violin I, Violin II, Viola, Violoncello, Double Bass, and a low-frequency instrument like a tuba or euphonium). The score includes various musical notations such as dynamics (mf, f, p, sf, sfz), articulation (accents, slurs), and phrasing. The lyrics are:
   
 French: De tes en - fants t'im - plo - rant a ge -
   
 German: Sich' uns im Staub! du nur konnst uns be -
   
 French: - nous, De tes en - fants t'im - plo -
   
 German: - freu! sich' uns im Staub! du nur
   
 French: De tes en fants t'im plo
   
 German: Sich' uns im Staub! du nur
   
 The score concludes with a *Div.* (diviso) marking for the low-frequency instrument.



- noux, t'im - plo - rant à ge - noux | Prends en pi -  
 - frain, tu sur - kamst un be - frain | Bet - te dein  
 - rant à ge - noux  
 kamst un be - frain  
 (remonter le SI grave à l'UT)  
 Unis.

-tié ton peuple et sa mi - sé - re!  
 Volk, o Herr, sich' uns - re Thü - - nen!  
 Prends en pi -  
 Ret - - te Deu

*sotto voce*  
 Prends en pi -  
 Ret - - te Deu

The musical score consists of approximately 18 staves. The top two staves feature a complex, rhythmic melody with frequent sixteenth-note patterns, marked with *cresc.* and *f*. The middle section contains several staves for instruments, likely strings or woodwinds, with sustained notes and dynamic markings such as *f* and *dim.*. The bottom section includes a vocal line with lyrics in French and German, and a bass line. The lyrics are: *-tié ton peuple et sa mi - sè - rel* / *Volk, o Herr, sich' uns - re Thü - nen!*. The score is marked with various dynamics including *cresc.*, *f*, and *dim.*.



The musical score on page 15 consists of multiple staves. The upper section includes several staves with musical notation, including a bass line with a *p* dynamic marking and a section with *pizz.* (pizzicato) markings. The lower section features vocal lines with lyrics in French and German. The lyrics are:   
\_leur dé - sarme ton cour - roux!   
Zorn durch sie ent - waff - net sein!   
\_leur dé - sarme ton cour - roux!   
Performance instructions include *Unis.* and *pizz.* (pizzicato).

17<sup>e</sup> G<sup>de</sup> II.

Fl. 1<sup>e</sup>

Cor Anglais

Cl.

Basses

Vols. et C.B.

pp

pp

pp

pp

pp

Biv.

pp

Cl.

B

B

arco

pp

pp

pp

pp

Vols. et C.B.

la moitié des Sopranos  
Der holl. Chor  
la moitié des Contraltos

Un jour, de nous tu détournas ta  
Soit je - nem Toi, wo sich Dein Antlitz

Violin I: *arco*, *p*, *pizz.*, *p*

Vocals: *Vous* fa - ce, Et de ce jour ton  
*and* - te, *Schand* au - ser *Heil;* *Hein*

Vocals of C.B.

Clarinet: *pp*, *à 2*

Flute: *pp*, *à 2*

Violin II: *arco*, *p*

Vocals: *peu* - *ple* fut *vain* - *eu!*  
*Wk,* *es* *ward* *be* - *sigt!*

Vocals of C.B.

This system of musical notation includes six staves. The top two staves are for woodwinds, with a first staff marked *p* and a second staff marked *p* and *tr*. The third staff is for a woodwind instrument, marked *p*. The fourth and fifth staves are for strings, with the fourth staff marked *p*. The sixth staff is for the *Vcllo et C.B.* (Violins and Cellos/Double Basses), also marked *p*. The music consists of complex rhythmic patterns and melodic lines.

This system of musical notation includes seven staves. The top two staves are for woodwinds, with a first staff marked *p* and a second staff marked *p*. The third staff is for a woodwind instrument, marked *p*. The fourth staff is for a woodwind instrument, marked *p*. The fifth and sixth staves are for strings, with the fifth staff marked *p*. The seventh staff is for the *Vcllo et C.B.* (Violins and Cellos/Double Basses), marked *p* and *arco*. The music continues with complex rhythmic patterns and melodic lines.







First system of piano accompaniment, including staves for strings and woodwinds.

**C**

1<sup>re</sup> Vops Unis.

2<sup>de</sup> Vops Unis.

*f* *div.* **TUTTI** Quoi! veux-tu donc qu'à ja- mais on ef-

*f* *div.* **TUTTI** Herr! Willst denn du Is-ra-el, das ver-

*f* Quoi! veux-tu donc qu'à ja- mais on ef-

*f* Herr! Willst denn du Is-ra-el, das ver-

Col C.B.

Second system of musical score, including vocal lines and piano accompaniment.

Fl. *à 2* *sempre f*  
 Cl. *à 2* *sempre f*  
 Cl. *10* *dim.*  
 Cors  
 Timb. en FA# *tr.* *tr.*  
 #C *pp* #C  
 Unis.  
 - fa - ce Des na - ti - ons, cel - le qui l'a con - nu!  
 - bann - te, Tie - fer noch heu - gen, bis es un - ter - liegt?  
 Unis.  
 - fa - ce Des na - ti - ons, cel - le qui l'a con - nu!  
 Mais *p* vai - ne  
 Ach, ue - he.  
 - bann - te, Tie - fer noch heu - gen, bis es un - ter - liegt?  
 Col C.B.  
*dim.*

The musical score consists of several staves. The top two staves show piano accompaniment with a *dim.* (diminuendo) marking. Below these are several empty staves. The lower section features vocal lines with lyrics in French and German. The French lyrics are: "Mais vai - ne ment tout le jour je l'im plo - re; Sourd à ma voix, il ne me répond". The German lyrics are: "Ach, we - he uns! Tag um Tag sinkt her - nie - der; Taub bleibt Dein ohr, o Herr, für unser". The score includes dynamic markings such as *p* (piano) and *col. c. b.* (colored bass).

Mais vai - ne ment tout le jour je l'im plo - re; Sourd à ma voix, il ne me répond  
 Ach, we - he uns! Tag um Tag sinkt her - nie - der; Taub bleibt Dein ohr, o Herr, für unser  
 - ment tout le jour je l'im plo - re; Sourd à ma voix, il ne me répond  
 uns! Tag um Tag sinkt her - nie - der; Taub bleibt Dein ohr, o Herr, für unser

col. c. b.

*cresc.*

*più cresc.*

*cresc.*

*tr.*

*tr.*

*cresc.*

*pp*

*cresc.*

*più cresc.*

*più cresc.*

*più cresc.*

*più cresc.*

*più cresc.*

pas! Et cependant, du soir jusqu'à l'au- re, J'implore i - ci le secours de son bras!

Leid! Wann nakt die stunde der Er - lö - sung wie - der, Nie, ach! von Schmach, die vom Bam - uns befreit.

pas! Et cependant, du soir jusqu'à l'au- re, J'implore i - ci le secours de son bras!

Leid! Wann nakt die stunde der Er - lö - sung wie - der, Nie, ach! von Schmach, die vom Bam - uns be.

col. C.B.

*cresc.*

*più cresc.*

*più cresc.*

**D** (126 = ♩)  
All: non troppo

for Analysis

Corneils

Changer en Sib

**D** (126 = ♩)  
All: non troppo

bra!  
fruit?

Nous a vous  
Vou à vide

Vous

Altos

*f*

Nous avons vu nos cités renver-  
*Vom Feinde sah'n wir unser Land ver-*

vu nos cités renver- sé - es, Et les Gen- tils profa - nant ton au - tel; Nous a - vous -  
*sah'n wir un-ser Land ver-wü - sten, Von fre-cher Hand ward dein Al - tar ent-weiht; Vom Feind sah'n*

elles et C.B.

*f*

Et sous leur  
*In schwe-rem*

- sé - es, Et les Gen- tils profa - nant ton au - tel; Nous -  
*- wü - sten, Von fre-cher Hand ward dein Al - tar ent-weiht; Vom*

- vu nos ci - tés renverse - es, Et les Gentils profanant ton au - tel; Et sous leur  
*- wir un-ser Land verwü - sten, Von frecher Hand ward dein Al - tar ent-weiht; In schwe-rem*

elles et C.B.

joug nos tribus disper sé - es Ont tout per - du, jus - qu'au nom d'Is - ra -  
 Joch die tapfern Helden büss - ten, die Gut und Blut uns zu o - pfern be -  
 a - vous vu nos ci - tés ren - ver sé - es Et les Gen - tils  
 Frin - de sah'n un - ser Länd wir rer wü - sten, ton frecher Hand  
 joug nos tri bus dis - per sé - es, Ont tout per - du, jusqu'au nom, jus - qu'au  
 Joch tu - pfer Hel - den es büss - ten, die Gut und Blut uns zu o - pfern zu  
 velles et C.B. *tr.*

**Repos**

Cors en SI  $\sharp$

Et sous leur joug nos tribus disper sé - es Ont tout per -  
 In schwerem Joch die tapfern Helden büss - ten, die Gut und  
 - él! Ont tout per - du, tout per - du,  
 - reit! die Gut und Blut, Gut und Blut,  
 pro - fanant ton au - tel, Pro - fa - nant ton autel; Et sous  
 ward dein Al - tar ent - weih't, ward dein Al - tar entweih't; In schwe -  
 nom - d'Is - ra - él! Et sous leur joug nos tri  
 o - pfern be - reit! In schwerem Joch tapfre  
 velles et C.B.



- du, jus - qu'au nom d'Is - ra - ël! Ont tout per -  
klut uns zu o - pfern be - reit! nie gut und

Ont tout per - du, jus - qu'au nom d'Is - ra - ël!  
nie gut und klut zu o - pfern uns be - reit!

- leur joug nos tri - bus dis - per sé - es, Ont tout per -  
 - rem Joch die ta - pfern Hel - den büßten, nie gut und

- bus disper sé - es, Ont tout per -  
Hel - den es büßten, die Hel - den büßten, nie gut und

-du, jus - qu'au nom d'Is - ra - ël! N'es - tu donc  
 Blut uns zu o - pfern be - reit! Bist - tu nicht  
 Ah! Ah! Ah! N'es - tu donc  
 Ah! Ah! Ah! Bist - tu nicht  
 -du, jus - qu'au nom d'Is - ra - ël! N'es - tu donc  
 Blut uns zu o - pfern be - reit! Bist - du nicht  
 -du, jus - qu'au nom d'Is - ra - ël! N'es - tu donc plus - ce -  
 Blut uns zu o - pfern be - reit! Bist - du nicht mehr - der -

The image shows a page of a musical score, page 29, featuring a choral setting. The score is written for a large ensemble, including soprano, alto, tenor, and bass voices, as well as piano accompaniment. The lyrics are in French and German, describing the liberation of the Israelites from Egypt. The French lyrics are: "plus ce Dieu de déli-vran-ce Qui de l'E-gypte arra-chait nos tri-mehr der Gott, der unsre vü-ter Einst wun-der-bar aus E-gyp-ten be- plus ce Dieu de déli-vran-ce Qui de l'E-gypte arrachait nos tri-mehr der Gott, der unsre vü-ter Einst wun-der-bar aus E-gyp-ten be-". The German lyrics are: "plus ce Dieu de déli-vran-ce Qui de l'E-gypte ar-ra-chait nos tri-mehr der Gott, der unsre vü-ter Einst wun-der-bar aus E-gyp-ten be-". The piano accompaniment includes a grand staff with treble and bass clefs, and a lower grand staff with treble and bass clefs. The music is in a major key and 4/4 time. The score is printed on multiple systems, with the vocal parts and piano accompaniment clearly delineated.

plus ce Dieu de déli-vran-ce Qui de l'E-gypte arra-chait nos tri-  
 mehr der Gott, der unsre vü-ter Einst wun-der-bar aus E-gyp-ten be-  
 plus ce Dieu de déli-vran-ce Qui de l'E-gypte arrachait nos tri-  
 mehr der Gott, der unsre vü-ter Einst wun-der-bar aus E-gyp-ten be-  
 plus ce Dieu de déli-vran-ce Qui de l'E-gypte ar-ra-chait nos tri-  
 mehr der Gott, der unsre vü-ter Einst wun-der-bar aus E-gyp-ten be-  
 Dieu de dé-livran-ce Qui de l'E-gypte ar-ra-chait nos tri-  
 Gott, der uns-re vü-ter Einst-wun-der-bar-aus E-gyp-ten be-

Ed. G. B.

The musical score on page 30 consists of several systems of staves. The top system includes five staves with complex musical notation, including slurs, ties, and dynamic markings such as *f* and *ff*. The middle section features a vocal line with lyrics: *- bus?*, *- fruit?*, *- bus?*, and *- fruit?*. This is followed by a section with lyrics: *Dieu!*, *Herr!*, *Dis.*, *Dieu!*, and *Herr!*. The bottom system includes a bass line with the text *col. c. n.* and a final staff with musical notation and a dynamic marking *f*.



E

Musical score for a choral and instrumental ensemble. The score includes multiple staves for voices and instruments. The lyrics are in French and German. The music features dynamic markings such as 'mf', 'dim.', 'p', and 'pp'. The score is divided into two systems, with the second system starting with a large 'E' section marker.

Lyrics (French/German):  
 - pu cet.te sainte al.li an - - - ce, Divins ser -  
 - et an dem hund zum Ver ri - - - ther Den es - be -  
 - pu cet.te sainte al.li an - - - ce, Divins ser -  
 - et an dem hund zum Ver ri - - - ther Den es - be -

Dynamic markings: *mf*, *dim.*, *p*, *pp*.

Changer en Mi b  
Changer en Si b

*p* *espress.* *pp* *pp*

*pp* *pp* *pp* *pizz.* *pp* *pp*

- ments par nos ai- eux re- çus?  
- schwor, einst in der Knechtschaft Zeit?  
- ments par nos ai- eux re- çus?  
- schwor, einst in der Knechtschaft Zeit?

**F**

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (flutes, oboes, bassoons, clarinets), strings (violins, violas, cellos, double basses), and a brass section (trumpets, trombones, tuba, euphonium). The vocal part for Samson is written in a single staff at the bottom. The score is marked with dynamic instructions such as *cresc.* and *sp*. A key signature change is indicated by the instruction "Changer en Si b". The vocal part includes lyrics in three languages: French, German, and English.

**French lyrics:** SAMSON } sortant de la foule à droite

**German lyrics:** tritt hervor, und wendet sich an das Volk

**English lyrics:** Arrêtez, ô mes frères! Et bé-nissez le  
Haltet ein, mein Brüder! Den Namen preist des



Un poco più lento (116 =  $\text{♩}$ )

Cors en MI♭

*pp*

S.  
nom Du Dieu saint de nos pères!  
Herrn, den ge-loht unsre Vä-ter.

Car l'heure du par-don Est peut-être ar-ri-  
Die Stunde ist nicht fern, die Euch bringt den Er-  
arco *ten.*

*p*

*pp*

*Cor Anglais*

*Cors*

Vi-ve!  
-retter!

Oui, j'en-tends dans mon cœur U-ne voix é-le-  
Ja, schou ward mir zu-ror die Ver-heiss-ung kund!

C'est la voix du Sei-  
Leiht dem Herrn Euer

*poco sf*

*pp*

*arco*

*poco sf*

*pp*

The musical score consists of approximately 18 staves. The top staves contain instrumental parts with various dynamics such as *pp* and *mf*. The bottom staves feature a vocal line with lyrics in French and German. The lyrics are:   
-gneur Qui par - le par ma bouche: Ce Dieu plein de bon - té, Que la pri - è - re   
ohs Er spricht durch meinen Mund: Unser Gott so qua - deu - reich, seht er kommt Euch zu er.

Flutes  
 Oboes  
 Bassoons  
 Clarinets  
 Saxophones  
 Trumpets  
 Trombones  
 Horns  
 Cornets  
 Strings  
 Soloist

Cors  
 Tromp. en UT  
 Cornets en SIb

Div.  
 cresc.  
 Cui.  
 cresc.  
 cresc.  
 cresc.  
 p  
 pizz.  
 arco  
 cresc.  
 f

tou - che, Pro - met la li - ber - té!  
 - vil - ten, Ver - heisst jetzt Freiheit Euch!

Frè - res,  
 Brü - der,

brisons nos  
 bruch Eu - re

Changer en Mib

chaî - nes, Et re - le - vons l'au - tel Du seul Dieu d'Isra - ël!  
 Net - ten! Hau? wie - der, glauk? - ge Schaar Unserm Gott den Al - tar!

**G**

The musical score consists of multiple staves. The top section features instrumental parts with dynamic markings *p* and *dim.*. The bottom section includes vocal parts with lyrics in French and German. The lyrics are:
   
 Hé - las! pa - ro - les vai - nes! Pour mar - cher aux com.
   
 C'm - sonat! Ver - geb' - nea Sch - nen, Nim - mer wird uns der
   
 Hé - las! pa - ro - les vai - nes! Pour mar - cher aux com.
   
 Hé - las! pa - ro - les vai - nes! Nim - mer wird uns der
   
 C'm - sonat! Ver - geb' - nea Sch - nen, molt. espres.
   
 Additional markings include *p espres.*, *Div.*, and *Unia.*

The musical score is arranged in a standard orchestral format. At the top, there are staves for the string section, with dynamics marked *p* and *cresc.*. Below these are the woodwind sections: **Bois** (Flutes, Oboes, Clarinets, Bassoons) and **Cors** (Trumpets), also marked *p* and *cresc.*. The **Tromb.** (Trombones) section follows. The vocal parts include a **Soloist** and a **Choir**. The lyrics are in French and German, with the French text appearing above the German text. The French lyrics are: *\_bats Où donc trou-ver des ar-mes? Com-ment armer nos bras? Nous n'a-avons que nos*. The German lyrics are: *Sieg! Wer kann uns Waf-fen ge-ben? Wer rü-stet uns zum Krieg? Un-ser Trost sind die*. The score includes various musical notations such as *Div.* (divisi) and *cresc.* (crescendo).

H All.<sup>o</sup> moderato (♩ = ♩)

Musical score for the first system. It features woodwind parts (Flute, Clarinet in B-flat, Bassoon, and Contrabassoon), string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso), and piano accompaniment. The score includes dynamic markings such as *f* (forte) and *dim.* (diminuendo). The tempo is marked *All.<sup>o</sup> moderato* with a quarter note equal to a half note.

Cl. B. en Sib

H All.<sup>o</sup> moderato (♩ = ♩)

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are in French and German. Dynamic markings include *f*, *dim.*, and *p*. The tempo is marked *All.<sup>o</sup> moderato* with a quarter note equal to a half note.

larmes!

Nous n'a - vons

que nos lar - mes!

Thränen.

larmes!

Trän - nen

sind die Thrä - nen.

Thränen.

Cl. B. *p*

Bass *p*

Horns *p*

Cors *p*

SAMSON

L'as-tu donc ou-bli-é, Ce-lui dont la puis-sance Se fit ton al-li-  
 Ist der Herr nicht bei dir mit sei-nen Engels-Schaaren? Er führt dein Fa-

Div.

Cl. B.

Bass

Horns

Cors

-é? Lui qui, plein de clé-mence, A si sou-vent pour toi Fait par-  
 -nier, Er wählt dich vor Ge-fah-ren, Wie so oft er Zu der



Cl.  
Cl. B.  
Horns  
Corns  
S.

ler ses o - ra - cles, Et rallu - mé - ta - toi Au feu de ses mi - ra - cles?  
 vü - ter - Zei - ten Die er be - schir - met hat Als sie sich kühn be - frei - ten.

Unis. pizz. Div. Unis.

1<sup>re</sup> et 2<sup>e</sup> Fl.  
Cl.  
S.

Lui, qui dans l'O - cé - an Sut fray  
 Er führ - te sie durch's Meer, Trock - nen

arco sf Div. sf



The musical score on page 45 features a complex arrangement of instruments and voices. The upper section consists of several staves for woodwinds and strings, with dynamics ranging from piano (p) to forte (f). The lower section contains vocal parts with lyrics in three languages: French, German, and English. The lyrics are:
   
French: Ils ne sont plus ces temps Où le Dieu de nos pères Pro\_té\_geait ses en-
   
German: Ach! je - ne Zeit ist hin, Wo noch Wun - der ge - sche - hen! Muth - los ward un - ser
   
English: They are no more these times Where the God of our fathers Pro\_té\_geait ses en-
   
The score includes various musical notations such as notes, rests, and dynamic markings (p, f, dim.).

CHORUS



The musical score is arranged in a system of 18 staves. The instruments and parts are as follows:

- Flutes:** Flute 1 (top staff), Flute 2 (second staff), Flute 3 (third staff).
- Woodwinds:** Clarinet in B-flat (C. B<sup>b</sup>) (fourth staff), Bassoon (Fag.) (fifth staff).
- Brass:** Horns in F (Corns) (sixth staff), Trumpets in B-flat (Tromp. en Mib) (seventh staff), Trombones (Timp. b) (eighth staff).
- Strings:** Violins (top two staves of the string section), Violas (middle two staves), Cellos (bottom two staves), Double Basses (bottom two staves).
- Percussion:** Harpes (ninth staff).
- Vocal:** A vocal line (eleventh staff) with lyrics in French and German.

Key musical markings include dynamics such as *p* (piano), *fp* (fortissimo piano), *f* (forte), and *crac.* (crescendo). The tempo is marked **Allegro (158 = ♩)**. The score includes first and second endings (1<sup>o</sup> and 2<sup>o</sup>) for several instruments. The vocal line includes the lyrics: "doute est un blas - phé - me!" and "lä - sterat heilen - gant!".

Musical score for page 48, featuring multiple staves for strings, woodwinds, and voice with lyrics in French, German, and English. The score includes dynamic markings such as *mf*, *dim.*, *p*, *pp*, *pizz.*, and *tr.*.

Lyrics (French): Im - plo - rons à ge - nous Le Sei - gneur qui nous ai - - me! Re -  
 Er will stets bei dir sein, Wirf auf ihn Deinen Noth! - - Sind -

Lyrics (German): Im - plo - rons à ge - nous Le Sei - gneur qui nous ai - - me! Re -  
 Er will stets bei dir sein, Wirf auf ihn Deinen Noth! - - Sind -

Lyrics (English): Im - plo - rons à ge - nous Le Sei - gneur qui nous ai - - me! Re -  
 Er will stets bei dir sein, Wirf auf ihn Deinen Noth! - - Sind -

*p*

*p*

—met — tons dans ses mains Le soin de no — tre gloi — re, Et  
wir in Sei — ner Huth Wir konn uns wi — der — stre — bu<sup>g</sup>. Sur

Musical score for page 50, featuring vocal lines and orchestral accompaniment. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Corns), Trumpets (Tromp.), Timpani (Timb.), and Piano (P). The vocal lines are in French and German. Dynamics include *p* (piano), *pp* (pianissimo), and *tr* (trill). Performance instructions include *Div.* (divisi) and *arco* (arco).

puis \_\_\_\_\_ ceignons nos reins, Certains de la vic-toi - ro!  
 auf, \_\_\_\_\_ mit frischem Muth, der Sieg wird dann nicht feh - len!



Musical score for page 51, featuring multiple staves for instruments and a vocal line. The score includes dynamic markings such as *f*, *p*, *pp*, and *pizz.*. The vocal line contains the following lyrics:

C'est le Dieu des combats, C'est le Dieu des ar - mé - es!  
 Herr der Herrn! Hü - re - us! Herr der Herrn! seg - te - us!

The musical score is arranged in a system of 14 staves. The top two staves are for the first violin and second violin. The next two staves are for the first and second violas. The bottom two staves are for the first and second cellos. The bottom two staves are for the vocal parts, with lyrics written below the notes. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are in Latin and German. The vocal parts are marked with 'arco' and 'p' (piano). The string parts include markings for 'arco' and 'p' (piano). The score is in a major key and 4/4 time.

1<sup>o</sup> pp 2<sup>o</sup> p

arco

*p molto espress.*

Div. p arco Unis.

II ar - - me - - ra vos bras,  
Leih? un - - serm - - Arm die Kraft,

arco *p molto espress.*

Div. arco p

Musical score for page 53, featuring multiple staves with vocal lines and instrumental accompaniment. The score includes dynamic markings such as "cresc.", "p", and "f", and includes French lyrics at the bottom.

Lyrics:

Il ar - me - ra vos bras D'invin - ci - bles é - pé -  
 nie - ans - den - sieg - ter - schufft! Un - ser - Haut, Un - ser - star - ker

**K**

Harpe Tacet

**K**

-es!  
Gott!

Ah! le souffle du Sei-gneur A pas\_sé dans son  
 Sch! der Geist kommt ü\_ber ihn, der Herr hat ihn ge -

Ah! le souffle du Sei-gneur A pas\_sé dans son à - - - me!  
 Sch! der Geist kommt ü\_ber ihn, der Herr hat ihn ge - sen - - - det!

Trômp. en MI<sup>b</sup>

Cornets en SI<sup>b</sup>

Tromb.

Tuba

changer en MI<sup>b</sup>

changer en LA

me!

den det!

Ah! chas-sons de notre cœur U-ne terreur in-

Auf! Wir wol-len mit ihm zick'n, Der unare Kuechtschaft

Ah! chassons de no - tre cœur U - ne terreur in - fa - - - me!  
 Auf! Wir wol - len mit ihm ziehn, der uns - re Knechtschaft en - - - det!  
 - fa - - - me!  
 en - - - det!

*f* *ff* *sfz* *ff*

Changer en M<sup>b</sup>  
 Changer en Sf<sup>b</sup>

Musical score for a choral and instrumental piece, page 57. The score includes staves for various instruments (Corns, Timb.) and vocal parts with lyrics in French and German. The lyrics are:

Et marchons a-vec lui Pour no-tre dé-li-  
 Je - de Furcht sei-ter bannt, Der glau-be kehrt uns

Et marchons a-vec lui Pour notre dé-li- vran - - -  
 Je - de Furcht sei-ter bannt Der glau-be kehrt uns wie

Et marchons a-vec lui Pour no-tre dé-li-  
 Je - de Furcht sei-ter bannt, Der glau-be kehrt uns

Musical score for a choral and instrumental piece, page 57. The score includes staves for various instruments (Corns, Timb.) and vocal parts with lyrics in French and German. The lyrics are:

Et marchons a-vec lui Pour no-tre dé-li-  
 Je - de Furcht sei-ter bannt, Der glau-be kehrt uns

Et marchons a-vec lui Pour notre dé-li- vran - - -  
 Je - de Furcht sei-ter bannt Der glau-be kehrt uns wie

Et marchons a-vec lui Pour no-tre dé-li-  
 Je - de Furcht sei-ter bannt, Der glau-be kehrt uns

The musical score consists of 15 staves. The top 10 staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a lower grand staff (bass and tenor clefs). The bottom 5 staves are for vocal parts, with lyrics in French. The lyrics are:
   
\_vran - ce! Et mar - chons a - vec lui Pour
   
wie - der! Je - de Furcht sei verbannt, tier
   
\_ce! Et mar - chons a - vec lui, Et mar - chons a - vec lui Pour
   
\_der! Je - de Furcht sei verbannt, Je - de Furcht sei verbannt, tier
   
\_ce! Et mar - chons a - vec lui, Et mar - chons a - vec lui Pour
   
\_der! Je - de Furcht sei verbannt, Je - de Furcht sei verbannt, tier
   
\_vran - ce! Et mar - chons a - vec lui Pour no - tre dé - li -
   
wie - der! Je - de Furcht sei verbannt, tier glau - be kehrt uns



L

Flûte  
 Cor Anglais  
 Cl.  
 Cl. B.  
 Bass  
 Cors  
 Tromp.  
 Cornet en Sib  
 Tromb.  
 Timb.  
 pit. f

no - tre dé - li - vran - ce!  
 glo - ri - fi - cation  
 no - tre dé - li - vran - ce!  
 glo - ri - fi - cation  
 no - tre dé - li - vran - ce!  
 glo - ri - fi - cation  
 - vran - ce!  
 - wie - der!  
 Je - hovah  
 Je - hora!  
 Je - hovah  
 Je - hora!  
 Je - hovah  
 Je - hora!  
 Je - hovah  
 Je - hora!  
 Jé - hovah  
 Je - hora!

pp H.

The musical score on page 60 consists of several systems of staves. The top system includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tromb.), and Tuba. The middle system features a string section with Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The bottom system contains vocal parts with lyrics in German. The lyrics are: "le con - duit Et nous rend l'es - pé - ran -", "tri - ne Hand Schü - tzet uns. Auf! ihr Brü -", "le con - duit Et nous rend l'es - pé - ran -", and "tri - ne Hand Schü - tzet uns. Auf! ihr Brü -". The score includes various musical notations such as dynamics (pp, ff), articulation (accents), and performance instructions like "Unis." and "Div.". The page number "60" is located at the top left, and the dynamic marking "pp H." is at the top left of the first staff.

This musical score is for a large ensemble, likely a symphony orchestra with vocal soloists. It consists of 18 staves. The top 14 staves are for instruments: strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Horns, Tuba/Euphonium). The bottom 4 staves are for vocal soloists (Soprano, Alto, Tenor, Bass). The score is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal parts have lyrics: "-ce!", "-der!", "-ce!", "-der!". Performance markings include "Div." (divisi) and "Unis." (unison). The page number "61" is in the top right corner.

SCÈNE II

Allegro moderato (116 = ♩)

1 Petite Flûte

2 Grandes Flûtes

2 Hautbois

1 Cor Anglais

2 Clarinettes en si b

1 Clarinette Basse en si b

2 Bassons

1 Contrebasson

1<sup>er</sup> et 2<sup>e</sup> Cors en Mi b (ordinaires)

3<sup>e</sup> et 4<sup>e</sup> Cors en Fa (chromatiques)

2 Trompettes en Mi b

2 Cornets en La b

1<sup>er</sup> et 2<sup>e</sup> Trombones

3<sup>e</sup> Trombone

Tuba

Timbales

Cymbale frappée avec une baguette de timbale à tête de bois

Harpes

Allegro moderato (116 = ♩)

Violons

Altos

SAMSON

ABIMÉLECH

Sopranos

Contraltos

Ténors

Basses

1<sup>er</sup> Ophicéide

2<sup>e</sup> Ophicéide

Violoncelles Col C. B.

Contrebasses

Cl<sup>1</sup>: Fl.

H<sup>b</sup>

Cl. 1<sup>o</sup>

Cors en MI<sup>b</sup>

ADIMÉLECH

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

Wer ist's, von dem der Ruf er-tönt Sind's wie der je-ne fei-gen

velles et C.B.

*sf* *dim.* *p*

H<sup>b</sup>

Cl.

Cors en MI<sup>b</sup> 1<sup>o</sup> 2<sup>o</sup>

Tromp.

claves.  
Schlägen,

Osant tou-jours braver nos-lois Et voulant bri-ser leurs en-tra-ves!

Die uns-re Macht so oft ver-höhnt Sie noch nicht ge-beugt ih-re Stru-fen

velles et C.B.

*p* *p* *f*

Cors en MI b

Tromp. *p*

Tromb. *p*

Tuba *pp*

A. *vello et C.B. pizz*

Ca - chez vos sou - pirs et vos pleurs Qui las - sent notre pa - ti - en - ce; In - voquez plu -  
 Ich la - che der ohnmächt'gen Wuth, Ich fürh - te Nichts von Ver - ra - the, doch nun ist er -

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

Cors *fp*

Tromp. *mf* *fp* *à 2*

Tromb. *f*

Tuba *f*

*bas*

- tôt la clé - men - ce De ceux qui furent vos vain - queurs!  
 - schlägt unsre Gu - de thr Al - le büsst mit Eu - rem Blut

*f* *ff*

**A** Più allegro (192 = ♩)..

Fl. *p*

H<sup>b</sup> *p*

Cl. *p*

B<sup>b</sup> *p*

B<sup>b</sup> *p*

Tromp. *sp*

Cornets *sp*

Le Tuba peut remplacer le 2<sup>e</sup> Ophicléide

Cymb. *pp sempre*

**A** Più allegro (192 = ♩)

Ce Dieu que votre voix im-plore Est demeuré sourd à vos cris;

1<sup>er</sup> Ophicléide (s) Gott den ihr zu ru-fen wagt Ist e-wig taub En-rem Leid.

2<sup>e</sup> Ophicléide ou Tuba *p sempre*

*p sempre*

B<sup>b</sup> *à 2*

(\*) 3<sup>e</sup> et 4<sup>e</sup> Cors (pour remplacer le 1<sup>er</sup> Ophicléid-)

Et vous l'o - sez pri - er en - co - re, Quand il vous livre à nos mé - pris?  
 Was hilft's, dass ihm Eu - re Noth Ihr klu - get Ihr bleibt der Knechtschaft doch ge - weicht.



The musical score is arranged in a standard orchestral format. At the top, there are several staves for woodwinds and brass. Below these are the string sections, including violins, violas, cellos, and double basses. A grand piano part is positioned at the bottom left. The vocal parts are located in the lower right section of the page. The lyrics are written in both French and German, with the French text above and the German text below. The music is in a key with two flats and a common time signature. The vocal line begins with a long note on the word 'Si' in the first measure, followed by a melodic line. The instrumental parts provide a harmonic and rhythmic accompaniment.

Si sa puis - san - ce n'est pas vai - ne, Qu'il montre sa di - vi - ni - té.  
Wenn sei - ne Macht Euch kann er - ret - ten, Steig er - her - ab von seinem

- té!  
Thron!

Qu'il  
Er

vienn  
homme

briser  
nur

ser  
selbst,

vo - tre  
brech' Eu - re

chaî - ne,  
Ket - ten

Qu'il vous  
Eu - rem

ren - de  
glau - ben an

la liber -  
Ihu - zum

B

Fl.

Hb

Cl.

Tromp.

Cornets

A

Choir lyrics:

- té!	Croy - ez	vous ce	Dieu compa - rable A Da	gon, le plus	grand des	Dieux,
Lahn.	Kömt Ihr	Eu - ren	Gott — rer - glei - chen mit	Da - gon, dem	höch - sten	Gott

B

Guil- dant de son bras redou- ta- ble Nos guer- riers vic- tori- eux?  
durch Ihn wir stets den Sieg er- rei- chen, Auch gegen Euch, Je- ho- ra zum Spott

Vo - tre di - vi - ni - té crain - ti - se, Trem - blan - te fuy - zait devant lui,  
 Eu - er Land word uns zum Rau - be, Eu - rem glauben spre - chen wir Hohn,

The musical score consists of approximately 18 staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon). The next four staves are for strings (violin I, violin II, viola, cello). The bottom four staves are for voices (soprano, alto, tenor, bass). The lyrics are in French and German, with the French text above the German text. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score consists of the following parts and markings:

- Orchestra:** Flutes, Oboes, Clarinets (Cl. B.), Bassoons, Horns (Bons), Trumpets (C. Bon), Trombones, Timpani, and Cymbals.
- Tempo:** **C** Sempre All<sup>o</sup> (144 = ♩)
- Dynamic Markings:** *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo).
- Performance Instructions:** *Div.* (divisi), *1<sup>o</sup>* (first ending), *2<sup>o</sup>* (second ending), *velles* (velocities), *TACET*.
- Vocal Part:**
  - Text:**

*SAMSON inspiré (SAMSON begeistert)*

Com - me la co - lombe plain - ti - ve Fuit le vau - tour qui la pour - suit!  
 wie den Fal - ken flicht die Tau - br., Floh Je - ho - ra tor tu - gon!
  - Stage Markings:** *C'est lui*, *TACET*.

Flûtes

Clarinets

Fagots

Cors en Fa

Trompes

Trombones

Violins I

Violins II

Violas

Cellos

Double Basses

8. toi que sa bouche invec - ti - ve, Et la terre n'a point trem - blé! O Sei - gneur, — l'a - bîme est com -  
 listerat des fiott uns, ver - wü - ter Und die Er - de erschlug dich noch nicht! Zü - tre uns — Es nicht das ge -  
 Col C. B.

blé!  
-richt.

Je vois aux mains des anges Briller l'arme de feu,  
Ein En-gel kommt, zu rächen Den Frevler un-er- hört,

*1<sup>o</sup> cresc.*  
*p*  
*f*  
*trem.*  
*sp*  
*ff*



The musical score consists of 18 staves. The top five staves are for vocal parts, with the first staff marked '1<sup>o</sup>' and the fifth staff marked '2<sup>o</sup>'. The middle section includes staves for piano accompaniment, with dynamic markings such as 'p' and 'cresc.'. The bottom section features a grand staff (treble and bass clefs) for piano accompaniment and a vocal line with lyrics in French and German. The lyrics are: 'Et du ciel les phalanges Accourent venger Dieu. Oui, l'ange des té- / Zu - feu dein Verbrechen Schwingt er sein Flammen - schwert. Ja, at - le Himmels.' The score includes various musical notations such as notes, rests, and dynamic markings.

Et du ciel les phalanges Accourent venger Dieu.  
 Zu - feu dein Verbrechen Schwingt er sein Flammen - schwert

Oui, l'ange des té-  
 Ja, at - le Himmels.

The musical score is arranged in a standard orchestral format. It includes staves for:
 

- Violins I and II
- Violas
- Vicolas
- Celli
- Bassi
- Flutes
- Oboes
- Clarinets
- Bassoons
- Trumpets
- Trombones
- Tuba
- Timpani
- String Ensemble
- Vocal Soloist (Soprano)
- Choir

 The vocal soloist part is in French and German. The choir part is in German. The score features dynamic markings like 'p' and 'p cresc.' and includes a section marked 'D'.

nébres. En passant de vant eux, Pous se des cris fu nébres Qui font frémir les cieux!  
 Schouren Lüht er zum Kampf her an, die schmetternd hernie der fuh ren Im Sturm hör' ich sie nah'n.

(152 = ♩)

Musical score for a symphony, page 77. The score includes multiple staves for strings, woodwinds, brass, and a vocal soloist. The tempo is marked (152 = ♩). The music features dynamic markings such as *p*, *cresc.*, and *ppp*. The vocal line includes French and German lyrics.

Timb. en Si b - FA *tr* *pp*

S. *cresc.* *p* *pizz.*

En - fin l'heure est ve - nue, L'heu - re du Dieu ven - geur, Et j'entends dans la  
 Her - bei kam nun die Zeit Wo Got - tes Zorn er - wacht, Und sein Volk ist be -



E

The musical score is arranged in two systems. The first system contains staves for various instruments: strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and a vocal soloist. The second system continues the instrumental parts and includes the vocal line with lyrics in French and German. A large 'E' is positioned above the vocal line in the second measure of the second system.

**Lyrics:**

-vante et fuit!	On sent trembler la	ter - re. Aux cieux la	lou - dre luit!
Er - denrund'	Wir hü - ren die er -	stün - me. Im Don - ner	ward sie kund!



Stesso tempo (♩=♩)

F

réte! inen sé, té - mé - rai - re, Ou crains d'exci - ter ma co - lè - re!  
 ein, frecher Dorschuzigt Verweg - ne! Der Tod ist Euch Al - len ge - wiss!  
 On sent trembler la terre, Aux cieux la foudre luit!  
 Wir hö - ren keine Stimme, Im Donner wird sie kund!  
 On sent trembler la terre, Aux cieux la foudre luit!  
 Div. Wir hö - ren keine Stimme, Im Donner wird sie kund!  
 Col C.B.

Is - ra - ël! romps ta chaîne! O  
 Is - ra - ël! wer - de frei! Mein

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a melodic motif and a more active upper part. The vocal line is in French. The second system continues the piano accompaniment. The third system shows the vocal line in German. The fourth system continues the piano accompaniment. The fifth system shows the vocal line in French. The sixth system continues the piano accompaniment. The seventh system shows the vocal line in German. The eighth system continues the piano accompaniment. The ninth system shows the vocal line in French. The tenth system continues the piano accompaniment.

The lyrics are as follows:

peuple, lève-toi!	Viens assouvir ta	haine! Le Sei-	gneur est en	moi! O toi, Dieu de lu-	mière, Comme aux
Volk, erhebe-Dich!	Furchtbar die Rache	sei, Stich, Dein	Gott kämpft für	Dich! Der Herr führt unser	Schwert, Wie einst



jours d'au-tre-fois Ex-au-ce ma pri-ère, Et com-bats pour tes lois!  
 Er mit uns war, Sein Volk hat Er-hört, Lenkt zum Sieg Sei-ne Schaar  
 Sop. et Cont. unis

Isra-ël! romps ta chaîne! O peuple, lè-ve-  
 Isra-ël ver-de-frei, Mein Volk er-he-be

Ténors  
 Basses

CHORUS DES MEMBRES

-toi! Viens assouvir ta haine! Le Seigneur est en moi! O toi, Dieu de lumière, Comme aux jours d'autre.

*Deutsch!* Furchtlos die Raube sei, Sich dein Gott kämpft für dich Der Herr führt unter Schwert, Wie Er einst mit uns

Col C B



The musical score consists of multiple staves. The vocal lines are in French and German. The piano accompaniment includes various instruments, with dynamic markings such as *p* (piano) and *f* (forte). A specific instruction "(étouffez le son)" is present in the piano part.

**French Lyrics:**  
 fuit. On sent trembler la terre, Aux cieux la foudre luit! Il déshaine l'orage, Com

**German Lyrics:**  
 rund. Wir hi - ren Dei - ne Stimme, Im Don - ner wird sie Kund! Du gebiet'st den Win - den, End

Timb. UT, SI b, SOL

Cymb. frappée à la manière ordinaire

s. - mande à fou-ra gan; On voit sur son pas sa - ge Re - cu ler l'O - cé - an!  
tir gehorcht das Meer, ten Pfad lehrst du kus fin - den, Zieh't im Sturm vor uns her!

Tén.  
Isra.

Basses  
Isra.

Isra.

**H**

*à 2* *sf*

**H**

*f* *sf*

O peu - ple, lè - - ve - toi!  
 Mein Volk er - he - - he Dich!  
 - èl, romps ta chaîne ! O peu - ple, lè - - ve - toi!  
 il wr - - de frè ! Mein Volk er - he - - he Dich!  
 - èl, romps ta chaîne ! O peu - ple, lè - - ve - toi!

The musical score consists of 18 staves. The top 10 staves are for instrumental accompaniment, featuring complex rhythmic patterns with many sixteenth notes. The bottom 8 staves are for vocal parts, with lyrics in French and German. The lyrics are:   
 Viens as-souvir ta hai - ne! Le Sei-gneur est en moi! O  
 Furcht - bar die Ra - - che sei, - - Sich, Dein Gott kampft für dich! Der  
 Viens as-souvir ta hai - ne! Le Sei-gneur est en moi! O  
 Furcht - bar die Ra - - che sei, - - Sich, Dein Gott kampft für dich! Der  
 Viens as-souvir ta hai - ne! Le Sei-gneur est en moi! O

toi, Dieu de lu - miè - re, Comme aux jours d'au - tre - fois Ex -  
*Herr führt un - ser Schwert, Wie einst Er mit uns war, Sein*  
 toi, Dieu de lu - miè - re, Comme aux jours d'au - tre - fois Ex -  
*Herr führt un - ser Schwert, Wie einst Er mit uns war, Sein*  
 toi, Dieu de lu - miè - re, Comme aux jours d'au - tre - fois Ex -  
 G. B.



- au - - ce ma pri - ère, Et com - bats pour tes lois !  
 Volk hat Er er - hört, Lenkt zum Sieg Sei - - ne Schaar !

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

Volk hat Er er - hört, Lenkt zum Sieg Sei - - ne Schaar !

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

*ff*

This musical score page, numbered 92, contains a complex arrangement of instruments and a vocal line. The top section includes staves for various instruments, with a Cymbal (Cymb.) part indicated. The bottom section features a vocal line with lyrics in French. The score is marked with a forte (*ff*) dynamic throughout.

**Instrumental Parts:**

- Multiple staves for woodwinds and strings, with various articulations and dynamics.
- Cymbal (Cymb.) part with rhythmic patterns.
- Col C.D. (Coloratura Drum) part with rhythmic patterns.

**Vocal Part (Soprano):**

Lyrics: *Is - ra - ël! Is - ra - ël! Is - ra - ël! Is - ra - ël!*

Lyrics: *lè - ve - toi! lè - ve - toi! lè - ve - toi! lè - ve - toi!*

Lyrics: *wer - de - frei! wer - de - frei! wer - de - frei! wer - de - frei!*

**d**

Changer SOL en FA

Abimelech se précipite sur Samson l'épée à la main pour le frapper; Samson lui arrache l'épée des mains et le frappe. ABIMELECH (en tombant) *A moi!* Les Philistins qui accompagnent le Satrape veulent le secourir; Samson brandissant son épée, les éloigne. Ils occupent la droite de la scène, la plus grande confusion règne parmi eux. Samson et les Hébreux sortent à droite.

*Abimelech ergreift sein Schwert und stürzt sich auf Samson um ihn zu durchbohren. Samson entreißt ihm das Schwert, und schlägt Abimelech zu Boden. ABIMELECH (schreiend) Weh mir! Die philistäischen Krieger wollen Abimelech zu Hilfe eilen, Samson treibt sie mit dem Schwerte zurück. Allgemeines Entsetzen und Verwirrung. Samson geht mit den Hebräern triumphierend rechts ab.*

Col. C.B.

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'Abimelech; les Philistins s'écartent devant lui.

Die Pforten des Dagon-Tempels öffnen sich. Der Oberpriester erscheint umgeben von vielen Priestern, Tempel-Dienern und Hülfern. Er steigt die Tempelstufen herab und bleibt vor Abimelech stehen. Die Philister weichen ehrfurchtsvoll zurück.

SCÈNE III

Stesso tempo

1 Cor Anglais *ff* *dim.*

2 Clarinettes en si<sup>b</sup> *ff* *dim.*

1 Clarinette Basse en si<sup>b</sup> *ff* *dim.*

2 Bassons *ff* *dim.*

1<sup>er</sup> et 2<sup>e</sup> Cors en mi<sup>b</sup> (ordinaires)

3<sup>e</sup> et 4<sup>e</sup> Cors en fa (chromatiques) *ff* *dim.*

Timbales En Ut, Fa

Stesso tempo

Violons *ff* *dim.*

Altos *ff* *dim.*

1<sup>er</sup> PHILISTIN (ERSTER PHILISTER)

LE GR<sup>d</sup> PRÊTRE (OBERPRIESTER)

2<sup>e</sup> PHILISTIN (ZWEITER PHILISTER)

Violoncelles *ff* *dim.* Div.

Contrebasses *ff* *dim.*

Cor Anglais

Cl.

B<sup>uis</sup>

Cors en FA

Timb.

1<sup>o</sup>  
C<sup>o</sup>l<sup>o</sup>

Que vois - je?  
Was seh' ich?

Abimélech  
A - bi - mé - lech

frappe par des es - cla - ves!  
Er - mordet von den skla - ven!

Pour  
- end

Enis.

Cor Anglais

Cl.

B<sup>uis</sup>

1<sup>o</sup>  
C<sup>o</sup>l<sup>o</sup>

- quoi les laisser fuir?  
Ihr laßt sie entfliehn?

Courons, cou - rons, mes bra - ves!  
Her - bei! er - greift die Waf - fen!

Pour ven - ger votre Prince, éra -  
Nicht den Tod Eu - res Herrn, die Em -



Cor Anglais

Cl.

B<sup>♭</sup>

Cors

Timb.

I<sup>re</sup> Ph

sem - ble que des chaînes Soudain vont m'enla - cer.  
 Hand war mir ge - lüht, die das Schwert er - griffen hat.

2<sup>e</sup> PHILISTIN (ZWEITER PHILISTER)

Je cherche en vain mes ar - mes, Mes bras — sont impuis -  
 Mein Au - ge war ge - blen - det, Den Sinn — un - hill - te

*pp*

*pizz.*

The musical score is arranged in a system of staves. From top to bottom, the staves are: Cor Anglais (English Horn), Clarinet (Cl.), Bassoon (B<sup>♭</sup>), Horns (Corns), Timpani (Timb.), Violin I (I<sup>re</sup> Ph), Violin II (II<sup>e</sup> Ph), Viola, Cello, and Double Bass. The vocal parts are for the first Philistine (I<sup>re</sup> Ph) and the second Philistine (2<sup>e</sup> PHILISTIN). The score includes dynamic markings such as *pp* and *pizz.*, and articulation like slurs and accents. The lyrics are in French and German, describing a scene where chains suddenly ensnare a hand, and a Philistine searches in vain for his arms.

Cor Anglais

The musical score is arranged in a system of staves. At the top, the title "Cor Anglais" is written above the first staff. The score includes parts for Clarinet (Cl.), Bassoon (Bass.), and vocal parts. The vocal parts have lyrics in both French and German. The French lyrics are: "sants, Mon cœur est plein d'a - lar - mes, Mes ge - noux sont tremblants!"; the German lyrics are: "Nacht, Die Kraft kehrt - te erst wie - der, Als der Mord schon vollbracht!". The score features various musical notations including notes, rests, and dynamic markings such as "p cresc.", "p", and "cresc.". The vocal parts are written in a lower register, and the instrumental parts are in the upper register. The score is divided into measures by vertical bar lines.

LE C<sup>te</sup> PRÊTRE (OBERPRIESTER)

Lâ - ches!  
Foi - ge!

- sants, Mon cœur est plein d'a - lar - mes, Mes ge - noux sont tremblants!  
Nacht, Die Kraft kehrt - te erst wie - der, Als der Mord schon vollbracht!

cresc.



Cor Anglais

C.I.

Bass

cresc.

Cors

cresc.

cresc.

cresc.

f.

f.

f.

f.

f.

arco

plus lâ - ches que des femmes! Vous fuy - ez devant les com -  
 thr flicht vor je - un Schwachen? thr er - zit - tert vor ih - ren

Cors en FA

Rit

Cors

rit.

- bats! De leur Dieu crai - gnez-vous les flammes, Qui doi - vent des sécher vos  
 Gott? Furchtet Ihr un - sicht - ba - re Ra - che, wo mit Euch ein Wehr - lo - ser

**B** A tempo (92=♩)

1<sup>re</sup> G<sup>re</sup> Flûte

2<sup>es</sup> et 3<sup>es</sup> G<sup>re</sup> Flûtes

2 Hautbois

1 Cor Anglais

2 Clarinettes en SI<sup>b</sup>

2 Bassons

1<sup>er</sup> et 2<sup>e</sup> Cors en MI<sup>b</sup> (ordinaires)

3<sup>e</sup> et 4<sup>e</sup> Cors en FA (chromatiques)

2 Trompettes en MI<sup>b</sup>

1<sup>er</sup> et 2<sup>e</sup> Trombones

3<sup>e</sup> Trombone

En UT, FA *tr* *tr* *tr* *tr* *tr* *tr*

Timbales

**B** *pp* A tempo (92=♩)

Violons

Altos

UN MESSAGER  
PHILISTIN  
EIN PHILISTÄISCHER  
KRIEGSKNABE

Seigneur! la troupe fu\_ri\_ en\_ se Que con\_ duit et gui\_ de Sam\_ son, Dans sa ré\_ volte auda\_ ci\_  
o Herr! Das Volk der He\_ brä\_ er, das von Sam\_ son ge\_ führt, sich em\_ pört, er\_ wü\_ stet rü\_ chend un\_ ser

1<sup>er</sup> PHILISTIN  
ERSTER PHILISTER

LE 1<sup>er</sup> PRÊTRE  
OBERPRIESTER

bras? droht?

2<sup>e</sup> PHILISTIN  
ZWEITER PHILISTER

Violoncelles

pp

Contrebasse

- eu - se Ac - court, ru - va - geant la mois - son. Quit - tons -  
 Feld; Schon ist uns' - re Ern - te zer - stört. Ver - lust

Fuy - ons un dan - ger i - nu - ti - le! Quit -  
 Nicht uns! Hier ist still - fe - re - ge - bens! Ver -

Fuy - ons un dan - ger i - nu - ti - le! Quit -  
 Nicht uns! Hier ist still - fe - re - ge - bens! Ver -

Cor Anglais

1<sup>re</sup> V.  
2<sup>e</sup> V.  
3<sup>e</sup> V.

— au plus vî - te ces lieux. Seigneur, a - ban - donnons la vil - le, Et ca - chons no - tre hon - te aux  
— die - sen blu - ti - gen Ort. O Herr, zu - ret - ten uns das Le - ben, Flie - hen wir in die Her - ge!

- tons au plus vî - te ces lieux. Seigneur, a - ban - donnons la vil - le, Et ca - chons no - tre hon - te aux  
- lasst die - sen blu - ti - gen Ort. O Herr, zu - ret - ten uns das Le - ben, Flie - hen wir in die Her - ge!

- tons au plus vî - te ces lieux. Seigneur, a - ban - donnons la vil - le, Et ca - chons no - tre hon - te aux  
- lasst die - sen blu - ti - gen Ort. O Herr, zu - ret - ten uns das Le - ben, Flie - hen wir in die Her - ge!

**C** Doppio più lento 92=♩

The musical score is arranged in a system of staves. At the top, it is marked with a 'C' time signature and 'Doppio più lento 92=♩'. The score includes several instrumental parts (piano, strings, woodwinds) and vocal parts for soprano (Soprano), tenor (Tenore), and bass (Basso). The vocal parts have lyrics in French and German. The piano part features a prominent bass line with markings like 'ff pesante' and 'sempre f'. The strings and woodwinds have various articulations such as 'pizz.' and 'Cres.'.

**Vocal Lyrics:**

- Soprano: yeux. fort!
- Tenore: yeux. fort!
- Basso: yeux. fort!

**Instrumental and Textual Markings:**

- Piano:** *ff pesante*, *sempre f*, *pizz.*
- Strings:** *ff*, *Cres.*, *pizz.*
- Woodwinds:** *pizz.*
- Other:** *Col C. B.*, *LE C<sup>1</sup> PRÊTRE (OBERPRIESTER)*

**Lyrics:**

Maudi - te à jamais soit la ra - ce Des enfants d'Is - ra -  
 Fluch Euch! Ew'ger Fluch Eu - ren Stam - me, Ihr Kin - der Is - ra -

- il! \_\_\_\_\_  
 - il! \_\_\_\_\_

Je veux en ef - fa - cer la tra - ce, Les a - breuver de fiel!  
 Mich Euch! Vertilgt sei selbst der Na - me, Vom Vol - ke Is - ra - el

*f* arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

The musical score consists of 14 staves. The top 10 staves are for the vocal ensemble, with the first four staves likely representing different vocal parts (Soprano, Alto, Tenor, Bass) and the remaining six staves for piano accompaniment. The bottom four staves are for a string quartet, with the first two staves marked 'arco' and the last two staves marked 'p.' (piano). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'f'. The lyrics are written in French and German below the vocal staves.

*Je*  
*1. p.*

Maudit soit ce lui qui les gui - de! J'é\_cra\_se\_rai du pied  
Fluch über der das Volk hat ver\_set - tet, Rütchen will ich! Zil tre cor mir!

D

The musical score consists of 14 staves. The top 13 staves are for instruments, and the bottom staff is for the vocal line. The score is divided into four measures. The first measure contains the vocal line with lyrics in French and German. The second measure contains the vocal line with lyrics in French and German. The third measure contains the vocal line with lyrics in French and German. The fourth measure contains the vocal line with lyrics in French and German. The score includes various musical notations such as dynamics (f, sf, p, molto cresc.), articulation (accents), and phrasing (slurs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

**Measure 1:**  
 French: Ses os — bri — sés,  
 German: Ein schrecklich Lous

**Measure 2:**  
 French: sa gorge ari — de,  
 German: sei ihr herci — tel,

**Measure 3:**  
 French: Sans frémir de pi — tié,  
 German: Ew — gen Hass schwor ich

**Measure 4:**  
 French: Sans — frémir de pi —  
 German: gen Hass schwür ich



- tié!  
 nié!  
 Mau - dit - soit le sein de la fem - me Qui lui don - na le  
 Flüch - ihr - die den Treu - er ge - la - ren; Flüch - Wir ge - liebt ihn

The musical score consists of 14 staves. The top five staves are for string instruments (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The next five staves are for a vocal line, with lyrics in French and German. The bottom four staves are for a piano accompaniment, with 'arco' and 'pizz.' markings. The lyrics are as follows:

jour! \_\_\_\_\_  
mal! \_\_\_\_\_

Ch'en - fin \_\_\_\_\_ u ne compagne in fà - me tra - hisse son a - mour!  
Wenn er \_\_\_\_\_ ein Weib in Lieb er - ko - ren, t'eb' sie an ihm Verwath!

le  
cel. p.

arco

Maudit soit le Dieu qu'il ado - re, Ce Dieu son seul espoir,  
 Fluch dem Gott, den Je - sus vereh - ret, dem Gott der ihn hat erhört!

The musical score consists of 18 staves. The top two staves are vocal lines with lyrics in French and German. The remaining staves are for various instruments, including strings and woodwinds. The score is marked with dynamic levels such as *f*, *sf*, *p*, and *tr*, and includes the instruction *molto cresc.* in several places. The lyrics are: "Et dont ma haine — in\_sulte enco\_re Lau tel et le pou\_voir, L'autel — et le pou\_". The German translation below is: "Sein Tem\_pel sei — ron mir verhee-ret, sein Al-tar sei zer-stört, sein Al-tar sei zer-".

Et dont ma haine — in\_sulte enco\_re Lau tel et le pou\_voir, L'autel — et le pou\_

Sein Tem\_pel sei — ron mir verhee-ret, sein Al-tar sei zer-stört, sein Al-tar sei zer-

LE 1<sup>er</sup> PHILISTIN  
KRIEGSBOIE, ERSTER PHILISTER

Fuyons dans les mon-ta-gnes, Abandon-nons ces lieux, Nos mai-sons, nos com-pagnes, Et jusques à nos  
 kein Gott hat uns ver-las-sen, wir flü-chen die - sen ort, Komm mit uns, in die Ber-ge, Wir su-chen Hil-fe

- voir!  
 stor!

LE 2<sup>e</sup> PHILISTIN (ZWEITER PHILISTER)

Qu'Israël soit maudit Par nos  
 Is-raël sei verflucht sei durch Du -

Fuyons dans les mon-ta-gnes, Abandon-nons ces lieux, Nos mai-sons, nos com-pagnes, Et jusques à nos  
 kein Gott hat uns ver-las-sen, wir flü-chen die - sen ort, Komm mit uns, in die Ber-ge, Wir su-chen Hil-fe

Col C. B.

The musical score consists of multiple staves. The upper staves feature complex rhythmic patterns, likely for woodwinds or strings, with dynamic markings such as *ff* and *tr*. The lower staves include vocal parts with lyrics in French and German. The score is divided into measures by vertical bar lines, and includes various musical notations such as slurs, accents, and dynamic changes.

Dieux!  
dort!

Dieux!  
dort! Col C. B.

Ils sortent par la gauche, emportant le cadavre d'Abimelech. Au moment où les Philistins quittent la scène suivis du Grand prêtre, les Hébreux, vieillards et femmes, entrent par la droite. Le soleil se lève complètement.

Die Philister drängen den Oberpriester zur Flucht, und eilen nach linksab, Abimelech's Leiche mit sich nehmend. Hebräische Frauen und Greise eilen von rechts herbei. Sonnenaufgang. Heller Tag.

This page of a musical score contains 15 staves. The notation is as follows:

- Staff 1:** Treble clef, key signature of two flats, mostly whole rests.
- Staff 2:** Treble clef, key signature of two flats, mostly whole rests.
- Staff 3:** Treble clef, key signature of two flats, mostly whole rests.
- Staff 4:** Treble clef, key signature of two flats, mostly whole rests.
- Staff 5:** Treble clef, key signature of two flats, mostly whole rests.
- Staff 6:** Bass clef, key signature of two flats, contains a melodic line starting with a *dim.* dynamic.
- Staff 7:** Treble clef, key signature of two flats, mostly whole rests.
- Staff 8:** Treble clef, key signature of two flats, mostly whole rests.
- Staff 9:** Treble clef, key signature of two flats, mostly whole rests.
- Staff 10:** Treble clef, key signature of two flats, mostly whole rests.
- Staff 11:** Bass clef, key signature of two flats, contains a melodic line with *tr* (trills) and *dim.* dynamics.
- Staff 12:** Treble clef, key signature of two flats, contains chords with *dim.* and *pp* dynamics.
- Staff 13:** Treble clef, key signature of two flats, contains chords with *dim.* and *pp* dynamics.
- Staff 14:** Bass clef, key signature of two flats, contains chords with *dim.* and *pp* dynamics. Includes the instruction "Col C.B." below the staff.
- Staff 15:** Bass clef, key signature of two flats, contains a melodic line with *dim.* and *p* dynamics.





This page of a musical score, numbered 115, contains 18 staves of music. The notation is primarily in treble clef, with some bass clef staves at the bottom. The music is characterized by long, flowing lines and frequent use of dynamics such as *pp* (pianissimo) and *pf* (pianoforte). The score includes various musical symbols like slurs, ties, and articulation marks. A *Div.* (divisi) instruction is present in the lower right section. The overall style is that of a classical or romantic-era orchestral or chamber work.

**A** Andantino (♩ = ♩)

The musical score is arranged in two systems. The first system contains the piano accompaniment for the first 12 measures, with dynamics ranging from *pp* to *p*. The second system contains the vocal parts for the basses, starting with the lyrics 'Hymne de joie, hymne de dé.li.' and 'Lo-bet den Herrn! Tönt, — ihr Jubel-'. The tempo is marked 'Andantino' with a note equal to a quarter note. The score includes various musical notations such as slurs, ties, and dynamic markings.

**VIEILLARDS HÉBREUX**  
Basses du Chœur *Chor der Männer, Bass*

*p*  
Hymne de joie, hymne de dé.li.  
Lo-bet den Herrn! Tönt, — ihr Jubel-

*pp*  
Cuis

Cl.

Bons

1<sup>ers</sup> vous unis

2<sup>ds</sup> vous unis

Altos unis

— van \_ ce, Montez vers l'Eter \_ nel! — U a dai \_ gné — dans sa tou \_ te \_ puis \_ san \_ ce  
 — lie \_ der, steigt zum Himmel hin \_ an! — Er war mit uns, — Er er \_ lö \_ ste uns wie \_ der,

villes et C. B.

Cl.

Bons

Secou \_ rir Is \_ ra \_ ël! — Par lui le faible est deve \_ nu le maître Du fort  
 Er hat Grosses ge \_ than! — Aus tie \_ fer Noth hat Er uns er \_ ret \_ tet, al \_ lein

villes et C. B.

Cl.

Bons

qui l'oppri - mait! Il a vain - eu l'orgueil - leux et le tra - tre Dont la voix l'insul -  
 durch sei - ne Macht! Er schlug den Feind, der uns lan - ge ge - ket - tet. Ihm sei Dank ge -  
 velles et C. B.

**B**

Cl.

Bons

Cors

UN VIEILLARD HÉBREU  
 EIN ALTER HEBRÄER

Il nous frap - pait dans sa co - lè - re, Car nous a - vions bra - vé ses lois.  
 Er straf - te uns in sei - nem grim - me weil wir ver - ach - ten Sei - ne ge -  
 - fait! Les Hébreux conduits par Samson entrent à droite.  
 - bracht. Die siegreichen Hebräer, von Samson geführt, treten auf.  
 velles et C. B.

pizz. p

Cl.

Bons

Cors

Ch  
V.II

Plus tard, le front dans la poussière, Vers lui nous élevions la voix. Il  
 Bis wir er - ho - len uns - re Stimme, Ihu rie - fen in der tief - sten Noth. Du.

velles et C. B.

H<sup>b</sup>

Cl

Bons

Cors

Ch  
V.II

dit à ses tribus aimées: Lèvez-vous, marchez aux combats! Je suis  
 neig - te Er Sein Ant - litz nieder, führe uns den Ret - ter her - bei, den Arm be -

velles et C. B.

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*



En V.H.

-gres - se! Il a rom - pu nos fers! — Hymne de joi - e, Hymne de dé - li -  
 - sto - ben Wer Ihu höhnt, un - ter lag! — Lö - bet den Herrn! — Tönt ihr Jubel -

-gres - se! Il a rom - pu nos fers! — Hymne de joi - e, Hymne de dé - li -  
 - sto - ben Wer Ihu höhnt, un - ter lag! — Lö - bet den Herrn! — Tönt ihr Jubel -  
 Vellies et C. B.

*f*

2

-vran - ce, Mon - tez vers l'E - ter - nel! — Il a dai - gné dans sa tou - te - puis -  
 - lie - der, Zum Him - mel steigt hin - an! — Er war mit uns, Er er - lö - ste uns

-vran - ce, Mon - tez vers l'E - ter - nel! — Il a dai - gné dans sa tou - te - puis -  
 - lie - der, Zum Him - mel steigt hin - an! — Er war mit uns, Er er - lö - ste uns  
 Vellies et C. B.

*dim.*  
*dim.*  
*dim.*  
*f dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

E

H<sup>b</sup>  
 1<sup>o</sup>  
 p  
 dim.  
 H<sup>ons</sup>  
 1<sup>o</sup>  
 p  
 dim.  
 p  
 dim.  
 p  
 dim.  
 p  
 dim.  
 Un  
 V.H.  
 p  
 - san - ce Se - cou - rir Is - ra - ël!  
 wie - der, Er hat Gross.es ge - than!  
 p  
 - san - ce Se - cou - rir Is - ra - ël!  
 wie - der, Er hat (gross.es ge - than!  
 velles et C. B.  
 p  
 dim.

pp  
 pp  
 pp  
 pp  
 velles et C. B.  
 pp



SAMSON, DALILA. CŒUR DES PHILISTINES, LE VIEILLARD HEBREU, CŒUR DES HÉBREUX.

Les portes du temple de Dagon s'ouvrent. Dalila entre, suivie des femmes Philistines tenant dans leurs mains des guirlandes de fleurs.

SAMSON, DALILA, CHOR DER PHILISTRISCHEN FRAUEN, EIN ALTER HEBRÄER, CHOR DER HEBRÄER.

Die Pforten des Dagon-Tempels öffnen sich wieder. Dalila erscheint, im Gefolge junger Mädchen und Frauen. Alle mit Blumenkränzen geschmückt und Guirlanden in den Händen.

SCENE VI

Un poco più lento (76 = ♩)

2 Flûtes

2 Hautbois

2 Clarinettes en LA

2 Bassons

1<sup>er</sup> et 2<sup>e</sup> Cors en MI (ordinaires)

3<sup>e</sup> et 4<sup>e</sup> Cors en LA (chromatiques)

Timbales

Tambour de basque

Triangle

Harpes

Un poco più lento (76 = ♩)

Violons *sempre pp* Div.

Altos *sempre pp* Div.

DALILA

SAMSON

LE VIEILLARD HÉBREU  
EIN ALTER HEBRÄER

CHOR des PHILISTINES

Sopranos Div. *p dolcissimo*  
Voi - ci le prin.

Contraltos Div. *p dolcissimo*  
des Len - ses

Violoncelles Col. C.B.

Contrebasses *sempre pp*

The musical score is arranged in a system of 12 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), each with a treble clef and a key signature of two sharps (F# and C#). The bottom four staves are for a vocal ensemble (Soprano, Alto, Tenor, and Bass), each with a treble clef and the same key signature. The bottom two staves are for a piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The score is divided into four measures. The first measure contains rests for the strings and piano accompaniment. The second measure features a piano (pp) dynamic marking above the first string staff and a 'dolce' marking above the piano part. The third and fourth measures contain vocal entries with lyrics in French and German. The French lyrics are: '- temps nous por-tant des fleurs' and 'Pour or-ner le front des guer-riers vain-'. The German lyrics are: 'vol-le blü-then-pracht' and 'den Hel-den sei sie dar-ge-'. The piano part includes a 'dolce' marking and a 'Div.' (divisi) instruction in the third measure. The vocal parts have various note values and rests, with some notes tied across measures.

*dolce*

*pp*

*Div.*

*Div.*

*pizz.*

- queurs! — Mè-lons nos ac-centes au — parfum des ro-ses — A peine é-clo-ses! — Avec loi-

- brucht! — Grüsst Schwestern sie Al-le, Mit hel-lem Schal-le, Singt Jubel-lie-der, Weil holder

seau chan\_tons, mes sœurs!

Avec l'oi\_seau chantons, mes sœurs!

Frie\_de wie\_der lucht!

Wilt holder Frie\_de wie\_der lucht!

arco

pp

Unis

Div.

Div.

**A**

Beau-té, don du ciel, printemps de nos jours, — Doux charme des yeux, es-poir des a -

Her Ju-gend Reiz, der Schön-heit Glanz — Beut mit dem Früh-ling Euch den

Div.

Div.

-mours, — Pé-nè-tre les cœurs, ver-se dans les à-mes—Tes douces flammes! Aimons, mes  
 kranz, — die hol-de Lie-be, mit süßem Trie-be,— sie winkt uns wie-der,— und la-det

*Div.*  
*Div.*  
*Div.*  
*pizz.*

The musical score is arranged in a system of staves. At the top, there are two staves for woodwinds (flute and clarinet) with melodic lines. Below them are two staves for strings (violin and viola) with sustained notes and some movement. The vocal part consists of two lines: a soprano line and an alto/tenor line. The lyrics are written below the vocal lines. The bottom two staves are for the piano accompaniment, with the left hand playing a bass line and the right hand playing chords and moving lines. Dynamics such as *pp*, *Unis*, and *Div.* are indicated throughout the score.

*pp*

*Unis* *Div.* *Div.*

sœurs, ai\_mons tou\_jours! Aïmons, mes sœurs, ai\_mons tou

Euch zu Spiel und Tanz! Und la\_det Euch zu Spiel und

*arco* *pp*

**B** And.<sup>te</sup> sostenuto (56 = ♩)

*dolciss.*

Cl.

Horns

*dolciss.*

*dolciss.*

*dolciss.*

Une seule harpe

*pp*

**B**

*pp*

*pp*

*dolce*

DALLIA s'adressant à Samson  
DALLIA spricht auf Samson zu

Je viens cé\_ lébrer la vic \_toi\_re De ce\_lui qui règne en mon cœur.  
Gegrüsst sei'st Du mir, stolzer Krieger, der sein Volk befrei \_ et nun hat,

\_ jours!

Tou:!



sempre pianissimo

Div.

Unis.

Unis.

D. *3*

Dali-la veut pour son vain-queur En-cor plus d'amour— que de gloi-re!  
 Dali-la preist die Hel-den— that, doch auch in der Liebe, warst du Sic-ger!

pizz. pp

pizz. pp

*pp*  
*p*  
*p espress.*  
*p*  
*p*  
*p*  
*arco*  
*p*

D.  
 Ô mon bien-aimé, suis mes pas Vers So-reck la douce val-lé-e, Dans cet-te demeure iso-lé-e Où Dali-  
 willst du heimes Sie-ges dich freun, nach So-reck, dem lieblichem Tha-te, folg' mir nun zum Freu-deumah-te; nati-

1<sup>o</sup>

2<sup>o</sup> *cresc.* *dim.*

1<sup>o</sup>

*cresc.* *dim.* *p*

D. *la t'ouvre ses bras!* *la harret dort dein!* *SAMSON à part (SAMSON bei Seite)*

*Pour toi j'ai couron. né mon front Des*  
*o komm! mir winkt der schönste Lohn, Sich'*

*Ô Dieu! toi qui vois ma faibles. se, Prends pi. tié de ton ser. viteur! Fer. me mes*  
*o Gott! viel ließt Du mich vollbrin. gen, gieb mir Kraft, auch hier wie zuvor! Stüh. le mein*

*velles divisés* *espress.* *cresc.* *dim.* *p*

C.B. *cresc.* *dim.* *p*

*arco p*

1. *grap-pes noires du tro-ë-ne,* *Et mis des ro-ses de Sa-ron Dans ma cheve-lu-re d'èbè-*  
*mich in Lie-be er-glü-ken!* *Es will die Ro-se von Sa-ron an dei-ner Brust neu erbli-*

S. *yeux, fer-me mon cœur A la douce voix qui me pres-sè!*  
*Herz, schlies-se mein Ohr dem Ton der den Sinn will bezwin-gen!*

*pp*

1°  
pp

1°  
pp

D.  
- ne!  
- hen!  
Le VIEILLARD HÉBREU (ALTER HEBRÄER)

Détour - ne - toi, mon fils, de son che - min! E - vite et crains cette fille é - tran -  
Entflich' mein Sohn, verschlies - se ihr dein Ohr, Sie lockt Dich nur in ih - - re

C

The musical score is arranged in two systems. The top system contains five staves: two for piano accompaniment (treble and bass clefs), a vocal line (treble clef), and two more staves for piano accompaniment (treble and bass clefs). The bottom system contains five staves: two for piano accompaniment (treble and bass clefs), a vocal line (treble clef), and two more staves for piano accompaniment (treble and bass clefs). The vocal line includes lyrics in French and German. Dynamics include *mf*, *cresc.*, and *dim.*. A section marked 'C' begins in the middle of the page.

**French Lyrics:**  
 Voi - le ses traits \_\_\_\_\_ dont la beau - té Trou - ble mes  
 sens, trouble mon â - - - - -  
 Letz - te Feindin - nen dar - f die - ses traits \_\_\_\_\_

**German Lyrics:**  
 Lass mich ent - flieh - n \_\_\_\_\_ dem hol - den Klang, Mein schwaches  
 Herz will er be - rü - - - - -  
 Schin - gen, Fer - me Po - reil - - - - - le à sa voix men - son -  
 der Feindin - nen dar - f dies nim - mer - mehr ge -







*pp*  
*pp*  
*cresc.* *dim.*  
*cresc.* *dim.*  
*cresc.* *dim.*  
*cresc.* *dim.*  
*cresc.* *dim.*  
*cresc.* *dim.*

D. suc de la mandrago - re Est moins su - ave, — ô bien-aimé! Ou -  
 Be - cher komme zu nippen, Der Dich be - rauscht — in Wunderkraft komm  
 S. - vive en ce lieu, A - pai - - se - toi, a - pai - se - toi devant mon Dieu! Pi - tié, Sei -  
 mehr, mir fehlt die Kraft! O hilf mir, Herr! O hilf mir, Herr! Ich ruf' zu Dir, Sich meinem  
 I. c. si tu subis les charmes De cet - te voix, De cet - te voix plus douce  
 V. II. kamst du nicht wi - derstre - ben Dem fal - schen Weib, dem fal - schen Weib, die wei - ne

*pp*

*pp*

*pp*

*dol.*

*pp*

D. - vre tes bras à ton aman - te, Et dé - po - se - la sur ton cœur Comme un sa -  
 an meiner Brust zu erwär - men' und ver - schmähe meine Lie - be nicht! tu stolzer

S. - gneur, pour celui qui t'im - plo - re!  
 Kampf! Gott, er - hö - re mein Fle - hen!

L. e. que le miel! Ja - mais tes yeux n'auront as - sez de  
 Ruh bedroht der schlan - ge Gift be - rei - tet dir ver -

*pp*

*pp*

*pp*

The musical score consists of several staves. At the top, there are two staves for a piano accompaniment. Below them are two more staves, likely for a second piano part or a different instrument. The vocal parts are labeled 'D.' (Dramatic), 'S.' (Soprano), and 'Le V. II' (Vocal II). The lyrics are in French and German. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'sf'. A large 'E' is written above the final measure of the vocal parts.

**D.**  
 - chet de douce o - deur,  
 Held meiner Au - gen Licht,  
 Dont la senteur est en - ivran - te!  
 Ru - he sauft in meinen Ar - men!

**S.**  
 Ah! pi - tié, Sei - gneur, pour - celui qui t'im - plo - re!  
 Ich ruf' dir, o Herr! Sieh mei - nen Kampf, Höre mein Fle - hen!

**Le V. II**  
 lar - mes Pour désar - mer la colé - re du ciel!  
 - der - ben, Ent - le nicht ab von dem Herrn, Meinem Gott!

The musical score is for a voice and piano piece. It features a vocal line and piano accompaniment. The piano part includes a prominent triplet figure in the upper register. The vocal line includes lyrics in both French and German. The score is marked with various dynamics and performance instructions.

**Lyrics:**

1. V.H.	<i>marcato</i> Pour désar-mer la co- o fall'nicht ab von dem	<i>dim.</i> lè - re du Herrn, deinem	<i>p</i> ciel! Gott!
S.		<i>p</i> Sei - o	<i>p</i> gneur! Gott!
D.		<i>p</i> Ah! Komm,	<i>p</i> viens! komm!

**Performance Instructions:**

- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)
- dim.* (diminuendo)
- marcato*
- Div.* (diviso)
- Triplet markings (3)
- First ending marking (1<sup>o</sup>)

Les jeunes filles qui ont accompagné Dalila, dansent en agitant des guirlandes de fleurs qu'elles tiennent à la main, et semblent provoquer les guerriers Hébreux qui accompagnent Samson. — Ce dernier, profondément troublé, cherche en vain à éviter les regards de Dalila: ses yeux, malgré lui, suivent tous les mouvements de l'enchanteresse, qui reste au milieu des jeunes Philistines, prenant part à leurs poses et à leurs gestes voluptueux.

Die jungen Mädchen in Dalila's Gefolge beginnen einen pantomimischen Tanz mit ihren Kränzen und Guirlanden, womit sie die hebräischen Krieger anzulocken suchen — Samson in leidenschaftlicher Erregung, sucht vergebens Dalila's Blicke zu vermeiden, widerstrebend folgen seine Augen allen ihren verführerischen Bewegungen. Dalila nimmt in Mitte der Tanzenden, an ihren Pantomimen und üppigen Geberden Theil.

DANSE DES PRÊTRESSES DE DAGON  
TANZ DER PRIESTERINNEN DAGON'S

**F** Allegretto (104 =  $\frac{1}{2}$ )

Fl.  $1^{\circ}$  *sempre pp*

Cl.  $1^{\circ}$  *sempre pp*

Horns *sempre pp*

Cors *sempre pp*

Timb. en MI  $\frac{1}{2}$  LA

Tambour de Basque

Triangle *sempre pp*

**F** Allegretto (104 =  $\frac{1}{2}$ )

*pp sempre* Div.

*pp sempre* pizz.

*pp sempre* Vclles Unis. Col. C. B.

*pp sempre* pizz.

The musical score is arranged in a system of staves. The top section includes woodwinds (Flute, Clarinet), brass (Horns, Cors), and percussion (Timpani, Tambour de Basque, Triangle). The bottom section includes strings (Violins, Violas, Cellos, Basses) and a double bass. The tempo is marked 'F Allegretto (104 = 1/2)' and the dynamic is 'pp sempre'. The score features various musical notations including rests, notes, and articulation marks like 'pizz.' and 'Div.'.

Fl. 1<sup>o</sup>

Hb.

Cl.

B<sup>1<sup>o</sup></sup>

Triangle

*pp sempre*

Harpe

Div.

Vl<sup>ln</sup> et C. B.

Fl.

Hb.

Cl.

Cors en MI

*pp sempre*

Tambour de basque

Triangle

Unis. arco

arco

Div.

G

This musical score is arranged in a system of staves. The top three staves are for woodwinds and strings, featuring complex rhythmic patterns and triplets. The middle section includes staves for Cors (two staves), Tambour de basque, Triangle, and Harpe (two staves). The bottom section features a string quartet with detailed notation, including 'arco' markings and dynamic instructions like 'Unis.' and 'Div.'. The score is written in a key with one flat and a 3/4 time signature.

**H**

*pp sempre*

**H**

Col. C. B.

*pizz.*

*arco*

*Unis.*

*arco*

*pizz.*



This musical score page contains the following elements:

- Top Staff:** A complex melodic line with many beamed notes and slurs.
- Second Staff:** A melodic line with slurs and accents.
- Third Staff:** A melodic line with slurs and accents.
- Fourth Staff:** A melodic line with a slur and an accent.
- Fifth Staff:** A melodic line with slurs and accents.
- Sixth Staff:** A melodic line with slurs and accents.
- Seventh Staff:** A melodic line with slurs and accents.
- Eighth Staff:** A melodic line with slurs and accents.
- Ninth Staff:** A melodic line with slurs and accents.
- Tenth Staff:** A melodic line with slurs and accents.
- Eleventh Staff:** A melodic line with slurs and accents.
- Twelfth Staff:** A melodic line with slurs and accents.
- Thirteenth Staff:** A melodic line with slurs and accents.
- Fourteenth Staff:** A melodic line with slurs and accents.
- Fifteenth Staff:** A melodic line with slurs and accents.
- Sixteenth Staff:** A melodic line with slurs and accents.
- Seventeenth Staff:** A melodic line with slurs and accents.
- Eighteenth Staff:** A melodic line with slurs and accents.
- Nineteenth Staff:** A melodic line with slurs and accents.
- Twentieth Staff:** A melodic line with slurs and accents.
- Twenty-first Staff:** A melodic line with slurs and accents.
- Twenty-second Staff:** A melodic line with slurs and accents.
- Twenty-third Staff:** A melodic line with slurs and accents.
- Twenty-fourth Staff:** A melodic line with slurs and accents.
- Twenty-fifth Staff:** A melodic line with slurs and accents.
- Twenty-sixth Staff:** A melodic line with slurs and accents.
- Twenty-seventh Staff:** A melodic line with slurs and accents.
- Twenty-eighth Staff:** A melodic line with slurs and accents.
- Twenty-ninth Staff:** A melodic line with slurs and accents.
- Thirtieth Staff:** A melodic line with slurs and accents.
- Timb.:** A staff for Timpani with the marking *pp sempre*.
- Pizz.:** A staff with the marking *pizz.*.
- Arco:** A staff with the marking *arco*.
- Div.:** A staff with the marking *Div.*.
- Col C. B.:** A staff with the marking *Col C. B.*.

This musical score is for a multi-instrument ensemble. It consists of 14 staves. The top two staves are for the first and second violins, both in treble clef. The next two staves are for the first and second violas, both in alto clef. The fifth and sixth staves are for the first and second cellos, both in bass clef. The seventh and eighth staves are for the first and second basses, both in bass clef. The ninth and tenth staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The eleventh and twelfth staves are for the woodwinds, with the first in treble clef and the second in bass clef. The thirteenth and fourteenth staves are for the brass, with the first in treble clef and the second in bass clef. The score includes various musical notations such as notes, rests, beams, and slurs. There are also performance instructions: 'v' above the first violin staff, 'Div.' above the woodwind staves, and 'Unis.' above the brass staves. The page number '148' is in the top left corner.

**J**

This musical score page contains four measures of music for a string quartet. The notation is arranged in two systems of four staves each. The first system includes two treble clefs and two bass clefs. The second system includes two treble clefs and two bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A double bar line is present at the end of the second measure. The tempo marking 'J' is located at the top right of the page and above the first measure of the second system. The performance instruction 'Div. arco' is written above the first staff of the second system in the fourth measure.

This page of a musical score contains 12 systems of staves. The first system consists of six staves, with the top two containing rhythmic patterns of eighth notes and the bottom four containing rests. The second system has six staves, with the top two containing rhythmic patterns and the bottom four containing rests. The third system has six staves, with the top two containing rests and the bottom four containing rests. The fourth system has six staves, with the top two containing rests and the bottom four containing rests. The fifth system has six staves, with the top two containing rests and the bottom four containing rests. The sixth system has six staves, with the top two containing rests and the bottom four containing rests. The seventh system has six staves, with the top two containing rests and the bottom four containing rests. The eighth system has six staves, with the top two containing rests and the bottom four containing rests. The ninth system has six staves, with the top two containing rests and the bottom four containing rests. The tenth system has six staves, with the top two containing rests and the bottom four containing rests. The eleventh system has six staves, with the top two containing rests and the bottom four containing rests. The twelfth system has six staves, with the top two containing rests and the bottom four containing rests. The score includes various musical notations such as eighth notes, chords, and a 'rit.' marking in the fourth measure of the fourth system.

This page of a musical score contains 14 staves of music. The notation includes treble and bass clefs, notes, rests, and dynamic markings. The score is organized into several systems:

- The first system consists of the top four staves, featuring complex rhythmic patterns and chordal textures.
- The second system includes staves 5 and 6, with a large, sustained note in the fifth staff.
- The third system covers staves 7 and 8, showing a rhythmic accompaniment with 'x' marks above the notes.
- The fourth system, starting at staff 9, includes a grand staff (treble and bass clefs) and a piano part (treble and bass clefs).
- The fifth system, starting at staff 13, features a vocal line with lyrics and a piano accompaniment. The marking "Unis." is present above the piano part, and "arco" is written below the bass line.

**K**

The musical score is arranged in two systems of six staves each. The first system includes a treble clef staff with a melodic line, a second treble clef staff with a melodic line, a third treble clef staff with a melodic line, a bass clef staff with a melodic line, a fifth treble clef staff with a melodic line, and a sixth bass clef staff with a rhythmic accompaniment. The second system includes a grand staff (treble and bass clefs) with a complex arpeggiated texture, a treble clef staff with a melodic line, a bass clef staff with a melodic line, a fifth bass clef staff with a melodic line, and a sixth bass clef staff with a rhythmic accompaniment. Dynamic markings include *ppp* and *arco*. A section marked **K** begins in the second measure of the lower system.

1<sup>o</sup>

3

Unis.

pizz.

154 **L** Andante (84 = ♩)

Fl.  
Cl.  
Corns en MI  
Harpe *pp*

**L** Andante (84 = ♩)  
*dolcissimo*

DALILA  
*dol.*  
*dolcissimo*

vell.  
C.B.

Prin - temps qui com - mence, Por - tant l'espé - ran - ce Aux cœurs amou -  
 tie Son - ne - ie lachte, der Früh - ling er wach - te Und küs - ste die

Cors en MI 4<sup>o</sup>  
*pp*  
Div.  
*dol.*

D.  
- reux  
Flur.  
Ton souf - fle qui passe De la terre ef - fi - ce Les jours malheu - reux.  
Er zog durch die Lande, im Blumen - ge - wan - de, auf duf - tender Spur.



Cl. 4<sup>e</sup>  
*pp*  
 Cors en MI  
*pp*  
 Div.

Tout brûle en notre â - me, Et ta douce flam - me Vient sé - cher nos  
 Er bau - net die Schmerzen, die ein - same Her - zen, Lang ver - schwiegen

Corn en MI

pleurs; Tu rends à la ter.re, Par un doux mys - tère, Les fruits et les fleurs. En  
 quält, und lie - bes Ge. danken, Durch zick'n oh - ne Schran - ken, Auf - fend wou - ni.ge Welt Ge.

*cresc.*

## M

*espress.*  
 1<sup>re</sup> vous divisés  
*espress.*  
*poco cresc.*  
*div.*  
*poco cresc.*

vain je suis bel - le! Mon cœur plein d'a - mour, Pleu - rant l'in - fi - dèle, At -  
 - nies - se des Le - bens, Es schwin - det so bald, Du leug - nest ser - ge - bens hier

*poco cresc.*

Fl.

H<sup>b</sup>

Cl.

B<sup>on</sup>

1. - tend son re - tour! Vi - vant d'espé - ran - ce, Mon cœur dé - so - lé  
 Lie - be Ge - walt. End wirt du ter - ges - sen, l'end bist du ver - waist,

*cresc.*

*arco*



N

Cl.

Cors

*p dolce*

*dim. pp*

*dim. pp*

con sordini Div. *pp*

con sordini Div. *pp*

S'adressant à Samson, tournée vers lui.  
*dol. (Sie wendet sich gegen Samson)*

A la nuit tom - ban - te Ji - rai, triste a - man - te,  
 Ich ruf' ihn mit Thrü - nen, Sein harr' ich mit Sch - nen,

con sordini Div. *pp*

pizz. *pp*

1<sup>o</sup>  
pp poco cresc.

H<sup>b</sup>  
pp poco cresc.

Bons  
1<sup>o</sup>  
pp poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

sempre pianissimo

sempre pianissimo

poco cresc.

poco cresc.

cresc.

II.  
Masseoir au tor-rent, L'attendre en pleu-rant! Chas-sant ma tris-tes-se,  
Bis Er wieder-kehrt, Die Lie-be er-hört! Dann will ich ihn las-sen

poco cresc.

poco cresc.



**0** a tempo

Rit. **0** a tempo

Cors. 2<sup>o</sup>

1<sup>er</sup> Violons unis Rit. con sordini a tempo *pp* *All. mos.*

2<sup>es</sup> Violons unis *pp*

Violoncelles Div. Unis. Col C.B. *pp* arco

Le VIEILLARD HEBREU (ALTER HEBÄER)

a - mour Garde à son re - tour!  
 se - li - ge Zeit, o wärest du nicht mehr weit!

Lesprit du mal a con - duit cette fem - me  
 Ein bö - ser Geist hat dies Weib ausser - ko - ren,

Cl. *p*

Cors. *p*

Violoncelles Div. *espress.* *pizz.* *Div.*

Le VIEILLARD HEBREU (ALTER HEBÄER)

Sur ton chemin, pour troubler ton re - pos.  
 dir zum Verderb, dem Ver - rath brütet sie,

De ses re - gards — fuis la brûlante  
 Fol - ge ihr nicht, — sonst bist du ver -





Più lento

*pp*

Cl. *pp*

Cors en FA *dim.* *pp*

*pp*

*Più lento*

Div. *Unis* *pp* *Div.*

Dalila regagne en chantant les degrés du temple et provoque Samson du regard; celui-ci semble sous le charme. Il hésite, il lutte, et trahit le trouble de son âme.

Während ihres Gesanges hat sich Mülila mehr zurück gezogen und die Tempelstufen wieder bestiegen. Samson, unter dem Zauber ihrer Blicke, zaudert und kämpft in leidenschaftlicher Erregung.

*sempre più piano*

lui ma ten-dresse Et la douce i-vresse Qu'un bru-lant a-mour Garde à son re-tour!  
 fester um-fassen, ihn küssen, ihn küssen! Wönni-ge, seeli-ge Zeit! O wärest du nicht mehr weit!

*pp*

