

TOUTE REPRODUCTION  
PAR AUTOGRAFIE OU LA  
COPIE SERA RIGOREUSE-  
MENT POURSUIVIE

aus "Samson und Dalila"

G. BASSES.

Saint-Saëns.

7 arco 1 3 3

*p* *ppp*

All.<sup>o</sup> molto. *pizz.* 1 Mod.<sup>to</sup> 4

arco. *f* *p* *sf* *pp*

Andantino M Cor Anglais. Deux Basses seules arco.

Unis 1 *pp* 2 *pp pizz.* 1 15 *sf* *p* *pp*

2 C.B. string. rit. N Poco più lento.

*mf* *p* *cresc.* *mf* *p* *pizz.* *mf* *cresc.*

les autres C.B. *mf* *div.* 7

*pizz.*

Unis 0 Andantino 7

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

2 C.B. pizz. arco.

*poco sf* *mf* *mf* *p*

les autres C.B. 6 *mf* *arco.* *p* *pizz.*

*pizz.* *mf* *mf* *p*

2 C.B. string. rit.

*mf* *arco.* *p* *cresc.* *mf* *p*

*arco.* *pizz.* *mf* *arco.*

*mf* *p* *cresc.* *mf* *p*

**P** Poco più lento.  $\flat\flat$

TUTTI. pizz.

Wie, Sieh, mein Herz apostrophiert mich  
aus „Samsou und Dalila“

6

Saint

TOUTE REPRODUCTION  
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BASSONS

1 DALLIA

mie. 6 rappelle à ton cœur ces beaux jours pas sés aux genoux d'une amante

pp ppp

rit. **All. molto.** **K** Mod<sup>to</sup>

p 1 1 4 p cresc. f f

Un poco

**Harmon**

p sf

M N

piu lento

DALLIA.

Réponds à ma tendresse Réponds à ma tendresse

p sf dim. 6 14

B<sup>ns</sup>

à ta voix qui m'est chère

mf dim. sf p 2

string. **Un poco** rit. **P** piu lento.

p p cresc. p cresc. mf p 1 2 2

Q

cresc. f dim. pp 2

Handwritten signature or initials.

Arie "Sidi, mein bestes Liebeskind" aus "Samson und Dalila"

v. Saint-Saëns

20

VIOLONCELLES.

(Tutti) *Andantino* 1<sup>re</sup> Vlle. **M**

2<sup>e</sup> Vlle. **M**

3<sup>e</sup> Vlle. **M**

4<sup>e</sup> Vlle. **M**

Les Autres Vllcs. **M**

pp p pp p p arco. ppp

1

2

3

4

mf mf mf mf

*stringendo.* *rit.* Poco più lento.

1

2

3

4

pp p p cresc. mf p p cresc. mf p cresc. mf p cresc. stringendo rit. p p

pp p cresc. mf p

VIOLONCELLES.

1

*mf pizz.*

*cresc.*

*arco.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

1

*dim.* *p*

*dim.* *pp*

*dim.* *pp arco.*

*dim.* *pp arco.*

*dim.* *pp*

10

*mf* *p*

*mf* *p*

*mf* *p*

*pp* *arco.*

*mf* *p*

VIOLONCELLES.

Arie "Seli" mein Herz erschlosset nicht  
aus "Samson und Dalila"

— Saint-Saëns.

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CLARINETTES.

1.

**K** All<sup>o</sup> molto

*Harari*

6 *p* 4 *pp* *ppp* 5 4

Mod<sup>o</sup> Samson. Clar. *L*

7 Dussé je périr de sa flamme *f* *dim:* *p* *p*

*Harari*

8 *pp* 5 *pp*

*in A*

8 *pp* 6 *pp* 4 *mf* *p*

*stringendo.* *rit.* **N** Un poco più lento.

2 *cresc: nf* *p* *dim:* *pp* 6 *pp* *cresc:*

*And<sup>o</sup>*

4 *p dolce assai molto espressivo.* *dim:*

6 *pp* 6 1 1

CLARINETTES

B & C<sup>o</sup> 2788

Komerz



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aus "Samson und Dalila" Opus 42.111  
CORNETS  
Saint-Saëns.  
"Самсон и Далила"

*Il. 26*  
*3/4*

*cresc.* *rit.* **PI** *poco più lento*

à voler dans tes bras

2 3 4 5 6 7

*meB*  
Cornets

**Q** *Poco animato.*

8

*pp* *p* *p*

2 4

**V**

KOH

Cornets.

**R** **S** *Cornets.*

*f dim* 8 10 7

*p* *più p*

**T** *Stesso tempo* **U** *Samson.*

1 8

Qu'importe à ton bonheur Le lien sa - cré qui m'en chaî-ne, Ce se -

Dalila.

Cornets **V**

-cret que garde mon cœur Par cet aveu sou-la - ge ma douleur

*p* *cresc.* *f* 1

**X**

*f* 1 *f* 7 *f* 5 *f*

# И 1908

Die "Sieh, mein Herz willstend sich  
aus "Samsou und Dalila"

~ Saint-Saëns.

1<sup>er</sup> et 2<sup>me</sup> CORNS

Музыкальная Библиотека

83130 12

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Всесоюзное  
Радио Ком

МЕРКТО  
00 Г.

*P espressivo.* *sf* *cresc.*

*p* *G* *Dal- rit.* *per voi*

1 *f* *p* 8 *De tes ca-res-ses* 1 *a tempo.*

Cors.

*p* 1 *pp* 5 *fp*

Un poco più lento. **H** *All<sup>o</sup>* Cors. *rit* *Mod<sup>to</sup> assai*

5 *je t'ai - pp* 1 *pp* 7

Dalila. Cors.

*C'est le Dieu d' amour c'est le* *pp* 1 *dim.*

**K** *All<sup>o</sup> molto Mod<sup>to</sup> in E* **L**

*ppp* *rit* 4 6 1 *f* *p* *p*

*in H* *f*

*And<sup>te</sup> M 2 2* Dalila.

*sf* *dim* 5 2 22 *redis à ma ten-dresse ces ser.*

*sf* - 2<sup>e</sup> Cor change en RE >

Handwritten notes and markings, including a large bracket and the name 'Harano'.

Harano

*3/4* *in F* 1<sup>o</sup> et 2<sup>o</sup> CORNS

*rit.* **N** Un poco più lento.

Cors.

ments d'autre-fois

*p* *mf* *p dim.* *pp* 7 *p* 1 *cresc.*

**O** *And<sup>mo</sup>* Cors.

Sous la bri-se lége-re

*mf* *dim.* 6 *mf* *p*

*string.* *rit.* **P** Un poco più lento.

*p* *cresc.* 1 *mf* *p* 1

**Q**

*cresc.* *f* 1 *pp* 1

*p* *dim.*

**Un poco animato.** Dalila *rit.* **R** a tempo. **S** **T** *Stesso tempo*

Les 2 Cors changent en SI<sup>aigu</sup>. Eh bien connais donc mon amour

8 5 *Fl. dolcissimo*

*Konev*

Dalila **U** Cors. **V** Stesso T<sup>o</sup>

réclamant ta confi-ance hé- *pp* 6 *f*

**X**

6 *p cresc. p* 2 *f* 1 *f* 5 *f* 1

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COUS chromatiques

BASSON. Cors. Un poco più lento. **HALLE!** rit. Mod<sup>lo</sup> assai.

- prime *pp* 5 2 *pp* 5 7

DALILA. Cors.

c'est le dieu d'amour, c'est le mien *pp* *p* *dim.*

**K**  
All<sup>o</sup> molto. Mod<sup>lo</sup> SAMSON. Cors.

16 4 5 quand par toi tout parle en moi àme *cresc. f*

**L**  
And<sup>te</sup> *M 24*

*p* *p* 9 2 14 que ta voix parle enco\_re 1 dis

*string.* *f* rit. **N** Un poco più lento.

- moi qu'a notre amour 2 *mf* *p* 1 *cresc.* 2 9 *p* *cresc.*

**O** And<sup>te</sup>

*mf* *dim.* 6 8 *mf* *dim.* 6 *mf* *p*

*string.* rit. **P** Un poco più lento.

*f* *p* 1 *cresc.* 2 *p* 2 7 *mf* *dim.*

Wie dich mein Herz ersehnet mich  
am "Sanson und Dalila"

— Saint-Saëns.

3<sup>m</sup> et 4<sup>m</sup> CORS chromatiques.

15

Q *Un poco animato.*

2 *pp* 1 1 1 *f* *p*

Koncz

*p* *cresc.* *sf* *cresc.* *f* *Peresc.* *p* *rit.*

R *a Tempo.* S T *Stesso tempo.*

*p* 5 *p* 5 *p*

U V *Stesso tempo.*

2 *mf* 5 *p* 1 *f* *Unis.* //

X

*p* 5 *p cresc.* *p* 2 1 *Unis.* //

*p* *p* *p cresc.* *f* 2 *p cresc.* *f* *p* *f* //

Y *Più All.*

*p* *p cresc.* *f* 1 *f* *f* 1 *f* //

Sieh, mein Herz erschliesst sich  
aus „Samson und Dalila“

J. Saint-Saëns

3130

Музыкальный  
центр Копейки

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COR ANGLAIS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56

*pp* *All. agitato.* **C** *a Tempo.* *poco rit.*

DALILA. Cor Angl. 2

Au - rais - tu dou - te de mon cœur n'es - tu pas mon *p* *crese* - - - *mf*

**D** *stringent.* 5 *pp* *crese*

**E** *Più All.* 28 SAMSON. Cor Angl. 1

Le Sei - gneur *f* *p* *poco rit.* *p* *crese* - - -

**F** *All. mod.* 1 15 **G** 10 DALILA. *rit.* Cor Angl. *a Tempo.* 5

meu - rant de tes ca - res - ses *f* *p* *espress.* *Un poco più lento.*

*p* *crese* - - *f* *dim.* *p* *p* *crese.* *pp*

Solo. 1 1 **H** *All.* 6 2 *rit.* *Mod. assai.* 1 8 *Hautb.* *p*

Cor Angl. 1 4 1 **K** *All. molto.* 1

*pp* *ppp* *rit.* *p*

*Mod. to* 1 6 1 **L** 3 6 *And. no* 2

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

**M** 7 DALILA. Cor Angl. 2 6 1

de l'aurore *p* *pp* *p* *pp* *pp*

2 *string.* *riten.* **N** *Un poco più lento.* 9

*crese* - - *mf* *p* *dim.* *pp* *crese* - - *f*

*dim.* *p* *dim.* **O** *And.* 8 6

*mf* *dim.*

Handwritten notes and markings, including a circled 'And. no' and other annotations.

COR ANGLAIS

*Poco animato.* *string.* *riten.* *Un poco più lento.*

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

*express.* *p* *cresc.* *p*

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

*Un poco animato.* *f dim.* *p* *p* *fp*

*rit.* *R a Tempo.* *cresc.* *f* *p* *f* *dim.* *p* *p*

*S* *T Stesso tempo.* *p*

*U* *p* *f*

*V Stesso tempo.* *f* *p* *p*

*X* *p* *p*

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

*Y* *f* *f* *f*

*Più All.* *p* *f*

*Kowatz*

Detailed description of the musical score: The score is for an English Horn (COR ANGLAIS) and consists of 11 staves of music. It begins with a tempo marking of 'Poco animato.' and includes various dynamic markings such as 'mf', 'dim.', 'p', 'cresc.', 'mf', and 'p'. There are several performance markings, including 'string.', 'riten.', 'Un poco più lento.', 'express.', 'Un poco animato.', 'rit.', 'R a Tempo.', 'Stesso tempo.', and 'Più All.'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some handwritten annotations, such as 'Kowatz' and 'V' with a checkmark. The piece concludes with a 'Più All.' marking and a final dynamic of 'p'.

Wie sich mein Herz erschliessen hat  
aus „Samson und Dalila“

— Saint-Saëns. 21

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1<sup>re</sup> et 2<sup>me</sup> FLUTES

Un poco **H**  
piu lento. **All<sup>o</sup>**

Mod<sup>lo</sup> assai.

Samson. Fl. *pp* *rit.* Dalila

**All<sup>o</sup> molto**

Fl. *p* *pp* *ppp* *rit.* **K** Mod<sup>lo</sup>

Samson

Fl.

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

**Hayao**

**And<sup>mo</sup>**

*pp* *pp* **1** *pp* **2** **1** *pp* **8** *pp* *pp* **M**

string:

**N**

*pp* *pp* **1** *pp* *mf* *rit.* *pdim* *pp* **2** **Un poco più**

**lento.**

*ten.* **5** *pp* *cresc.* *f* *dim.*

**O** **And<sup>mo</sup>**

*p* *dim.* **4** *pp* **2** **1**



1 3 p 1

poco  
mf > p 1

animato.

2 p string:

Un poco più lento.

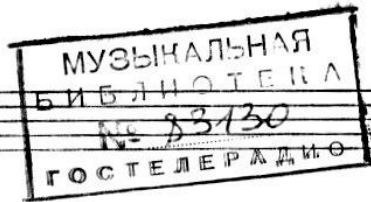
cresc. mf rit. > p 1

p cresc. p Unis. //

6d

cresc. Unis. // j dim. p dim. 3 pp Un poco animato

И-1908



Flauto I

Сен-Санс.

Опера „Самсон и Давид“

Ария Давиды.

„Открылась душа“



Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The first measure contains a triplet of eighth notes with a *pp* dynamic marking. The second measure has a boxed 'M' above it. The third measure contains a whole note with an '8' above it. The fourth measure contains a half note with a *pp* dynamic marking. The fifth measure contains a dotted half note with a *pp* dynamic marking. The sixth measure contains a whole note with a '6' above it.

Handwritten musical notation on two staves. The top staff continues from the previous system with a *pp* dynamic marking and a slur over two notes. The bottom staff begins with a *pp* dynamic marking and a slur over two notes, with the word 'string' written below. The second measure has a boxed 'M' above it. The third measure has a '3' below it. The fourth measure has a '2' below it. The fifth measure has a *pp* dynamic marking and the instruction 'poco piu lento' written above. The sixth measure has a '2' below it.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of three flats. The first measure has a '3' below it. The second measure has a '3' below it. The third measure has a '3' below it. The fourth measure has a '3' below it. The fifth measure has a '3' below it. The sixth measure has a '3' below it.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of three flats. The first measure has a '3' below it. The second measure has a '3' below it. The third measure has a '3' below it. The fourth measure has a '3' below it. The fifth measure has a '3' below it. The sixth measure has a '3' below it. The word 'dim' is written below the sixth measure.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of three flats. The first measure has a 'p' dynamic marking. The second measure has a 'dim.' dynamic marking. The third measure has a '3' below it. The fourth measure has a '3' below it. The fifth measure has a '3' below it. The sixth measure has a '3' below it. The word 'dim' is written below the sixth measure.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of three flats. The first measure has a '2' below it. The second measure has a '3' below it. The third measure has a '3' below it. The fourth measure has a '3' below it. The fifth measure has a '3' below it. The sixth measure has a '3' below it.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of three flats. The first measure has a '3' below it. The second measure has a '3' below it. The third measure has a '3' below it. The fourth measure has a '3' below it. The fifth measure has a '3' below it. The sixth measure has a '3' below it. The word 'dim' is written below the sixth measure.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of three flats. The first measure has a '3' below it. The second measure has a '3' below it. The third measure has a '3' below it. The fourth measure has a '3' below it. The fifth measure has a '3' below it. The sixth measure has a '3' below it.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of three flats. The first measure has a '3' below it. The second measure has a '3' below it. The third measure has a '3' below it. The fourth measure has a '3' below it. The fifth measure has a '3' below it. The sixth measure has a '3' below it.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of three flats. The first measure has a '3' below it. The second measure has a '3' below it. The third measure has a '3' below it. The fourth measure has a '3' below it. The fifth measure has a '3' below it. The sixth measure has a '3' below it.

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. Contains a melodic line with a slur and a fermata.

Musical staff 2: Treble clef, key signature of three flats, 3/4 time signature. Contains a chordal accompaniment with a slur and a fermata. Marking: *FL II*.

Musical staff 3: Treble clef, key signature of three flats, 3/4 time signature. Contains a melodic line with a slur and a fermata. Marking: *animato*.

Musical staff 4: Treble clef, key signature of three flats, 3/4 time signature. Contains a chordal accompaniment with a slur and a fermata. Markings: *mf* and *p*.

Musical staff 5: Treble clef, key signature of three flats, 3/4 time signature. Contains a chordal accompaniment with a slur and a fermata. Marking: *(b)*.

Musical staff 6: Treble clef, key signature of three flats, 3/4 time signature. Contains a melodic line with a slur and a fermata.

Musical staff 7: Treble clef, key signature of three flats, 3/4 time signature. Contains a chordal accompaniment with a slur and a fermata. Markings: *zit.*, *Un poco piu lento*, and *espress.*

Musical staff 8: Treble clef, key signature of three flats, 3/4 time signature. Contains a chordal accompaniment with a slur and a fermata. Marking: *mf*.

Musical staff 9: Treble clef, key signature of three flats, 3/4 time signature. Contains a chordal accompaniment with a slur and a fermata. Marking: *cresc.*

Musical staff 10: Treble clef, key signature of three flats, 3/4 time signature. Contains a chordal accompaniment with a slur and a fermata. Marking: *cresc.*

Musical staff 11: Treble clef, key signature of three flats, 3/4 time signature. Contains a melodic line with a slur and a fermata. Marking: *dim.*

Musical staff 12: Treble clef, key signature of three flats, 3/4 time signature. Contains a melodic line with a slur and a fermata. Marking: *p*.

Musical staff 13: Treble clef, key signature of three flats, 3/4 time signature. Contains a melodic line with a slur and a fermata. Marking: *Un poco animato*.

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83130

PRELUDE, SCENES I et II TACET

1950 r.

V. Am. "Sam"

Violoncelle "Dil"

HARPES  
ACTE II.

~. Saint-Saëns.

All<sup>o</sup> agitato. **A**

Samson.

SCENE III.

12 16 Et pour tant j'aime en co-re fuyons fuyons tes-

**B** Une seule harpe

lieux que ma faiblesse a do-re

Più lento.

All<sup>o</sup> agitato. **C**

Dalila.

dim:

Harpe. **D**

6 1 1 5 44 -gneur l'amour a-t-il perdu ses

**E**

Più All<sup>o</sup>

Samson

Harpe.

27 pour les guider vers mettra terme a

**F**

All<sup>o</sup> Mod<sup>to</sup>

**G**

Dalila

Harpe.

**H**

All<sup>o</sup> Mod<sup>to</sup> assai.

2 15 L'amour é-ga- pp 3 pp 26 8 9 22

**K**

All<sup>o</sup> molto Mod<sup>to</sup>

**L**

And<sup>no</sup>

**M**

string:

riten:

+ 11 12 24 ments d'autre fois ces serments que j'ai mais

Handwritten signature or mark.

HARPES

**N** Un poco più lento.

pp lab

cresc. lab lab f dim:

**O** And<sup>te</sup>

p dim: pp piu pp

mf p dim mf p dim:

p cresc: mf dim: rit.

**P** Un poco più lento.

p lab lab

cresc: lab lab

HARPES.

*lab* *cresc.* *3* *3* *3* *3*

*Q* *p* *dim:* *pp*

Un poco animato. *rob* *Samson*

*pp* *5* *p* *2* *4* Ce Dieu qui marqua ma nais

*Konex*

Harpe. *rit.* *R* a tempo. *S* *Samson*

*f* *3* *p* *9* *5* Crains que je ne dou-te de

*T* Harpe. *pp*

*3* *lab* *3* *lab*

*3* *lab*

Fin de l'Act.  
TAUT.



H 308

Wie "Sieh, mein Herz erschellet dir"  
aus "Samson und Dalila"

— Saint-Saëns.

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HAUTBOIS

*rit.* Ob. *a tempo*

de tes ca res ses *espress. p cresc.* *f* *dim.* *p* 6 *p cresc.*

*f* *dim.* *p* un poco più lento *All<sup>o</sup> Mod<sup>to</sup> assai* DALILA

5 8 8 c'est le dieu d'amour c'est le

1 Ob. *p esp.* mien

2 *p* 2 *p* 1 *pp*

*rit.* *ppp* 5 *All<sup>o</sup> molto* *p* 1 *Mod<sup>to</sup>* 1 6

*f* 1 *f* *f* *p* *p* 3

*pp* *pp* 1 *pp* 2 *And<sup>o</sup>* 1 *pp* 29 *M* *N poco più lento* 4

*Haracco*

DALILA Ob. Ver se moi verse moi l'i vresse *pp* *cresc.* 6

SAMSON.

O And.<sup>no</sup>

Ob.

string.

rit.

Je l'ai - 18 *sf* *p* 2 *sf* *p* 2 *p* *cresc.* *mf*

P un poco più lento.

*p* 8 *p* Unis. *cresc.* *f*

Q poco animato.

*sf* Unis. *dim.* 2 4 1 *f* 4 *p* *p*

*Fine*

rit.

2 *p* *cresc.* *fp* *cresc.* *f* *p* *f* *p*

R a tempo.

S

T Stesso tempo.

6 *p* *cresc.* *p* 1 *p* 2 6 *p* *mf*

U

*pp* 1 *f* Unis.

V Stesso tempo.

X

*f* 6 *p* *cresc.* *p* *fp* Unis. 1

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11.11.1919  
1898 r.

aus "Samson und Dalila"

J. Saint-Saëns

TIMBALES

Samson Timb. *pp* **E** *Piu All<sup>o</sup>* 22

le doux li-en de *p* *pp*

Samson Timb. *pp* **F** *All<sup>o</sup> mod<sup>o</sup>* **FIS** 15 **G** 10

Et mettre un ter-me a *p* *resc.* *f*

Dalila *rit.* *pp* *sempre* *a tempo* *pp*

avant de tes ca-res-ses *pp*

Samson *pp* **H** *All<sup>o</sup>* *percutatose*

Dalila Timb. *pp*

*rit.* *rit.* *All<sup>o</sup> molto* *Mod<sup>to</sup>* **K** 4 5

qui dut la tête meclaser

*V* *And<sup>to</sup>* **M** 29 **As**

dussé - je périr de sa *p* *pp* *And<sup>to</sup>* *M* 29 **As**

Changez FA = en LA *And<sup>to</sup>*

**N** *Un poco più lento* 20 24 *ppp*

vo-ler dans tes bras a vo-ler dans tes *ppp*

*Un poco più lento* *Un poco animato* **Q** 4 **Q** 4

Changez LA en SOL *pp* Vous Timb. *f*

Samson Timb. *pp* **R** 6

Changez SOL en LA *p* gloi-re son peuple et mon vœu *p*

Dalila *tr.* **Ps** 5 **T** 6 *pp* **B, F** *tr.*

redou-table à mon amour fais en l'aveu *p* *pp* Changez LA en FA *tr.* cé-cla-mant la con-fi- *pp*

**U** *pp* *pp* *pp* *resc.* **V** 6

83130  
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Une "Sieg", mein Herz erschliesset sich  
aus "Samson und Dalila"  
1. TROMBONE  
Trombone  
Saint-Saëns

29 | 20 | 29 | P 4  
And<sup>mo</sup> Un poco più lento  
Ver - se - moi verse moi l'i - vresse  
Un poco più lento  
Samson  
Quando pour toi j'ose oublier Dieu sa  
gloire son peuple et mon vœu  
R a Tempo. Dalila. S Tromb. 1 T 8 U 5  
chasse le doute qui m'ac -  
Dalila. Tromb. V 1 1  
par cet aveu sou - la - ge ma douleur  
5 X 15 Y 2 Dalila. 1 Tromb. 2  
Fuis, Samson fuis ces lieux  
Più Allegro  
f dim. p f dim. p f dim. p f  
Più mosso.  
dim. p f  
Doppio più lento.  
3 AB 13 AC 4 Hautb.  
Tromb. A D B E f f f  
Molto All. (quasi presto)  
3 AE 3 1 f f f f f  
p molto cresc.

Une "Dieu, mien Her eschliessen nich"  
aus "Samsou un Dalila"

Saint-Sa

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Apud Dalila

2<sup>e</sup> TROMBONE

PIRELEND  
1958 r.  
23  
AYAJD

Un poco più lento. And.<sup>te</sup> Un poco più lento.

Ver - se moi - verse moi - l'i - vresse *pp*

Poco animato. *f dim.* Samson. *f dim.* Quando pour toi j'ose oublier Dieu

gloire mon peuple et mon vœu *p* *p < f*

R a Tempo. Dalila. S Tromb. 1 T 8 U  
chasse le dou - te qui m'ac - *p < >* *pp*

Dalila. Tromb. V Stesso tempo 1 5  
par cet aveu sou - la - ge ma douleur *p* *f* *f* *f*

1<sup>er</sup> Tromb. X 2<sup>e</sup> Tromb. 13 Y 7 Dalila. Più All.<sup>te</sup> 1  
cause mes a - lar - *f* *dim. p* *f* *dim*

Poco a poco più All.<sup>te</sup> 1 1 1  
*p* *f* *dim. p* *f* *dim. p* *f*

Più mosso 2 2 2 Z 9  
*ff*

Doppio più lento. 3 AB 15 AC 6 AD  
*p molto cresc f* *ff* *f* *f*

Molto all.<sup>te</sup> (quasi presto) 3 AE 1  
*ff* *ff*

1  
*p* *molto cresc. ff*

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mein Weib erschiesst mich  
"Samson und Dalila"

3<sup>me</sup> TROMBONE.

Saint-Saëns  
BAC-MJP-V-DH-3

Piu lento. Tromb. 40 rit. 1 a tempo. accell. Vous All<sup>o</sup> Tromb.

Mod<sup>o</sup> Piu lento 5 7 12 G 9 H 18 K 5 All<sup>o</sup> Mod<sup>o</sup> 18 L 18 DALILA. 6 8

veux que vaincu par l'amour il courbe le front a son

M Tromb. 16 V<sup>o</sup> FIS Tromb. 10 Récit 9 N Mod<sup>o</sup> assai. 2 7 O 29 segue.

SCENE III All<sup>o</sup> agitato. 12 A 18 SAMSON.

en - co - re fuy - ons fuyons ces lieux que ma faiblesse a

3<sup>e</sup> Tromb. B 2 8 5 C 49 D 17 Vous Tromb. Piu lento, All<sup>o</sup> agitato.

E Piu All<sup>o</sup> 51 F All<sup>o</sup> Mod<sup>o</sup> 2 15 G 53 H 8 Mod<sup>o</sup> 9 I 22

K All<sup>o</sup> molto. Moderato. 4 11 L 12 And<sup>o</sup> Hararico 2 M 29 N Un poco piu lento. 20 O 29 P Un poco piu lento. 4 DALILA.

3<sup>e</sup> Tromb. 20 4 Un poco animato. Ver se

4<sup>e</sup> Tromb. SAMSON. 3<sup>e</sup> Tromb. f dim. Du sceau divin de sa plus P < f

rit. 1 R a tempo. DALILA. S Tromb. 8 Chase le doute qui m'ac plus P < f

T 8 U 5 DAL. 3<sup>e</sup> Tromb. par cet aveu sou - la - ge ma douleur P < f

V 1 5 1<sup>re</sup> Tromb. f f f

Wie, Lieb, mein  
aus „Samsen un  
ALIC

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22

REPLIQUÉ  
1950 r.

*rit.* *N* poco piu lento.

1 *mf* *p* *cresc.* *mf* *p* *p*

2 *mf* *p* *cresc.* *mf* *p* *p*

3 *mf* *p* *cresc.* *mf* *p* *pizz.*

4 *mf* *p* *cresc.* *mf* *p* *pizz.*

5 *Les autres Altos* *cresc. e string.* *mf* *p* *pizz.*

*mf* *p* *mf* *p* *pizz.*

*of croja*

1 *cresc.*

2 *cresc.*

3 *Les autres Altos* *cresc.*

*V* *0* *And<sup>no</sup>*

1 *f* *dim.* *p* *dim.* *pp* *And.*

2 *f* *dim.* *p* *dim.* *pp* *And.*

3 *f* *arco.* *dim.* *p* *dim.* *pp* *And.*

4 *f* *dim.* *p* *dim.* *pp* *And.*

5 *Les autres Altos* *f* *dim.* *p* *dim.* *pp* *And.*

*dim.* *p* *dim.* *pp* *arco.*



1  
2  
3  
4

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

1  
2  
3  
4

*mf* *p* *mf* *p* *mf* *p* *cresc.*

*mf* *p* *mf* *p* *mf* *p* *cresc.*

*mf* *p* *mf* *p* *mf* *p* *cresc.*

*mf* *p* *mf* *p* *mf* *p* *cresc.*

*mf* *p* *mf* *p* *mf* *p* *cresc.*

*f* *p* *mf* *p* *stringendo.*

1  
2  
3  
4

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

*rit.* *p* *P* *pizz.* *div.* *pizz.*

*Poco più lento.*

Handwritten: *molto*

*cresc.* *f*

*p* *unis.* *dim.* **4** *arco.* *f* *p*

**Q** *Poco anima* *Korey*

*p* *unis.* *dim.* **4** *arco.* *f* *p*

*p* *unis.* *dim.* **4** *arco.* *f* *p*

*fp* *p* *pizz.* *p* **3** *a tempo.* **R**

*p* *unis.* *dim.* **4** *arco.* *f* *p*

*p* *unis.* *dim.* **4** *arco.* *f* *p*

*p* *unis.* *dim.* **4** *arco.* *f* *p*

# Violino I

"Herr, mein Herr" (Lied) aus "Samson und Dalila" - Saint-Saëns

1. VIOLONS

Poco più lento.

H

1000000  
750 r.

*esec.*  
f  
Da-fila Da-fila  
rit. *dim.*

*pp*  
rit. *dim.*

Mod<sup>lo</sup> assai.  
*pp*

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

von Solo.  
Finis.  
*p* *pp*

rit. **K** All<sup>o</sup> molto.  
O. per m. accu.

Mod<sup>lo</sup> *espress.* *dim.*  
*p* *mf* *p*

*p* *f* *p*

*f* *pp*

And<sup>no</sup>  
Div. *ppp* *perdento.* *ppp*  
M

1000000

B. S. C. I.



VIOLONS.

1  
2  
3  
4  
5

cresc. -  
cresc. -  
cresc.  
cresc.  
cresc. -

1  
2  
3  
4  
5

dim. dim.  
dim. p dim. pp  
dim. p dim. pp  
dim. p dim. pp  
dim. p dim. pp arco.

1  
2  
3  
4  
5

0 And.  
f p

I. VIOLONS.

poco animato.

Konigs

1<sup>st</sup> VIOLONS

dim. pp molto espress. Poco animato. f dim. cresc.

1 6 6 6

appassionato. cresc. f p

dim rit. a Tempo. R

mf p

S 1 6 6

1 6 3 6 3

pp

Stesso Tempo. T

pp p cresc. mf dim.

U

pp Div. Unis. cresc.





1  
2  
3  
4  
5

*mf* *cresc.*

1  
2  
3  
4  
5

*p* *mf* *p* *cresc.* *p* *rit.*

*stringendo.* *rit.*

1  
2  
3  
4  
5

*p espress.* *cresc.* *pizz.*

*Un poco più lento.*

2<sup>e</sup> VIOLONS.

1 et 2

5 et 4

les autres

*f* arco. *dim.* UNIS. *p* *dim.* *pp*

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

1 *0* *moderato.*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*Poco animato.*

*mf* *p* *mf* *p*

*mf* *p* *mf* *p*

*mf* *p* *mf* *p*

*mf* *p* *mf* *p*

*Poco animato.*

*mf* *p*

2 VIOLONS

*stringendo* *rit.* *Un poco più lento*

1 UNIS. *mf* *p* *cresc.* *p*

2 UNIS. *mf* *p* *cresc.* *p*

3 UNIS. *mf* *p* *cresc.* *p*

4 UNIS. *mf* *p* *cresc.* *p*

*pp* *mf* *p* *cresc.* *rit.* *mf* *dolce.*

*cresc.* *f* *dim.* *pp* *molto espress.*

*rit.* *Un poco più lento*

*mf* *p* *cresc.* *f* *dim.*

*p* *div.* *p*

2