THE VOICE OF SAMSON: AN EXPLORATION OF THE VOCAL WRITING IN GILBERT DUPREZ'S OPERA *SAMSON*

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ABSTRACT

The purpose of this document is to discuss the vocal writing and performance practice of *Samson,* a Grand Opera by Gilbert Duprez. This document contains a performing edition of selected recitatives and arias from the incomplete score from 1837. The edition includes the orchestral accompaniment, French text, an original English translation, and an annotated score of Duprez and his brother, Édouard original manuscript from the Harvard Theatre Collection located in the Houghton Library at Harvard University.

In the nineteenth century, Gilbert Duprez was an internationally-renowned tenor from Paris who demonstrated exceptional gifts as a singer, influencing a generation of tenors following his career. His success in the nineteenth century impacted the tenor technique as he gained much popularity studying in Italy and achieving success from his vocal development there. He reached a major feat in 1837 after returning from his studies in Italy by singing the first, full chested high [C5] on stage at the Paris Opera in Rossini's *Guillaume Tell*. From this he created a shift in the tenor technique and impacted the output of tenor repertoire for years to come. His newly discovered vocal abilities assisted in the creation of new, dramatic repertoire from his contemporaries, several selections of which he was able to premiere during his lifetime. His Italian training brought him success not only in the *bel canto* repertoire, but he was afforded roles and had immense success singing roles in the French Grand Opera repertoire.

The era in which Duprez's career skyrocketed was significant in operatic history. The nature of his vocal maturity inspired composers to adhere to the dramatic qualities of the changing tenor

voice and thus produce larger, dramatic works for the stage. Duprez was better known as a singer, but he also was a composer. His works are rare. The purpose of this document intends to showcase a small part of his compositional output. Among his operas, *Samson* has remained a mystery to the repertoire due to the fact it is an incomplete score and it is unpublished. I will focus on uncovering the details of *Samson* in this document and discuss the tenor role of Samson. While Duprez did not premiere this role, he did know the heights to which he could take the tenor voice. This opera provides a clear view of how he achieved a heroic tenor sound through the drama and music. The representation of the character, Samson in Gilbert Duprez's Grand opera by the same name, both heroic and lyrical, illustrates the power and might of one of opera's greatest heroes.

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CHAPTER 1: BIOGRAPHICAL SKETCH

> This opera of *Samson* was, I must say, my favorite work, the one in which I put the most, of my heart, of my mind, of my time, of myself finally. I realized furthermore an idea which belonged to me and which I believe to be worthy; I offer it to my readers.[1]
>
> — Gilbert Duprez

Thus, in his memoir, *Souvenir d'un chanteur* (1880), Duprez ardently proclaimed his opera *Samson* (1837) to be his most prized composition. A singer, teacher, and composer, Gilbert Duprez (1806–1896) was revolutionary in the development of the tenor voice during his lengthy career as an opera singer. By means of a thorough assessment of his own unique vocal abilities, Duprez was able to influence the techniques and vocal development of generations of tenors, in his time and beyond, while also impacting the stage works of opera composers during the nineteenth century. Duprez had only minor success as a composer. He wrote eight operas and one oratorio, among other small compositions. His compositional works, only some in printed editions, are few and rare. His opera *Samson*, along with his other unpublished works, is reflective of the French Grand Opera style, the premiere style of opera in Paris during the first half of the nineteenth century.

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[1] All translations are those of the author unless otherwise noted. Gilbert Duprez, "Souvenirs d'enfance," in *Souvenirs d'un Chanteur* [Memories of a Singer], trans. Garrett Torbert (Paris: Calmann-Lévy, 1880), 216. Cet opéra de Samson a été, je dois le dire, mon œuvre chérie, celle où j'ai mis le plus, de mon cœur, de mon esprit, de mon temps, de moi-même enfin. J'y réalisai de plus une idée qui m'appartièn t et que je crois bonne; je la livre à mes lecteurs.

Duprez's exceptional vocal gifts afforded him years of successful singing in Europe's greatest opera houses. His nearly twenty-five years of success as an opera singer has led scholars to direct their attention exclusively to Duprez's vocal caliber. In addition to having executed the first full-chested high C [C5] on the opera stage, Duprez spent a great deal of his life composing, while still maintaining his active performing career.

Gilbert-Louis Duprez, born in Paris on December 6, 1806, was the twelfth child in a family of eighteen children. Duprez's sizable family and his parents' low-income employment meant that money was scarce. Money that was made in the household went to provide the family with the essentials for living.[2] In 1815, Duprez began studying violin and music theory with Monsieur Le Carpentier, a violinist in an opera orchestra in Paris and father to the renowned French music educator, Adolphe Claire Le Carpentier (1809–1869). Duprez grew close to the Carpentier family as his musical artistry began to develop.[3]

At the age of ten, Duprez took the entrance exam for admission to the Académie des Beaux-Arts, but he was denied entrance into the program.[4] Months later, Duprez spoke with his cousin Achilles, who had become acquainted with Alexandre-Étienne Choron (1771–1834), at the Académie des Beaux-Arts in Paris.[5] At the time, Choron was an established musicologist and theory teacher in Paris and, for a brief juncture, served as the director of the Paris Opéra. Duprez's cousin insisted that he meet the director to express his interest in pursuing music studies.[6] Duprez was admitted without delay and became a student of the director himself. At the academy, he studied voice and theory and flourished under Choron's tutelage. The director

[2] J. L. Heugel, "Causeries Musicales – Gilbert Duprez," *Le Ménestrel: Journal de Musique*, June 21, 1846.
[3] Ibid., 4.
[4] Ibid.
[5] Ibid.
[6] Ibid.

taught Duprez in the French tradition of singing, much like he himself was taught.[7] Henceforth, Choron continued to express to family, friends and colleagues the success and growth of the young pupil.[8] Thus, even in Duprez's early career, it became apparent to others that the young musician had an auspicious future ahead of him. At age thirteen, Duprez became a chapel master at the St. Sulpice in Paris where he composed masses that were performed regularly.[9] Duprez wrote his first opera *La Cabane du pechêur* when he was seventeen years old. It was given its first public performance at the Versailles Theatre in 1826.[10] His brother, Edouard Duprez (1804–1879), wrote the libretto for this opera and assisted as librettist for his seven other operatic compositions. Duprez's compositional output continued to grow from a range of sacred works, songs, and operas as he began his career as a singer in Paris.

Gilbert Duprez made his operatic debut at the Odéon-Théâtre de l'Europe in 1825, singing Count Almaviva in Rossini's *Il barbiere di Siviglia*. He was nineteen years old with an annual salary of 4,000 francs a year.[11] His early debut was not well received and critics took issue with his lack of acting ability and underdeveloped voice.[12] Despite his misfortune at the Odéon, he continued to sing there and further developed as a singer until he was contracted in 1828 by the Opéra-Comique as a principal tenor for the company. His tenorial contemporaries at the time included the already established Adolphe Nourrit (1802-1839), who had been the premier tenor for nearly every theater in Paris in the early nineteenth century. Despite being contracted at the Opéra-Comique, Duprez could not compete with the success of Nourrit in Paris and instead

[7] Ibid., 5.
[8] Ibid., 8.
[9] Ibid., 2
[10] Ibid., 10.
[11] Ibid., 15
[12] Mark Everist, *Music Drama at the Paris Odéon, 1824-1828* (Berkeley: University of California Press, 2002), 3.

traveled to Italy with the intention of furthering his career with Italian audiences.

Before leaving for Italy in 1828, Duprez married Alexandrine Duperron, another singer and a pupil of Choron's. Prior to her marriage, Alexandrine had an established career in France as a soprano; following her marriage she would become known for performing in many operas alongside her husband. Their arrival in Italy coincided with the development of new singing traditions both in Italy and throughout Europe. The Italianate sound in the Italian tenors Rubini, Nozzari, and Donzelli, inspired Duprez to master his vocal technique.[13] His vocal studies in Italy furthered his vocal production and thus he began to develop a darker color, fuller, with a more robust tone.[14] Composers at the time took notice of the careers of both Duprez and his wife, and Duprez premiered a number of roles in operas by Donizetti, Meyerbeer, Verdi, Bellini, and Berlioz. He developed a close working relationship with Donizetti, which led to Duprez premiering leading tenor roles such as Ugo in *Parisina* (1833) and Fernand in *La favorite* (1840), but most importantly, Edgardo in *Lucia di Lammermoor* (1835). Duprez became increasingly popular in Italian opera houses, giving him tremendous opportunities as a singer.

In 1831, Duprez was called upon at a short notice to sing the role of Arnold in the Italian premiere of Rossini's *Guillaume Tell* in Lucca, Italy. The tenor who was originally offered the role had fallen ill and was unable to sing the performance. His debut performance as Arnold enabled him to present his newfound Italianate vocal technique to audiences in Lucca. His

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[13] Michael Lee Smith, Jr. "Adolphe Nourrit, Gilbert Duprez, and the High C: The Influences of Operatic Plots, Culture, Language, Theater Design, and Growth of Orchestral Forces on the Development of the Operatic Tenor Vocal Production" (DMA dissertation, University of Nevada, Las Vegas, 2011), 24. The three tenors mentioned above, Andrea Nozzari (1775–1832), Giovanni Battista Rubini (1794–1854), and Domenico Donzelli (1790–1873) were all successful tenors singing in Italy in the *Bel canto* tradition at this time. They were all a part of the Bergamo tenor school, founded by Giacomo David and Gaetano Crivelli, which trained tenors in the *bel canto* style of singing.

[14] Ibid., 24.

success in Rossini's opera in Italy gave him the opportunity to venture back to Paris for his debut at the Opéra in 1837. His newly refined sound established a pivotal movement in the operatic world and tenor repertoire, and he became known as "the first true Romantic tenor" of the nineteenth century.

Shortly after his successful return to Paris in 1837, Duprez began to work extensively on a new, large-scale opera entitled *Samson.* The work, *Samson*, was originally conceived as an oratorio, but later reimagined as a Grand Opera for the stage. His brother Édouard assisted in writing the libretto along with the famous novelist and playwright Alexandre Dumas. The text was adapted from the earlier version of the opera *Samson* by the Baroque composer Jean-Philippe Rameau (1683–1764). Duprez's *Samson* premiered in 1855 at the Hôtel Turgot in Paris, yet it only received a partial performance due to that fact that Duprez had not completed it in its entirety. The incomplete performance included only the first three acts. However, in 1857, the fourth act was added to the grand work.[15] At this time, the opera was given a concert performance, featuring Duprez's wife, Alexandrine Duperron, and mezzo-soprano Pauline Viardot in the leading roles. However, the opera has never been given a complete performance, largely because it remains musically incomplete as it does not include in the original manuscript all four original acts. The score consists of only acts I and II and with regards to subject material, the story is left unfinished.

[15] Gilbert Duprez, "J," J & J Lubrano Music Antiquarians, accessed August 31, 2018, This is a handwritten letter to Son Excellence Monsieur le Comte de Morny, président de la Commission Supérieur de l'Opéra Impérial, inviting Duprez to the final performance of *Samson*. The Lubrano website gives the exact dates and performances of the opera, and includes which acts were performed as part of a private viewing at Duprez's home.

After a career that nearly spanned twenty-five years, Duprez continued to sing with immense success until his voice declined and he was forced to retire from the stage in 1849. He made his last public appearance as Edgardo in *Lucia di Lammermoor* alongside his daughter Caroline singing the title role of Lucia. In his retirement, he continued to compose and maintain his position as a singing teacher at the Paris Conservatoire, which began as early as 1842. Duprez became noted for teaching the next generation of opera singers, including Emma Alabani and Pol Plançon, among others. He also wrote books on vocal production and memoirs of his life as a singer. Some of his publications include *L'art du chant* (1845), *Souvenirs d'un chanteur* (1880), and *Récréations de mon grand âge* (2 volumes) (1888). Duprez's legacy as a singer has influenced generations of tenors and also the tenor repertoire.

This document seeks to showcase the innate sensibility Duprez expressed in the vocal writing for the character of Samson in his opera. Through this exploration, I will analyze the vocal writing based on the range, tessitura, orchestration, and overall compositional style. I will also discuss how *Samson* could be easily integrated into the repertoire for which Duprez was best known during his lifetime.

CHAPTER 2: THE SINGING CAREER OF GILBERT DUPREZ

Bel canto, or "beautiful singing," was the premiere style of singing in Europe in the earlier part of the 19th century. It originated from Italy where it became the national style in operatic culture. The principles of *bel canto* singing highlighted skillful expressivity, and the components that defined the style in this era include a distinct vocal timbre, a virtuosic showcase of vocal agility, a keen ability to improvise, and lyrical ease.[16] A host of Italian composers from the 19th century, among them Rossini, Donizetti, and Bellini, produced works that required these vocal traits, which set the standard for Italian opera during this time.

National Schools of Singing and Their Influence in Opera

From the Italian bel canto style of singing came inspiration for further development of singing styles throughout Europe. In the eighteenth century, different national styles of vocal production developed, each with its own particular type of expression and traits. The three main schools of singing that evolved during this time were the Italian, French, and German. Each of these schools demonstrated a unique style of singing that highlighted a variety of vocal characteristics stemming from institutions and generations of singing from a linguistic aspect, musical expression, and a vocal technique.

The plethora of tenorial enterprise that we now take for granted has not always existed: in the beginning there were just singers. The modern tenor voice is the product of many centuries of

[16] Rodolfo Celletti, *A History of Bel Canto*. Oxford: Clarendon Press, 1997. 17.

evolution: a process that began slowly in the early medieval period with voices that might have sung in a tenor range and accelerated rapidly from the eighteenth century onwards to become the complex voice of today's opera houses and concert halls.[17]

The dawn of a new singing style for the tenor voice came in April of 1837, when Duprez sang the first full-chested high C [C5] on stage. This moment occurred at the Paris Opéra, and brought not only thunderous applause from an enthusiastic Parisian audience, but also exhibited the substantial feats of Duprez, a tenor trained in both French and Italian schools. Duprez's display of his vocal caliber sparked interest in the potential future of nineteenth-century singing. Duprez had begun his career training in the French school, but it is possible his experience and training in Italy influenced his singing and gave him his vocal success.[18] Pedagogue, teacher, and singer Richard Miller explains that, "the quality and character of the singing tone in the French school is more directly determined by the sounds encountered in the spoken language than in any of the other major schools of singing."[19] This aspect of vocal production in the French language stands in complete opposition to the Italian tradition. The Italian language allows for freedom and consistency with an approach to sound production through the use of taller vowels and a more open throat. To support these differences, one might consider the obvious differences and phonetic variations in these two languages. Among other distinctive traits between the French and Italian schools of singing are the exploration of the upper register of the tenor voice.

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[17] John Potter, *Tenor: History of a Voice* (London: Yale University Press, 2009), 1.
[18] Michael Lee Smith, Jr. "Adolphe Nourrit, Gilbert Duprez, and the High C: The Influences of Operatic Plots, Culture, Language, Theater Design, and Growth of Orchestral Forces on the Development of the Operatic Tenor Vocal Production" (ProQuest diss., University of Nevada, Las Vegas, 2011), ProQuest Theses and Dissertations, Order No. 3494748.
[19] Richard Miller, *National Schools of Singing: English, French, German, and Italian Techniques of Singing Revisited* (Lanham, MD: Scarecrow Press, 1997), .

The Italian School places emphasis on a covered tone when ascending in the upper range of the voice. It remains popular in today's teaching of the tenor technique chiefly so the transition through the male *passaggio* is treated with care. Once the male voice has entered into a certain range of their voice, they begin a transition point where they must begin to adjust the vocal mechanism in order to maintain optimal freedom in singing. The Italian School is most known for providing a refined sense of teaching for this specific transition in the voice. For male voices, and for Duprez, covering the sound allows for the use of head voice to become implemented so that weight is not carried into the extremes of their range. This in turn creates a fuller, more resonant sound so the singer can be heard in a large theatre. Duprez's formal training in Paris with Choron gave him the foundation for singing, but he still lacked the vocal maturity needed to sing over a large orchestra. In the French school of singing, the use of falsetto was often implemented to ascend into the extremes of the male register. Accordingly, the voice could not create a full resonant sound that could compete with a large orchestra in the theatre.

The success of Duprez's singing, therefore, came from the Italian vocal technique, which combined the use of a lower laryngeal position and a balanced breath and open mouth space needed to create a free, resonant sound when approaching the upper register of the voice. The combination of these elements might also have contributed to the success of Duprez's signature high C [C5]. The term *do di petto* comes from the Italian language meaning "from-the-chest" which is the production of sound combining a more chest resonant sound. Pedagogically, the larynx remains lowered while the voice combines both the head and chest registers to access the upper range of the voice freely.[20] This combination of registers creates a tone for singing which we now associate with the operatic tenor voice. While studying in Italy, Duprez spent time listening to Italian tenors and was highly influenced by the vocal timbre and caliber of tenors in

[20] Smith, 129.

Italy. Domenico Donzelli, one of the premier tenors in Italy at this time, had also negotiated the transition into chest voice with great success in Paris at the Théâtre des Italiens.[21]

Duprez's Early Career in France and Opera Roles

When Duprez departed to Italy from France in 1828, he was singing lighter Rossini tenor roles, from operas originally composed in French and those translated from their original languages into French, following the policy that only French could be sung in theaters in France. Table 2.1 below provides a list of performances given in Paris before his sojourn to Italy. His brief career at the Odéon in Paris, from 1826 to 1827, he performed several roles, but they bore little significance in his repertoire, as only a few were part of the standard repertoire of nineteenth-century French opera.

[21] Ibid., 24.

Figure 2.1. Gilbert Duprez Partial Repertoire List, 1826–1827

Title	Role	Original Title; Composer/Librettist
Le Barbiere de Séville	Almaviva	*Il Barbiere di Siviglia*, Rossini/Sterbini
Ivanhoé	Ivanhoé	*Ivanhoé* Rossini/Antonio Francenso Gaetano Saverio Pacini
Robin des Bois	Tony (Max)	*Der Freischütz;* Carl Maria von Weber/Friederich Kind
Le Neveu de Monseigneur	Paoli	*Le Neveu de Monseigneur* Rossini/Pacini
Les Bohémians	Crémont/ Sauvage	
La Testament	Malvitz	—
Adolphe et Clara	Adolphe	–

Source: From Michael Lee Smith, Jr.,[22]

Duprez's arrival in Italy gave him many opportunities. He was managed by the Impresario Alessandro Lanari (1787–1852), who furnished him with numerous engagements, which lead to his opportunity to sing Arnold in the Italian version of *Guillaume Tell* in 1831. While in the earlier part of his career Duprez sang light, lyric tenor repertoire, or *leggiero* roles, upon his success in Lucca, Italy, with the role of Arnold in Rossini's *Guillaume Tell,* a role that had been sung by Nourrit at its 1829 premier, his repertoire expanded into heavier, more dramatic roles. His career remained successful in both the French and Italian repertoire, but the connection formed with Donizetti provided Duprez with a number of featured roles in the famous Italian composer's operas, as shown in the table below.

[22] Ibid., 20. Twenty performances at the Odeòn Theater in Paris between 1826-1827

Figure 2.2. Gilbert Duprez's Repertoire List of Roles Performed in Donizetti's Operas

Role	Opera	Year of Performance
Percy*	*Anna Bolena*	1831
Ugo*	*Parasina*	1833
Henry II*	*Rosmonda d'Inghilterra*	1834
Edgar*+	*Lucia di Lammermoor*	1835
Polyeucte+	*Les Martyrs*	1840
Fernand*+	*La Favorite*	1840

*Italian; +French

The nature of these roles, which were dramatically heavier and more vocally demanding, suited Duprez's voice exceptionally well, and rather than having an increasingly high tessitura to sing, they showcased a lower tessitura, with occasional ascension into the higher range of the voice for dramatic effect.[23]

Duprez returned to Paris in 1837 after establishing himself as a successful singer in Italy. The return was monumental. The bulk of scholarship written on Duprez has emphasized the monumental high [C5] he sang in Lucca in 1831, and then at the Paris Opéra in 1837, which would be his home until his retirement at age 49. During his tenure at the Paris Opéra, Duprez was the only principal tenor, but received accolades and praise for his singing. He shared his tenorial throne with another French tenor, Adolphe Nourrit. The two never shared the same vocal characteristics or repertoire, their voices featured significantly different timbres and ranges, and as a result allowed them to portray strikingly opposite narratives onstage.

Nourrit's early career at the Paris Opéra focused on performance and repertoire composed

[23] Mary Ann Smart, "Roles, Reputations, Shadows: Singers at the Opera, 1828-1849," in *The Cambridge Companion to Grand Opera*, ed. David Charlton (Cambridge: Cambridge University Press, 2003), 117-19.

before the turn of the nineteenth century that told stories portraying characters from myth, legend, and poetry that incorporated the "light amorous tenor" of early opera. Consequently, Nourrit's style of singing and vocal production remained far more connected to the haute-contre style of singing that paralleled the vocal production of the castrato and which Rossini preferred. By 1830, Duprez had been singing in Italy for a couple of years and by this time began to sing roles originally written for or performed by Nourrit in Paris with one significant difference: he sang them in Italian rather than French. Duprez came to the attention of Gaetano Donizetti and formed a lasting friendship.

Donizetti was writing operas with libretti that drew inspiration from English literature and subjects that portrayed natural characters with violent emotions, which in turn challenged and then took advantage of the darkening voice of Duprez.[24] The emotional response from the Parisian audience after hearing Duprez's newly trained sound provided the public with a new ear for this singing style. The spotlight moved away from Nourrit, who had been the principal tenor at the theatre for many years. Outraged, Nourrit fled Paris to Italy, seeking to learn the vocal traditions of Italian opera. A year later, after no real success in gaining an Italianate sound, certainly not comparable to what Duprez produced, Nourrit was driven mad, threw himself off a hotel balcony, and died.[25]

With Nourrit's death, Duprez became the leading tenor in Paris. His overwhelming success in 1837 resulted in his singing a large repertoire at the Opéra. These roles highlighted his innate vocal abilities and the rich, metallic tone he brought with him from his work in Italy. His repertoire continued to expand, not only with the works of Donizetti and other celebrated Italian

[24] David Kimball, *Italian Opera: National Traditions of Opera*, ed. John Warrack (Cambridge: Cambridge University Press, 1991), 1. Michael Smith's research refers to Kimball's information for supporting evidence.
[25] Potter, 46-49.

composers, but French composers as well. He set a standard for a new, distinct sound that provided profundity and dramatic expression through singing. His voice inspired works by Berlioz, Halévy, and Auber, all eminent composers of the French grand opera tradition.

Figure 2.3. List of Roles Debuted by Duprez at the Paris Opéra

Role	Opera	Composer	Date
Guido	*Guido et Ginevra*	Halévy	1838
Cellini	*Benvenuto Cellini*	Berlioz	1838
Albert	*Le Lac des Fées*	Auber	1839
Polyeucte	*Les Martyrs*	Donizetti	1840
Fernand	*La Favorite*	Donizetti	1840
Gerard	*Le Reine de Chypre*	Halévy	1841
Dauphin	*Charles VI*	Halévy	1843
Sebastien	*Dom Sébastien, Roi du Portugal*	Donizetti	1843
Gaston	*Jerusalem*	Verdi	1847

The operas that Duprez performed at the Opéra were significant influences on his own compositions, particularly in their musical structure and size. Duprez's operas are largely dramatic and religious, focusing on historical, mythical, and serious plots. While they remain unknown to modern day audiences, their substance is equal to the operas he had made famous as a performer. He wrote eight operas, one oratorio, among other small compositions that include song literature.

Figure 2.4. Stage Works by Gilbert Duprez[26]

Opera and Oratorio	Year Composed	Performance Theatre
La Cabane du pêcheur	1826	Versailles
L'Abîme de la Maladetta	1851	Bruxelles
Joanita ou la Fille des Boucaniers	1852	Théâtre-Lyrique
La Lettre au bon Dieu	1853	Opéra-Comique
Jélyotte ou Un passe- temps de Duchesse	1854	Salle Duprez
Samson	1857	Hôtel Turgot in Paris and Berlin
Jeanne D'arc	1865	Grand-Théâtre- Parisien
Le Jugement Dernier, oratorio en 3 parties	1868	Cirque de l'Impératrice
La Pazza Della Regina	1877	Unknown

[26] Source: List of stage works compiled from Gilbert Duprez's memoirs, *Souvenirs d'un chanteur,*1880.

Duprez's voice helped to inspire new repertoire and a new singing style in nineteenth-century operatic works; which also expanding his musical abilities through composition. In chapter 3 I will show how Duprez drew inspiration from the French Grand Opera tradition and worked to create his opera *Samson* in this contemporary style.

CHAPTER 3: FRENCH GRAND OPERA AND THE HISTORICAL BACKGROUND OF SAMSON

Upon the defeat of Napoleon in 1815, during the French Revolutionary wars, citizens returned to normal life in Paris, a life that would once again include music. Leon Plantinga remarks that "a new government and societal order exerted an abrupt and profound effect on the arts and culture of Paris."[27] This resurgence in musical culture led Paris to become the capital of opera in Europe during the nineteenth century. The arts had been a luxury for the rich and the royal, but with the expansion of the middle class, the arts became more accessible, affordable and a primary source of entertainment for more of the population.

Theaters formed throughout Paris, providing entertainment in opera, plays, concerts, and vaudeville. These theaters were organized with a perplexing system of rules and regulations. Due in part to the cost of productions and their success, the government and monarchy subsidized these theaters. Rules governing these theatres established the compositional output for operas and their performing houses. Three main theaters were institutionalized in Paris for operatic performance: the Opéra-Comique, which included spoken dialogue in between musical numbers; the Théâtre des Italiens, which played only Italian opera; and, finally, the Paris Opéra, the premier theater and home to Grand Opera during the nineteenth century, and the theater in which all text was sung.

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[27] Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (New York: W. W. Norton & Company, 1985), 168.

Grand Opera provided a visual spectacle for its audiences and focused on works with serious plots. Operas written in this style were epic in size, consisting of four or five acts. A few of Grand Opera's main components included an emphasis on historical and political drama, an expansion of both the chorus and orchestra, and the use of larger theaters to accommodate larger productions.

Historical Background of *Samson*

The story of Samson is found in the book of Judges, chapters 13 through 16. Prior to Duprez's version of *Samson*, there were other adaptations of the story of the biblicalhero. One of the first settings was composed in 1677 by Giovanni Paola Colonna and entitled *Il Sansone.* Following this came *Sansone accecato da Filistri* (1700) by Francesco Antonio Uri, *Samson* by Jean Philippe-Rameau, *Simson* (1770) by Georg von Pasterwitz, and *Il Sansone* (1824) by Francesco Basili.[28] Rameau's opera *Samson* consisted of a prologue and five acts, and was a particular inspiration to Duprez. Rameau's libretto was adapted from François- Marie Arouet, better known under his *nom de plume*, Voltaire (1694– 1788). However, Voltaire faced serious criticisms due to his strong opinions on the church, but his libretto was eventually published. Moreover, Rameau's opera was never performed due to French censorship. Duprez also employed the same primary source libretto by Voltaire to eventually construct the libretto for his Samson. Later, following Duprez's setting, Camille Saint-Säens composed his version of Samson, *Samson et Dalilá* (1877), which remains a staple in the operatic repertoire today.

However, biblical stories conceived for the operatic stage were met with tremendous opposition because theatrical performances based on religious subjects were prohibited and

[28] Henry Edward Krehbiel, *A Second Book of Operas: Their Histories, Their Plots, and Their Music* [1917] (New York: Cornell University Library, 2009), 24.

greatly criticized in France and England, by both the Church and the government. To abide by government regulations, religious stories were musically set as oratorios or were censored for the public by changing the names of characters and eliminating scenes that could be considered immoral propaganda.[29] Librettists' integration of pagan folklore into sacred biblical accounts, especially with the story of Samson, offended censors, causing public performances of such works to be banned or barred. Oratorio was the primary genre that allowed biblical texts or stories to be set to music and even then oratorios were performed only in the church; thus, because of French censorship, Rameau's *Samson* was never performed.[30] The music was reused in other works and Voltaire eventually published his libretto for the opera.[31]

Genesis: The Development of Duprez's Libretto

Duprez's and Rameau's librettos for the story of Samson are based on the same source material but are certainly not verbatim copies of each other. As Duprez began writing his version in 1837, he worked to adapt the libretto from this previous source material with the assistance of his brother, Édouard, and his friend Alexandre Dumas *père*. Their collaboration gave birth to a two-part oratorio to which Duprez later, on the advice of Dumas, added two more parts, creating a Grand Opera.[32] Duprez's works naturally showed many of the features of this genre, simply because of his choice of subject. Duprez's *Samson* centered on a serious recalls the biblical tale of Samson described in the Bible of his heroism amidst religious turmoil with the Philistines. Duprez employed the help of Dumas to assist his brother on the libretto. Dumas had achieved great renown as a novelist, playwright, and librettist in Paris and is most famous for his novels

[29] Ibid,.1.
[30] Cuthbert Girdlestone, *Jean-Philippe Rameau: His Life and Work*, rev. ed. (New York: Dover Publications, 1990), 194.
[31] Ibid., 194.
[32] Duprez, *Souvenirs*, 215.

The Count of Monte Cristo and *The Three Musketeers*.

Duprez's finished work encompasses four acts, but the manuscript obtained from the Houghton Library at Harvard University is incomplete, with only two surviving acts. In March of 1855, the first three acts of the four were presented at the Hôtel Turgot in Paris.[33] The fourth act was added and the whole was then premiered in March, 1856.[34] The texts of the two surviving acts are similar in structure to Voltaire's libretto.

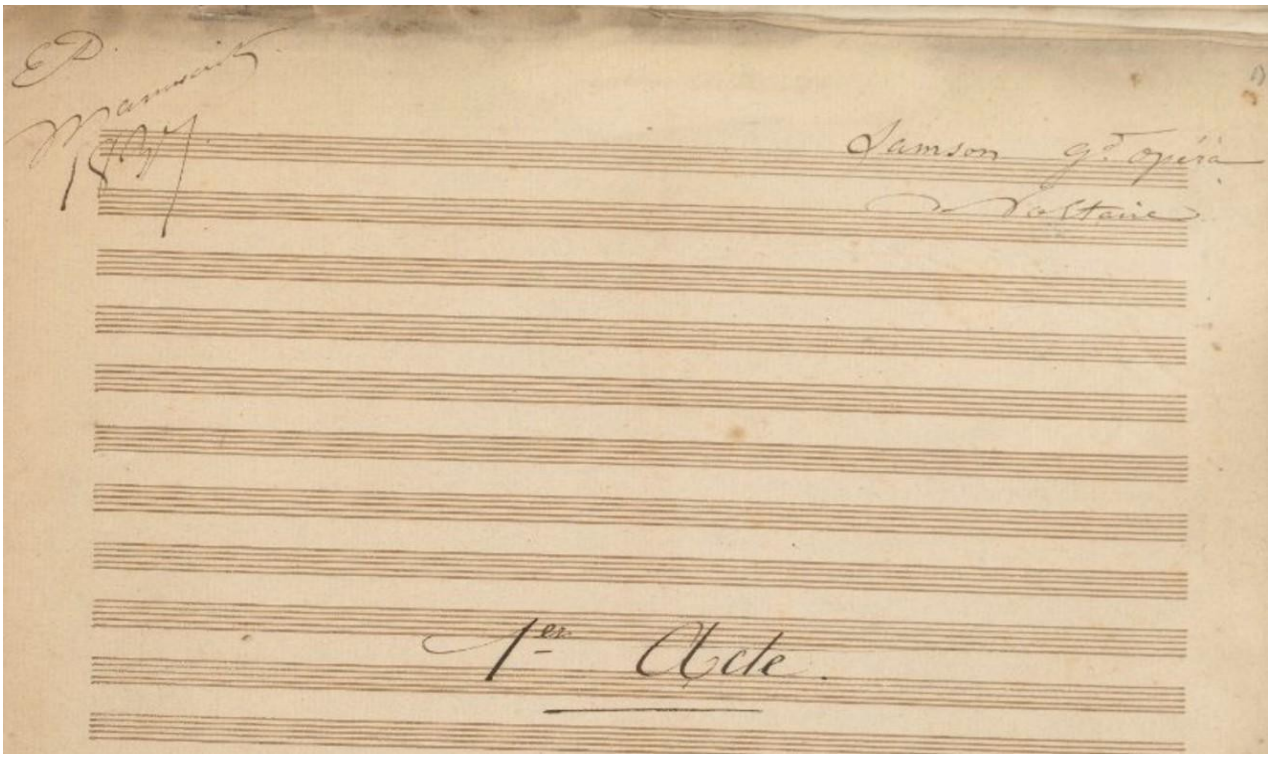


Figure 3.1 Gilbert Duprez, *Samson*, manuscript opening page, Act I. [Houghton Library,. M1500.D935 S3]

The opening page of the original manuscript is authenticated with Édouard Duprez's signature and the date, 1837. It is possible that Duprez began composing *Samson* in 1837, although there is no evidence indicating any performance prior to 1855, when a private

[33] Jouvin Benoît, "Chronique Musicale," *Le Figaro*, March 25, 1855.
[34] Duprez, *Souvenirs*, 216.

performance for members of the senate, ministers, and others of the Paris distinguished elite is documented.[35] The featured performers for this concert were mezzo- soprano Pauline Viardot; Duprez's daughter, Caroline Duprez; and Monsieur Jules Puget in the role of Samson.

As mentioned, Duprez used Voltaire's original source material as the subject for his opera but does not follow the libretto text verbatim, as he adapted the story with the help of Dumas and his brother. However, there is a printed edition of Duprez's libretto, which has been translated into German and Italian.[36] This German version represents a variant of the libretto text of the extant musical fragment of Duprez's original work from 1837; perhaps these differences stem from the demands of French censorship; or possibly this was an early draft of the work that Duprez continued to revise.

The German version was performed 1857 in concert in Berlin under the same title, *Samson*. The alterations made in the German translation take liberties with the content, adding new characters and omitting ones from Voltaire's original source. In the biblical telling of the Samson story (Judges, chapters 13–16), Samson's mother is not named and plays a minor role. In the German translation she is named Mehala and is the third principal character, alongside Samson and Dalila.[37] The mother of Samson was sung by Viardot for the initial performance and the Berlin performance.[38] There are no named characters that represent pagan deities, but there is

[35] Duprez, *Souvenirs*, 222.
[36] Ibid., 226. The German translation exists and I obtained a copy from the Library of Congress' Theatre Archives. The libretto includes what seems to be the later version that premiered in Germany in 1857 including Samson's mother, Mehala. It does not follow the original material from the 1837 score. The Italian translation of Samson has not been located. I reached out the Library of Congress for further inquiries, but was not able to obtain an existing copy of the Italian translation.
[37] Ibid., 222.
[38] Ibid., 222.

often mention of gods worshipped by the Philistines, such as Venus and Mars.[39]

The adaptations of the biblical story Duprez makes in his libretto are comparable to those of Voltaire, but more significant to this study are the slight changes seen in Duprez's version with regards to slight changes in text. In comparison to Voltaire's libretto, here Roman gods replace Dagon for the Philistines' worship. These gods are only referenced in the libretto text and are never seen as a named character in the opera. A striking difference between Voltaire's libretto and Duprez's text is the introduction of another, non-biblical character, Alida. (This figure is borrowed from a Puerto Rican folktale. "The Legend ofthe Hummingbird" features a young Indian girl, who is in love with another Indian boy, Taroo.)[40] Upon first seeing the resting Samson in the garden, Dalila calls out to Alida, the daughter of a great Indian chief. From biblical scripture, it is understood that Dalila betrays Samson by seducing him into forfeiting the secret of his strength. Voltaire centers his libretto on the love story of Samson and Dalila. Unfortunately, we do not know Duprez's complete version of the story. The source of the reference to Alida in Duprez's opera could have been a literary contribution of Dumas, as a means of enhancing the plot of the ill-fated lovers.

[39] Voltaire, Œuvres complètes de Voltaire, vol. 3: Avec Préfaces, Notes et Commentaires Nouveaux; La Henriade**,** Theatre (Paris: Garnier Frères, 1877).
[40] John Warner, "Mythology: A Study of Puerto Rican Myths, Legends and Folktales," http://teachers.yale.edu/curriculum/viewer/new_haven_82.05.09_u. While this leaves room for speculation, the reference to the Indian chief's daughter is interesting since Dumas is of Haitian descent. He was born in the French colony Saint-Domingue, modern day Haiti. This could be a story he was told as a child or during his life, demonstrating the similar love stories by Voltaire and the PuertoRican folktale.

Samson, the opera

Cast of Characters Samson

Dalila

Le Roi des Philistines Le Grand-Prêtre

Les choeur des Hebreux et Les Israëlites Coryphée

Plot

Act 1, Scene 1, Number 1

Chorus of Israelites

Voltaire's libretto opens with a Prologue, but Duprez has altered his version by eliminating parts with the pagan deities who sing of virtues and pleasure. Duprez's first scene depicts the Hebrews lying on the banks of the Adonis River, lamenting their captivity and longing for freedom, "Tribus Captives."

Number 2

As the scene continues, an Israelite bemoans the forty winters they have endured and endless suffering that consumes their daily lives. While watching the Philistines worship their false idols, Samson sing of the horror his Hebrew people have been submitted to during their enslavement. The next character introduced is the Coryphée. She is also featured in Voltaire's libretto as a minor character. In Ancient Greek drama the Coryphée was the leader of the chorus and in this scene the character appears as though watching over the laboring Hebrew souls.

Scene 2, Number 3

Scene 2 depicts the Philistines along with their High Priest praying to the false idols, around an altar. Amid this pagan worship service, the Hebrews exclaim that they must flee. The High Priest mocks them, "Esclaves, demeurez, Demeurez: votre Roi par ma voix vous l'ordonne," (Slaves, abide, Abide: Your King by my voice commands thee) and claims they can never be released from their irons, and it is time they knew the gods of their masters.

Number 4

The chorus reacts with swift words, "Périsse, périsse. Ce temple et cet autel," (Perish, perish. This temple and this altar) saying they would rather be engulfed by hell than submit to worshipping false gods, and that the temple and the altar will be destroyed. The High Priest continues to ridicule the Hebrews, declaring that such boldness would cause war among the nations. The Israelites continue to challenge the priest and show fearlessness toward the tyrant.

Scene 3, Number 5

Entering, wearing a lion-skin coat, Samson is hailed by the Israelites as their hero, whom they have longed to see. He sings of the horror the Israelites have been forced to live in, and calls on them to avenge themselves, "Quel spectacle d'horreur ! . . . Venge ta cause, venge-toi" (What a horror show! . . . Avenge your cause, avenge yourself) Samson overturns the idols angering the Philistines. The High Priest becomes increasingly angry and demands that Samson, like the rest of his people, be captured and punished.

This provokes Samson to exhibit his great strength, causing lighting to strike and burn the Philistine fields. He then reassures his people that God has not forgotten them, and that he has been sent to protect and save his people, "Peuple, éveille-toi, romps tes fers . . .Liberté ! Liberté !" (People, wake up, break your shackles... Freedom! Freedom) This marks the end of Act 1 in Duprez's manuscript.

Act 2

In Act 2, Duprez ceases labeling each scene, but rather indicates the form of the piece by titling the sections "Duet," "Trio," "Cantabile," and so on. For the more extended musical numbers, ordinarily considered scenes, he simply marks on the score "Récit et air." Particularly in Act 2, Duprez writes for Samson a true *scena.* This type of structure was often a component in a Rossini opera, but unusual in a French work of that era. Later it became a chief element in operatic composition in the nineteenth century throughout Europe.[41]

Récit et choeur

Act 2 begins with the introduction of the Philistine king. He is residing in his palace among his people, who are disturbed that such a man as Samson dare defy the King's power, "Ainsi ce peuple esclave, oubliant son devoir?" (Thus this slave people, forgetting their duty?) The king's soldiers tremble in fear as they are ordered to go and capture the man dressed in the skin of a lion.

[41] Jack Westrup, s.v. "Scena" *Grove Music Online* (January 2001).

Trio

Dalila appears for the first time in the trio. She is with the King and the High Priest, who are wandering around a grove, praying to the Gods of Syria, and to Mars and Venus, to protect them from Samson. Dalila prays to be given the power of seduction to lure Samson into revealing what gives him his great courage. An Oracle of Syria appears and explains to her that there is only hope in love. Dalila, along with two Coryphées, decides to wait for Samson in a nearby garden.

Duetto et choeur

Watching over Samson as he sleeps, the Priestesses of Venus sing for the pleasures to soften the soul of the Gods and allow love to illuminate the souls of Samson and Dalila.

Finale

The Finale of Act 2 concludes with Samson returning to free his people from distress. The Philistines and the Priestesses of Venus plead with Samson not to leave behind his new- found love, and to stay and feast with them. Samson comforts Dalila, saying she must trust in him and that she is his only hope. This ends Act 2 in Duprez's manuscript.

Conclusion to Voltaire's Plot

Duprez's opera ends after Act 2, but for further understanding of the plot and the conclusion, I have included the rest of Voltaire's plot to complete the comparison. The end of Act 2 leaves us with uncertainty about what is to become of the pair of lovers and the hero's fate. In Voltaire's libretto, the story continues with Dalila singing to the gods of her love for Samson, and of her being asked by the High Priest to uncover the secret of his strength. Upon Samson's return to Gaza, the couple weds in the Temple of Venus and, much to Samson's dismay, Dalila seeks further reassurance of his love and allegiance to her by questioning the source of his strength, which comes from his long hair. He first contemplates telling her, and then shares his secret, but is immediately filled with regret and senses that God has left his side.

Voltaire's libretto continues with the High Priest having witnessed a disturbance in the sky. He finds Samson fallen and defeated. The Philistines capture Samson and imprison him. Dalila, stunned by this turn of events, feels betrayed by her people and Venus for taking away her husband; she curses the Philistines and demands the same punishment as Samson. The final act in Voltaire's libretto focuses on Samson as he grieves the loss of his strength, eyesight, and freedom. The Hebrews accompany him in his grieving and inform him that Dalila has ended her life.[42] Subsequent to receiving the upsetting news, Samson is additionally tormented when the Philistine force him to sit among them as they feast and celebrate their victory over him. When the king taunts him one final time, Samson gathers the courage to avenge his people. He makes a final request that the ruler send away the Hebrews from the sanctuary and, when refused, grabs hold of the pillars that support the temple, using his strength to pull down the temple, ending the

[42] Voltaire, Œuvres Complètes.

lives of everyone inside. The opera ends with Samson's final victorious proclamation as the hero of the Israelites.

CHAPTER 4: AN ANALYSIS OF THE TENOR ROLE SAMSON

"Samson has details of declamation, invention and *cantilina.*"[43]

- Giacomo Meyerbeer

The Tenor Arias of Samson

The success of Gilbert Duprez's career as a singer, through his distinct vocal abilities, informed his compositional style. With the birth of Grand Opera and its achievement in the French repertoire, the influence of his voice and other emerging forces in opera impacted the growth of the genre for the tenor voice. His opera *Samson* encompasses a vast set of elements that exploit the abilities Duprez exhibited so well in opera. Represented is a heroic picture of triumph and defeat with tableaus created to portray the ancient story, the soaring vocal lines with a full orchestra illuminate this Grand Opera style. This work deserves a place in the operatic repertoire of today. This following chapter is the crux of this document as we analyze the vocal writing in two *scenas* from *Samson*. These specific scenes feature the main character Samson, who is given three robust and dramatic arias in this opera. We will look not only at the vocal writing and the demands that are required of the lead tenor, but also look at the use of the orchestra and how it supports the role of Samson musically.

[43] translated, edited, and annotated by Robert Ignatius Letellier, *The Diaries of Giacomo Meyerbeer* (Madison,: Fairleigh Dickinson Univ Pr, 1999), 61.

General Vocal Characteristics

Compared to the vocal writing in other French Grand Opera, the writing style in *Samson* is in a simpler form that emphasizes the language and dramatic expression of the work. This broke away from the Italian tradition of *bel canto* singing with its extended and embellished vocal lines. The range is expansive but does not lie in an extremely high tessitura for a considerable amount of time. The character of Samson's arias is expressive with lyrical melodic lines, repeated text, and an assortment of lush harmonic textures.

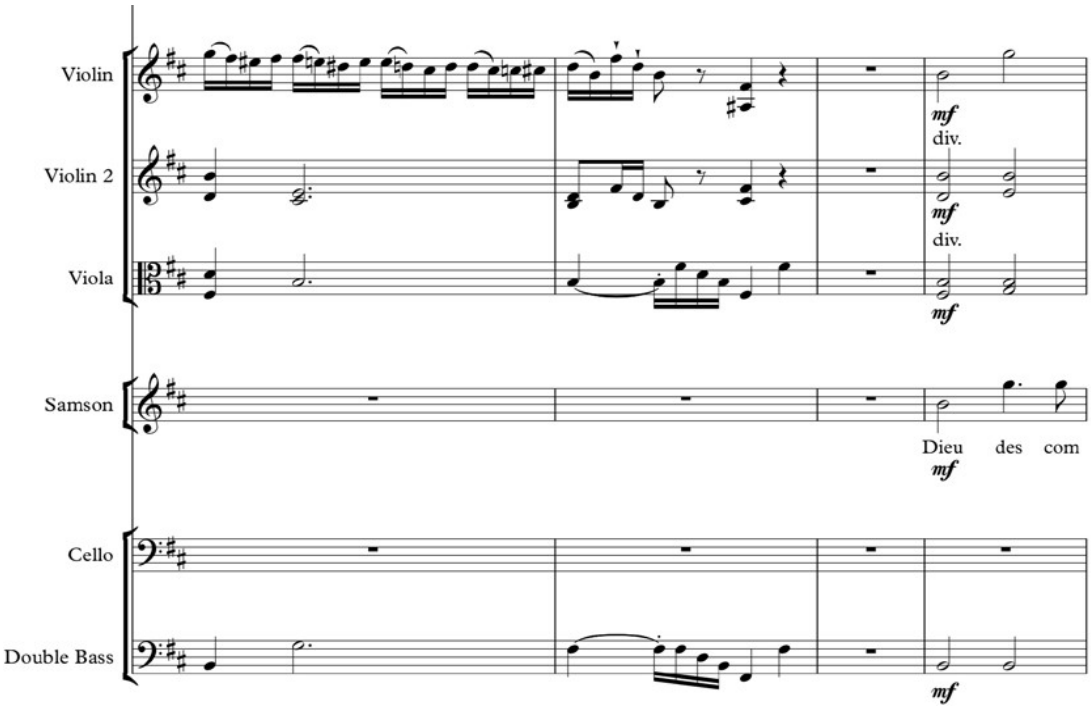
Quel spectacle d'horreur! (Recitative and Aria)

Scene III is comprised of a long period of solo singing for Samson, as is expected in opera. While we do not know for certain that Duprez wrote the role for himself, considering that it was premiered by another tenor, the singer for whom the role was written needed strong vocal stamina and the ability to carry over a large orchestra. Samson represents strength, endurance, and faith throughout the opera and this supports the demand needed for a fuller tenor sound. Samson first appears in Scene III of Act I. He enters with the skin of a lion draped over his body. The orchestra presented in the score calls for two flutes, two oboes, two clarinets, two trumpets, two horns, two bassoons, four trombones, timpani, violins, violas, celli and bass. Duprez's large orchestra provides a thick texture producing dark, rich timbres, an element that his contemporaries used in that followed suit to the French tradition of Grand Opera.

The opening recitative declaims Samson's horror, "Quel spectacle d'horreur!," as he observes the Philistines worshiping their false idols. The short few bars of the recitative are melodic with declamatory text, consisting of leaps of thirds and fifths. In recitative, the impression is that the quality of sound is speech-like, thus, Duprez molds both a declamatory style, while also making the quality of the recitative melodic and lyrical.

The vocal line begins to emerge from the depths with the start of the aria in measure 30. Duprez prepares this aria by creating the drama from within the orchestra with syncopation and rhythmic alteration in the strings in mm. 15–18. This increases the musical tension, and the assistance of the brass and bassoon provide rich tonal colors through unresolved diminished chords in the lower range of their instruments.

Figure 4.1. Act I, Scene III, mm. 27-30



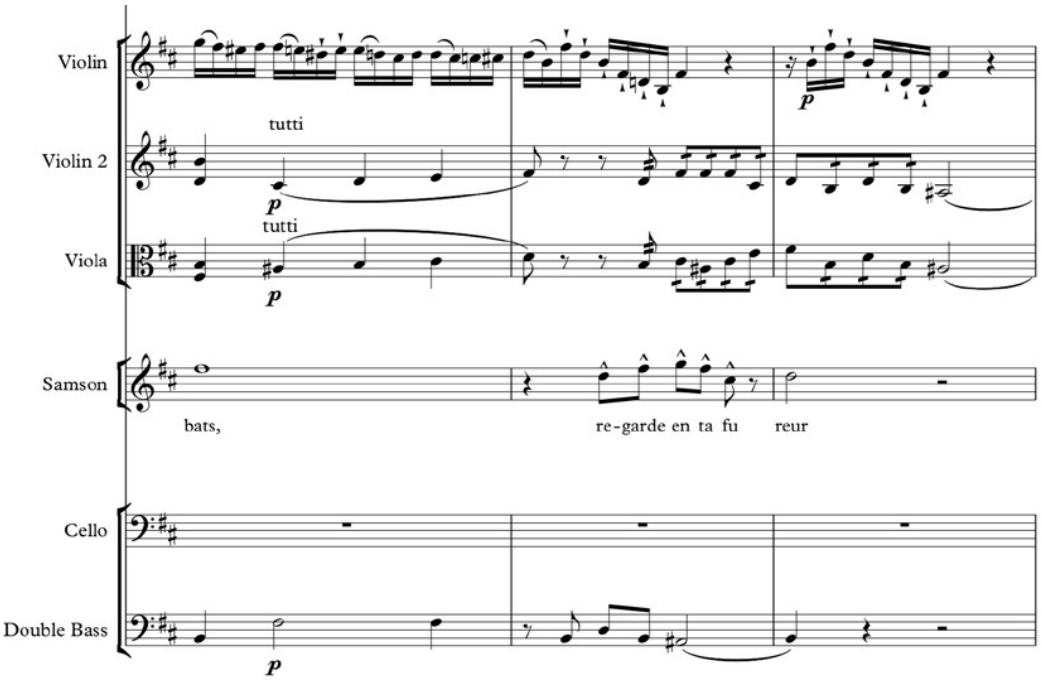
Samson calls on his people to avenge their cause and avenge themselves, “Dieu des combats…” (God of fights). The turbulent start of the scene drives forward, painting a grim, but hopeful picture of Samson’s plea to his people. There are intimations of potential thematic material at the beginning of the aria that continue throughout the scene. This initial leap of a sixth is varied both rhythmically and harmonically throughout and depicts Samson musically. (See figure 4.1.) In the following measures, the vocal line repeats this suggestive motivic material. This ascending passage in m. 30 utilizes both instrumental and vocal power to support

the text well.

Dieu des combats, regarde en ta fureur Les indigne rivaux que nos tyrans implorent. Soutiens mon zèle, inspire-moi; Venge ta cause, venge-toi.	God of fights, look in your fury The unworthy rivals whom our tyrants implore. Sustain my zeal, inspire me; Avenge your cause, avenge yourself.

Duprez is specific about his choices with regard to textual emphasis and legato phrasing in m. 32. He specifically marks accents over "regarde en ta feur" as though he is calling out for God to listen to him. The recurring theme returns, this time modified slightly with dotted sixteenth notes. The text is repeated, but with the alteration made to the vocal line, it adds more dramatic depth as Samson continues to call for his people's strength and courage.

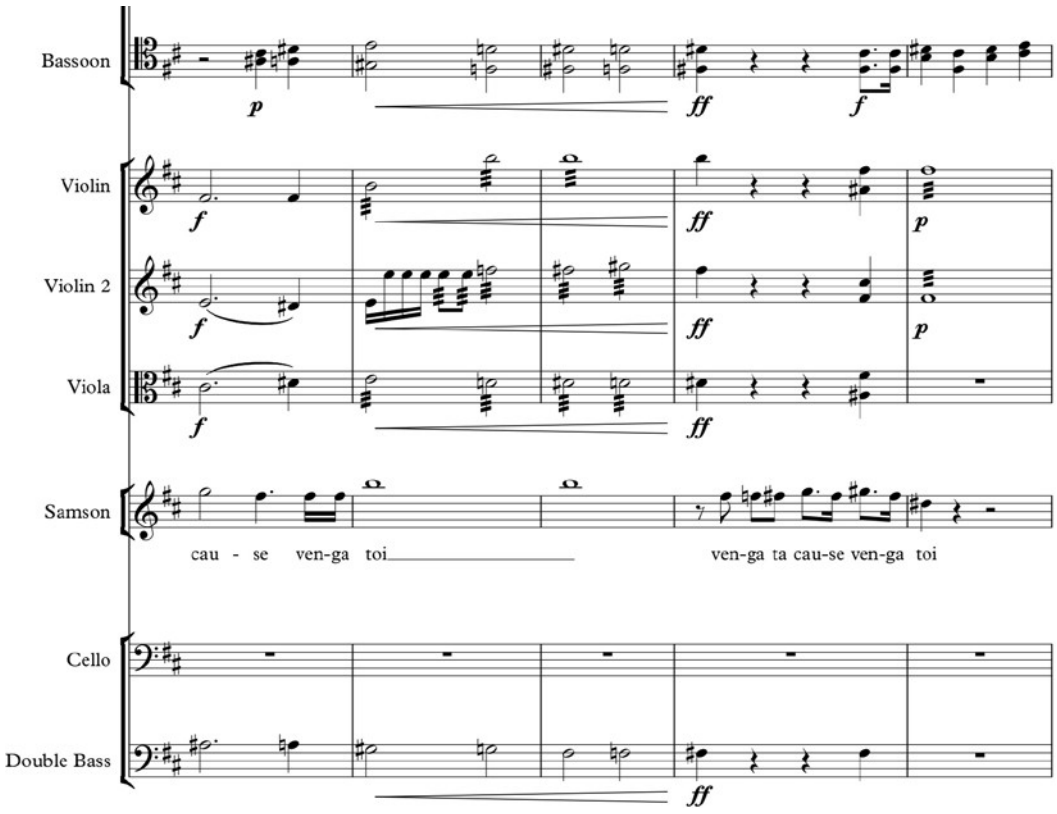
Figure 4.2. Act I, Scene III, mm. 31-33



In m. 46, there is a martial rhythm introduced that helps maintain the intensity. Samson joins the orchestra before ascending to the climax of the aria singing a [B4]. At this highest point of the aria, Samson sings "venge-toi" (avenge yourself) as he leaps up to the upper part of the tenor range. Duprez uses "toi" here which is an open [a] vowel that allows for optimal space and sound

in the mouth. Technically, the need for actually singing an aspirated “t” consonant is optional. It is a choice for the singer since the note lies so high in the range; I would choose to replace it with a “d.” This would become “doi,” which would not be perceived by the audience. With the many other levels of sound and intensity, I would not imagine that any ear could tell the difference if the original consonant had been replaced to allow for vocal accuracy in the top part of that range. Another factor supporting Samson’s sound is the assistance of the orchestra. Figure 4.3 shows driving chromatic half-notes, the tremolo from the strings, and the long, sustained notes keep the energy moving forward for the singer.

Figure 4.3. Act I, Scene III, mm. 53-57

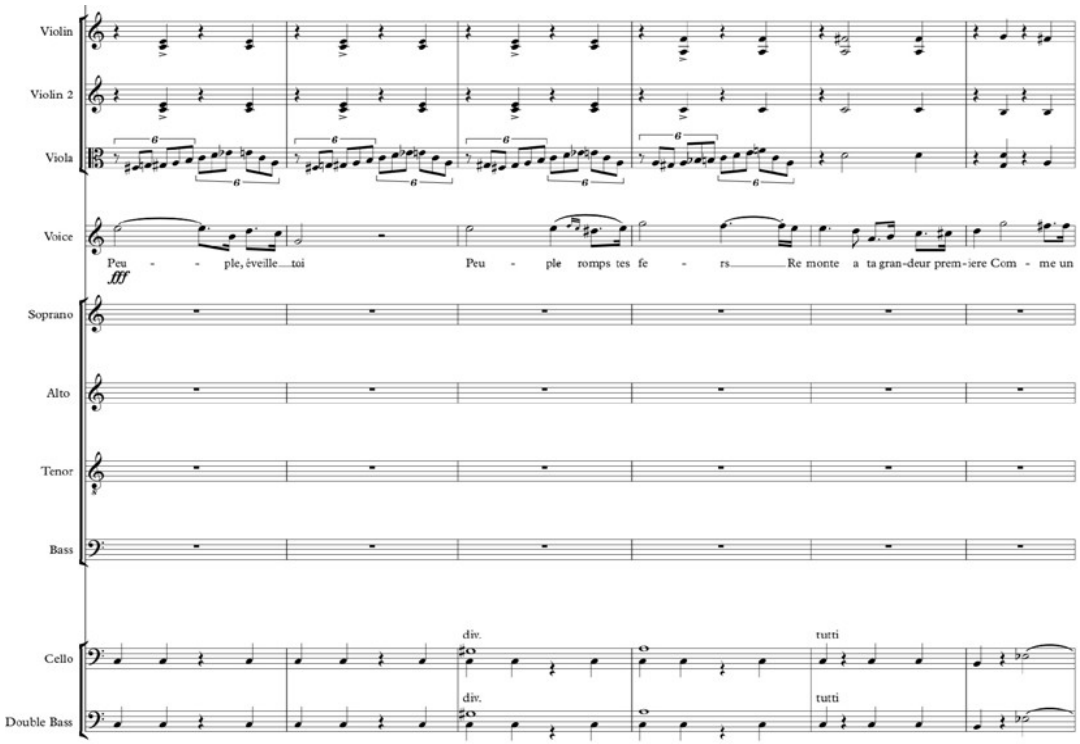


This continues with repetition until an interjection from the High Priest. In m. 72, he and Samson quarrel over the captured Israelites through accompanied recitative. The sounds of turmoil are heard through unstable resolutions and chromatic alterations through mm. 82-102. Samson has one more proclamation to make with a recitative before entering into the finale of Act I. The final cadence resolves into the first chord of the finale.

***Peuple, éveille-toi* (Aria)**

The finale of Act I is robust, lush, and exciting. In C major, the rhythm and style are martial and prove to be a fine example of a finale to an act, as it includes all of the orchestral forces (winds, brass and strings). The cascading, chromatic triplets from the viola compete with the solo vocal line's dotted march rhythm. (See figure 4.4 below.)

Figure 4.4. Act I, Scene III, mm. 7-12



This aria, up a half step from the previous number, is full of intensity and vigor. The form is modified strophic with a choral interlude. The introduction includes a trumpet fanfare with the strings featured predominantly before Samson's entrance in bar 7. He enters with a soaring melody as the strings create an almost hammer-like effect with strong, quarter note emphasis on beats two and four. This alludes to the call Samson makes for his people to "break their irons and chains" as they have been working and enslaved to the Philistines. This finale to Act I is

reminiscent of the sound and style of the famous “Anvil Chorus” from Verdi’s Il Trovatore which was premiered in 1853.

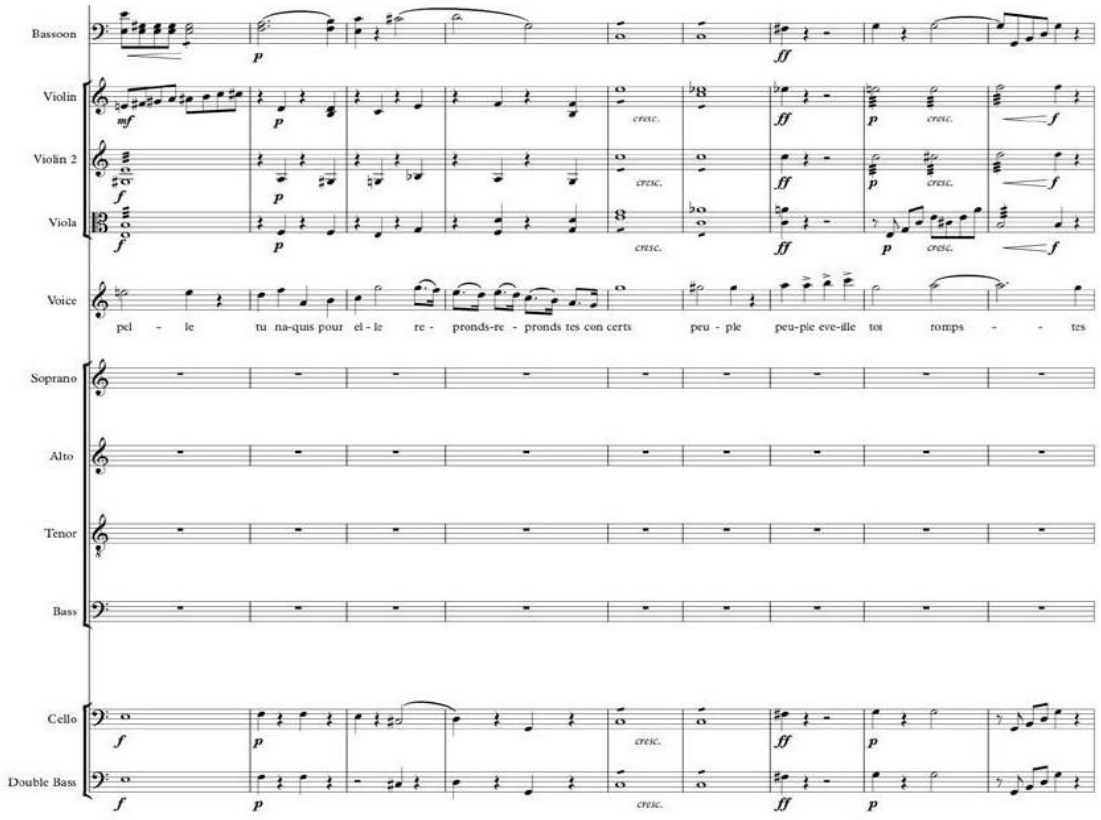
Peuple, éveille-toi, romps tes fers,	People, wake up, break your chains, go
Remonte à ta grandeur première,	back to your greatness,
Comme un jour Dieu du haut des airs	as one day God from the heavens will
Rappellera les morts à la lumière	remind the dead in the light
Du sein de la poussière,	of the bosom in the dust,
Et ranimera l'univers.	and revive the universe.
Peuple, éveille-toi, romps tes fers,	People, wake up, break your chains,
La liberté t'appelle;	Freedom calls you;
Tu naquis pour elle;	You were born for her;
Reprends tes concerts.	Resume your concerts.
Peuple, éveille-toi, romps tes fers!	People, wake up, break your irons!

The tessitura for Samson sits higher in this aria as the voice lies around [E4], which is the *secondo passaggio* for the tenor voice. This range of the voice begins to use a mixture of both chest and head voice to keep the voice in a free sounding state and to provide ease into the upper range. Duprez utilizes all the forces of the orchestra to support Samson.

Sustained notes sung by Samson are often supported with driving rhythms and tremolos from various instruments. As mentioned before, this is beneficial for a singer, especially in a highly dramatic or exciting scene such as this one.

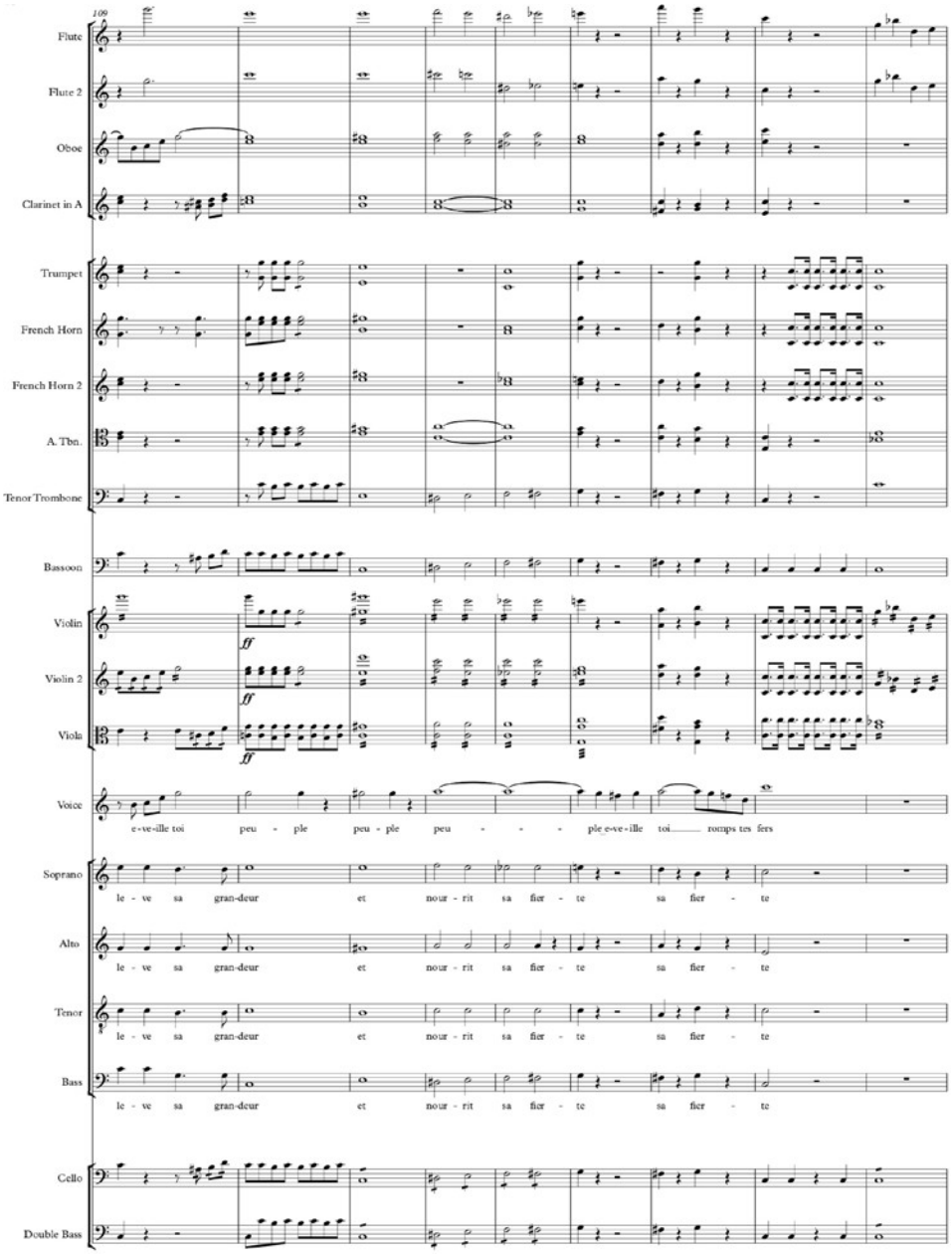
Duprez showcases the tenor’s sensational high C [C5] in this aria. It is first featured alone with no accompaniment as shown in figure 4.5 on the next page.

Figure 4.5. Act I, Scene III, mm. 27-35



It is interesting that Duprez chose to write this particular measure the way he did, as if he were highlighting the voice to draw even further attention to the high C [C5] that had impacted his career so positively. After a brief chorus interjection in bars 36-58, Samson enters again with the original melodic material from the beginning of the aria. Once he reintroduces the melody, the chorus joins him, and by this point, both the chorus and the entire orchestra are now a part of this Act I finale. Samson and the chorus sing different material. As the end of the finale is nearing, shown in figure 4.6, his final attempt at the high C [C5] brings Act I to a close.

Figure 4.6. Act I, Scene III, mm. 109-117



The choice of text in measure 116 is the same as heard before in the aria “fers,” with a closed [e] on the high note, approaching it by leap of a seventh. Both words “tes” and “fers” contain a closed [e] position, which means minimal alterations, other than

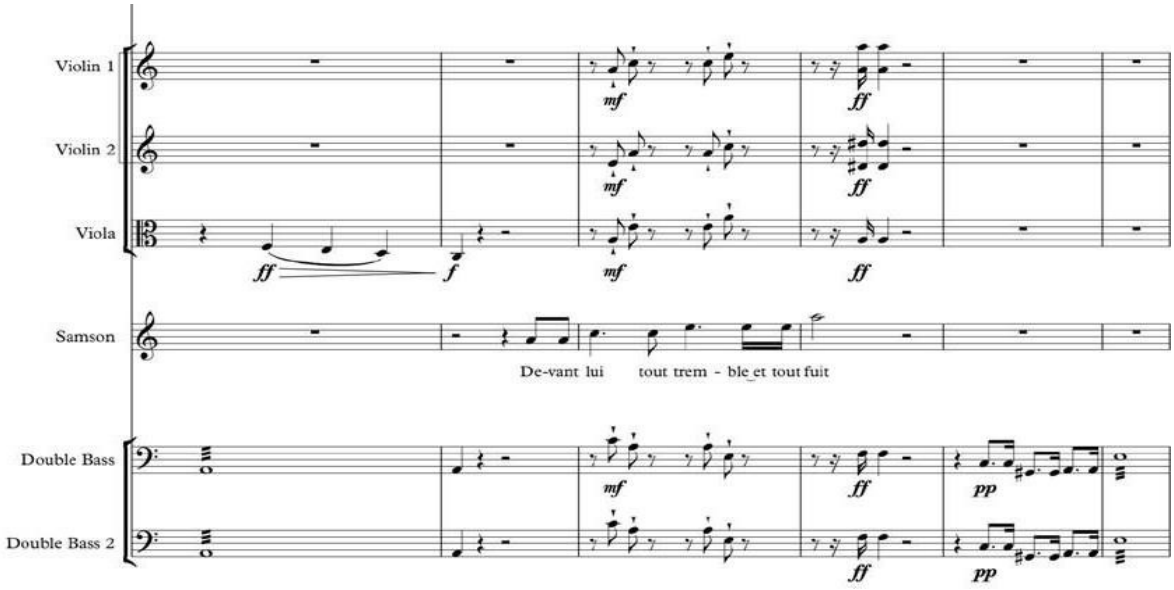
slightly more space for the singer on the higher pitch, which helps the singer to achieve success on the final note sung in the aria.

Le Dieu des Combats **(Recitative)**

This accompanied recitative begins with a motive played by the clarinets that was heard previously in Samson's introduction. This orchestral introduction is filled with turbulence and unsettled resolutions as this motivic material is passed among the wind instruments and later to the low strings This lengthy instrumental introduction spans the first 28 measures before Samson's entrance in m. 29. The opening recitative is written in a declamatory style. The text is syllabic and the range is expansive extending from [F3] to [Ab5].

Le Dieu des combats m'a conduit Au milieu du carnage; *Devant lui tout tremble et tout fuit. Le tonnerre, l'affreux orage,* *Dans tous les champs font moins de ravage* *Que son nom seul n'en a produit* *Chez le Philistin plein de rage. Tous ceux qui voulaient arrêter Ce fier torrent dans son passage N'ont fait que l'irriter:* *Ils sont tombés; la mort est leur partage.*	*God of battles led me Into the midst of carnage;* *In front of him all tremble and everything flees.* *The thunder, the dreadful storm, make everywhere less havoc* *than his name alone has been made known. The Philistine full of rage.* *Anyone who wanted to stop* *This proud torrent in its passage* *Only irritated him: They fell; death is their share.*

Figure 4.7, Act II, Scene II, mm. 34-39



Here the text is predominately syllabic, as one would expect in recitative because of its speech- like character. As shown in figure 4.7, Samson proclaims he has been led into the depths of turmoil, or into the midst of carnage, as he outlines an A minor arpeggio in mm. 35-37. This passage here ascends to [A4] on “fuit,”a difficult passage in the recitative, but declamatory, evoking a heroic sound. The orchestra supports the voice and adds to the drama by emphasizing the offbeats as the tenor voice ascends upward to the [A4].

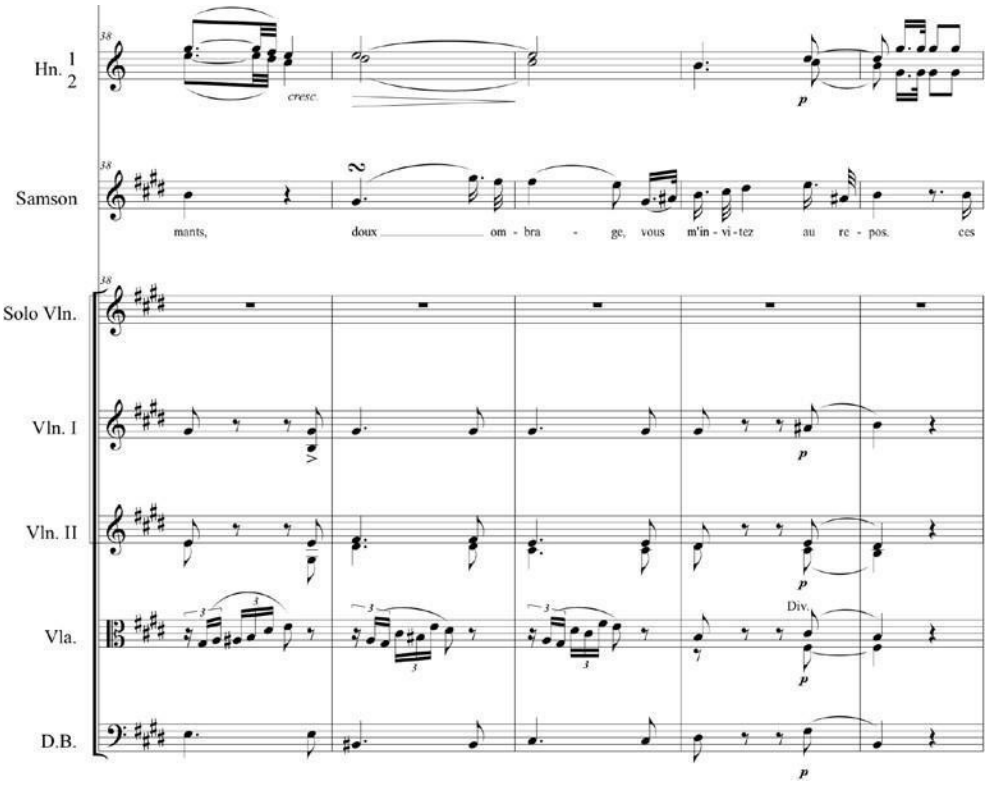
***Ces sons Harmonieux* (Cantabile)**

I categorize this section as a *recit et cantabile*, a term associated with the Italian opera form including a recitative and slow-moving song.[44] Indeed, this section not only provides a smooth, lyrical display of singing from Samson, but there is also a solo violin that carries equal weight to the vocal solo line. The aria begins with a lyrical, instrumental prelude featuring the violin in a virtuosic passage from the lower extremities of its range to the high. This prelude, heard by Samson, functions as thematic material for the aria while bringing Samson to sing of the sweet harmonious sound, "Ces sons harmonieux." It provides the imagery of the moving water ("ces murmurs des eaux") as Samson rests.

This aria is one of the more embellished arias vocally and begins in m. 38 with the turn- like figures. This remains a repetitive device and is heard again a few bars later. In figure 4.8, the vowel for this word is a closed [u] that helps the singer keep the larynx stable, and low, and the throat open to master the octave leap.

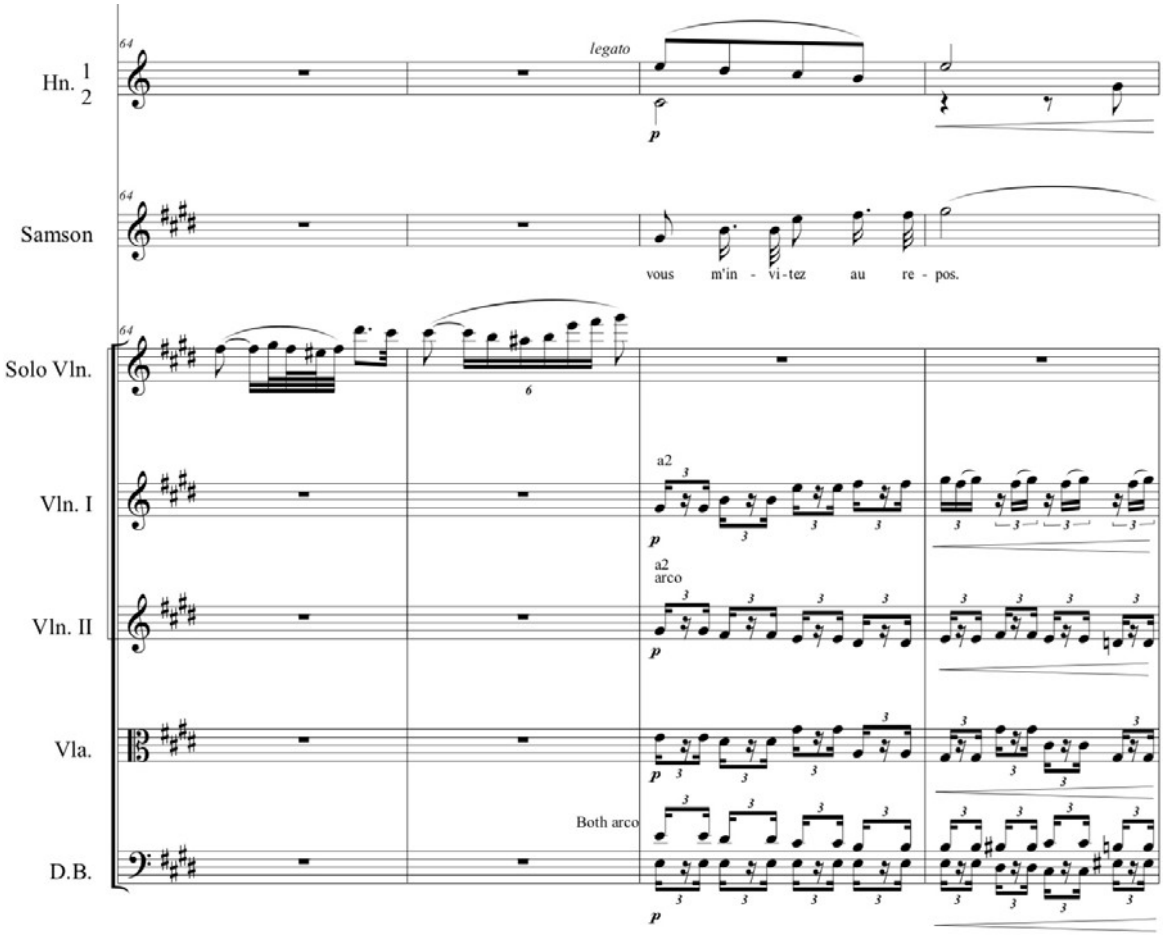
[44] David Fallows, "Cantabile," *Oxford Music Online*, 2001.

Figure 4.8, Act II, Scene II, mm. 38-42



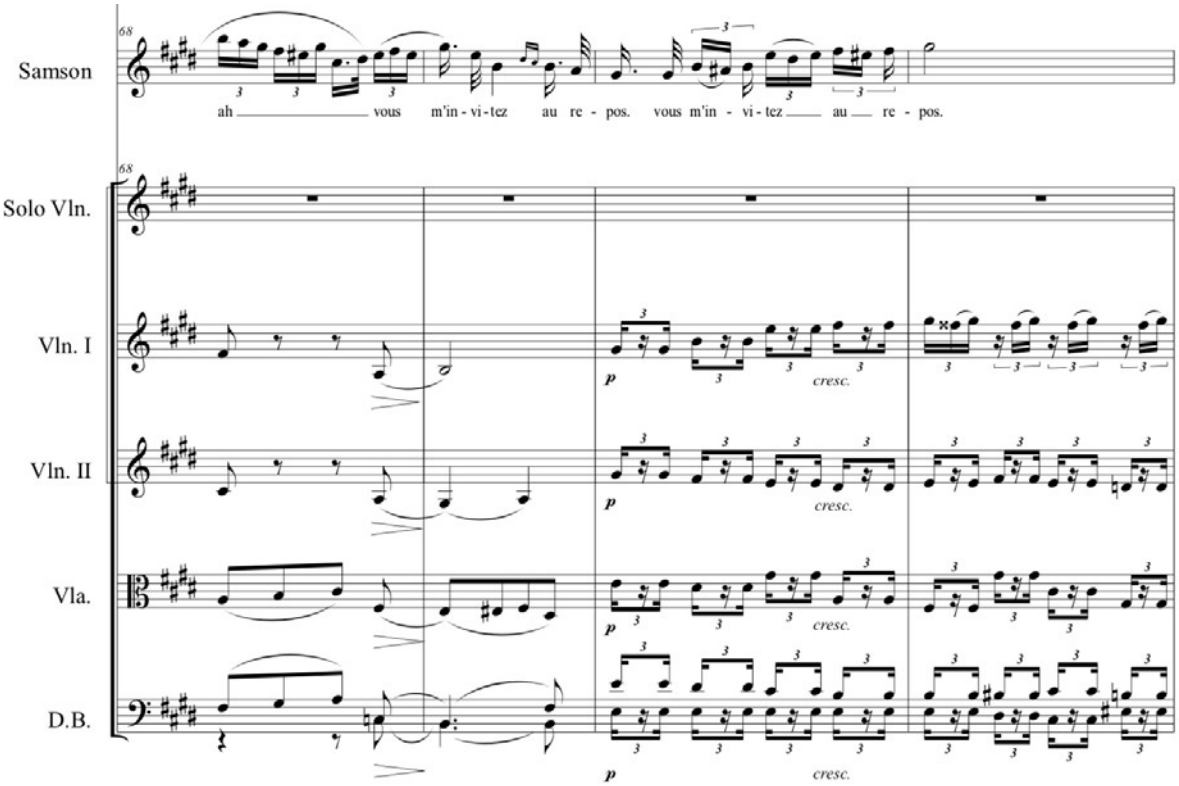
It is apparent that Duprez makes a choice to set closed vowels on the high notes in this aria. This particular decision is beneficial for the tenor as this helps in keeping the larynx in a free position to sing with a full, resonant sound. This is apparent in m. 67 as the aria builds into its climax, taking Samson into the highest range thus far. In m. 66 he begins the musical buildup by increasing the orchestral forces to provide support to Samson's upper range. The sustained [G5] in mm. 67–68 and its return a few bars later are supported by the growth of the orchestra underneath. As the melodic line continues, the driving energy in the rhythms from the orchestra provide the support needed for Samson to blossom into the high note heard in m.72. Reaching the climax, rather than keeping the tenor on [o] of "repos," Duprez changes the text to an [a] vowel shown in figure 4.9.

Figure 4.9, Act II, Scene II, mm. 64-67



Because he was a tenor, it is possible that he changed the vowel here so that the voice would not draw back and swallow the sound, collapsing the space on the closed vowel of "repos." However, it could merely be just an expression of personal grief or a personal choice of dramatic expression. He repeats this gesture again as the tenor leaps up to the extremes of the range singing on an [a] vowel as shown in figure 4.10.

Figure 4.10, Act II, Scene II, mm. 68-71



This effect suggests, shown in figure 4.10, that Samson is crying out for peace and rest not only for him, but for his people. His final ascent to the high note is drawn out with chromatic half-steps and a turn figure to embellish the half-cadence before Fate draws near. The aria concludes with a time signature change to 4/4 and a tonal shift from E major to E minor. There are hints of a recurring theme that can possibly be interpreted as representation of Samson's fate.

CONCLUSION

Gilbert Duprez's opera *Samson* is a strong example of French Grand Opera. This opera, although incomplete, shows many traits of Grand Opera such as the biblical, historical plot along with the call for a large chorus and orchestra, and the use of visual spectacle. This work stimulates further interest in Duprez's other operatic works. Gilbert Duprez used his knowledge from his own experience as a successful singer and his cognizance of the works of his contemporaries to further develop the French Grand Opera style. In *Samson* he was able to create a work that deserves performance and exploration by opera performance groups, as well as by researchers and scholars. Duprez's contributions to the development of the vocal style and technique of the tenor voice continue to prove their worth and his works may provide a direction for continued growth in operatic repertoire.

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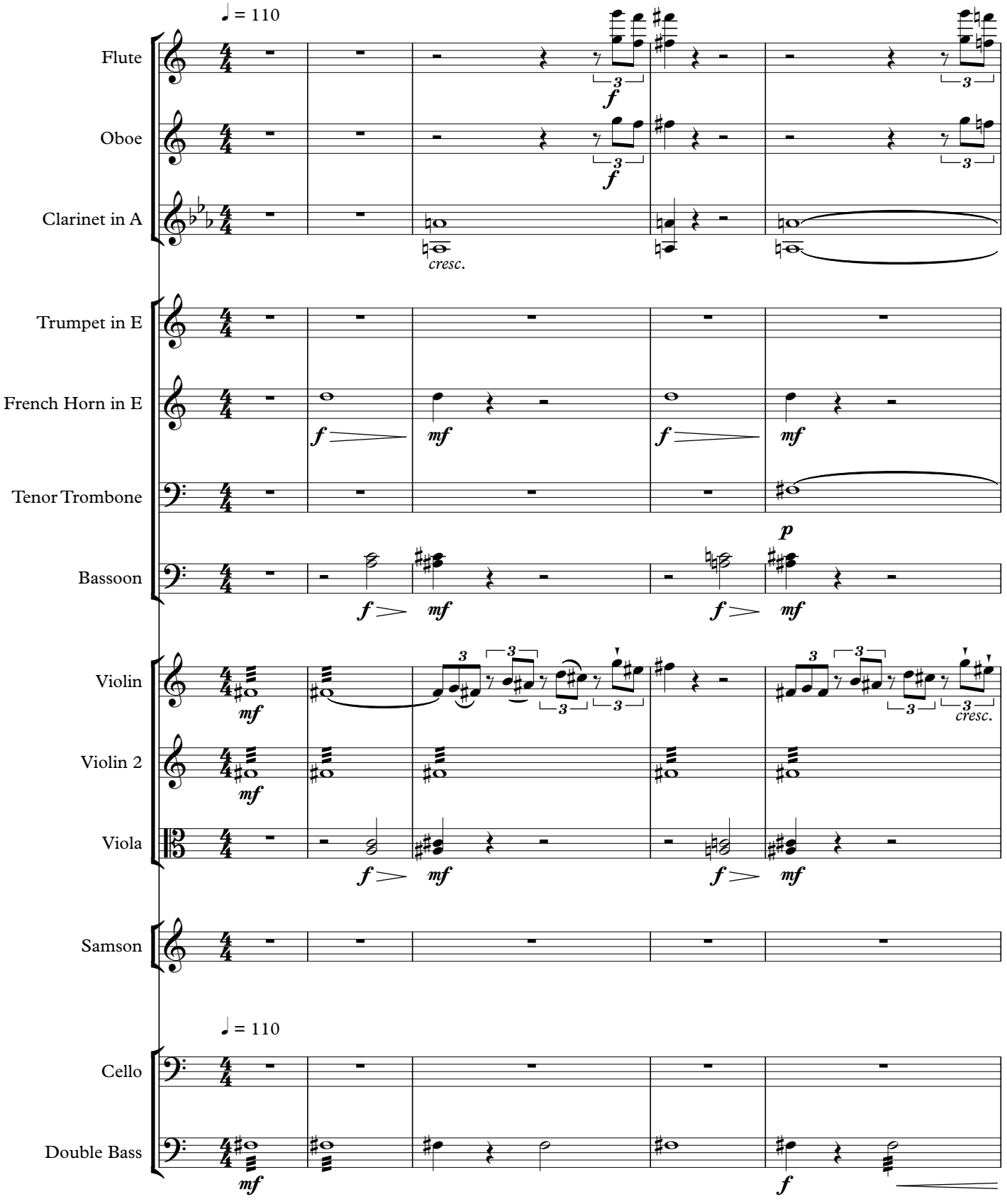
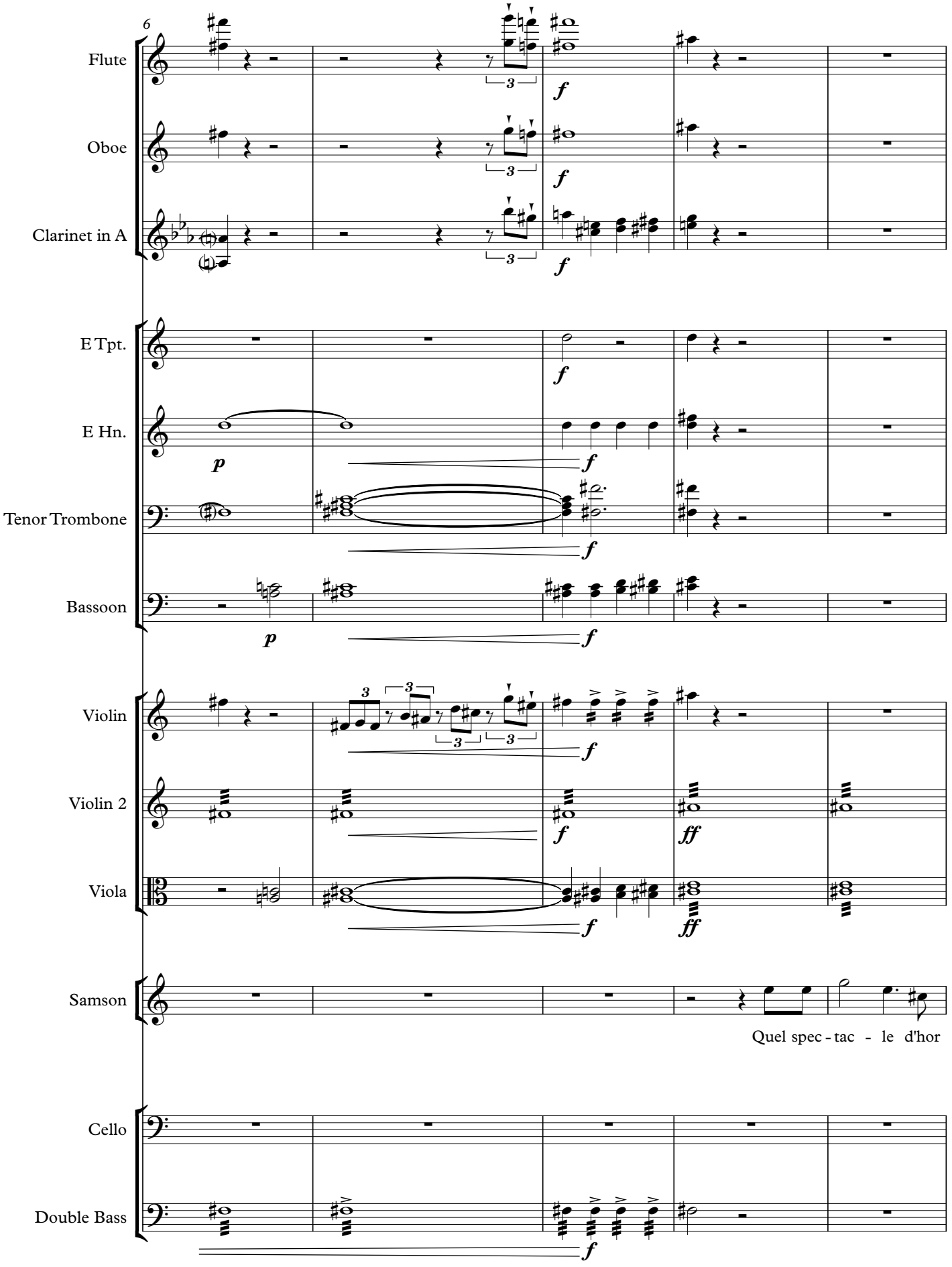
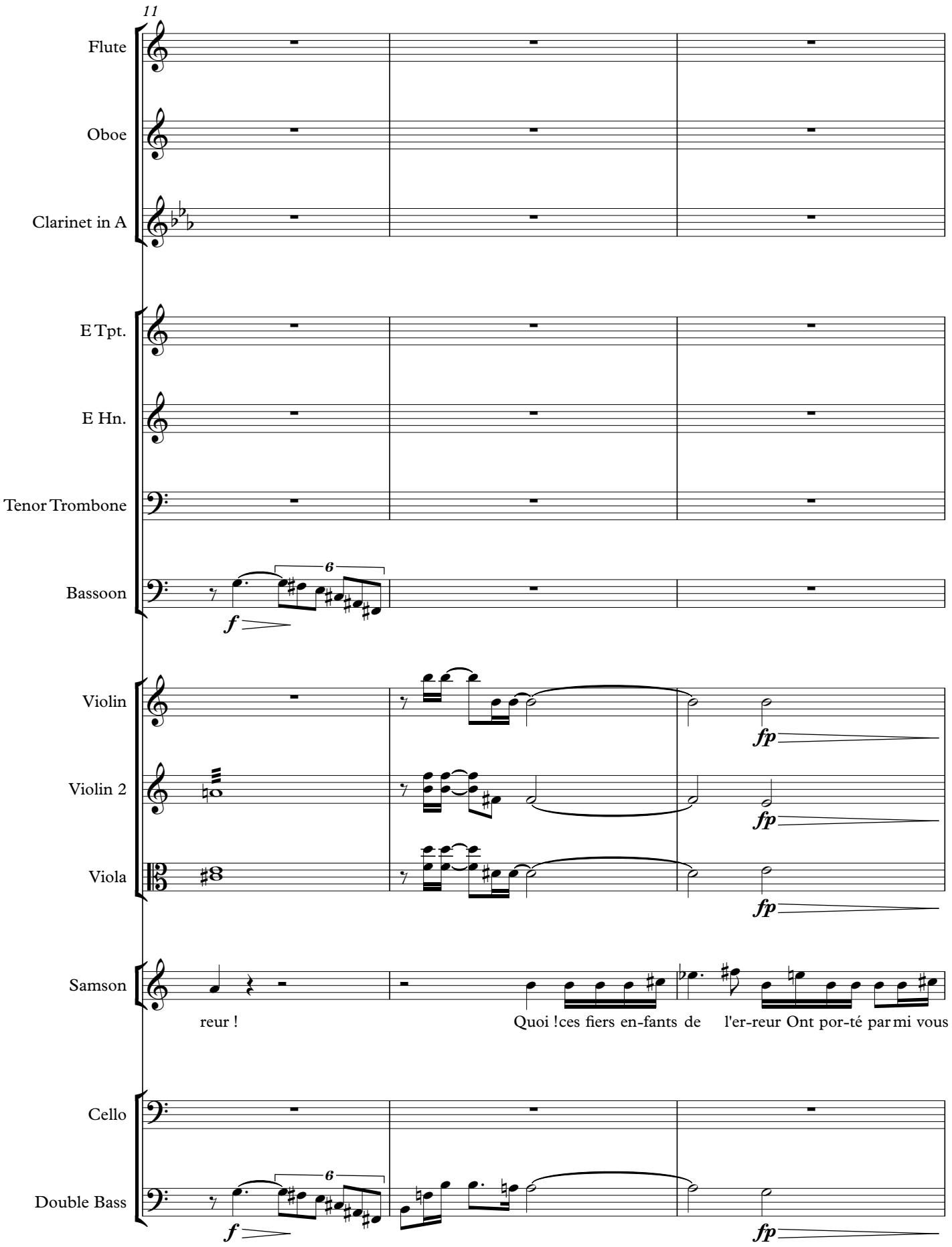
APPENDIX A
CAST OF CHARACTERS

Character	Voice Type
Samson	Tenor
Dalila	Mezzo-Soprano
Le Roi des Philistines	Bass
Le Grand-Prêtre	Bass-Baritone
Les choeur des Hebreux et Les Israelites	SATB
Coryphée	Soprano and Mezzo-Soprano

Act I, scene III
"Quel spetacle d'horreur"




6
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Quel spec - tac - le d'hor
Cello
Double Bass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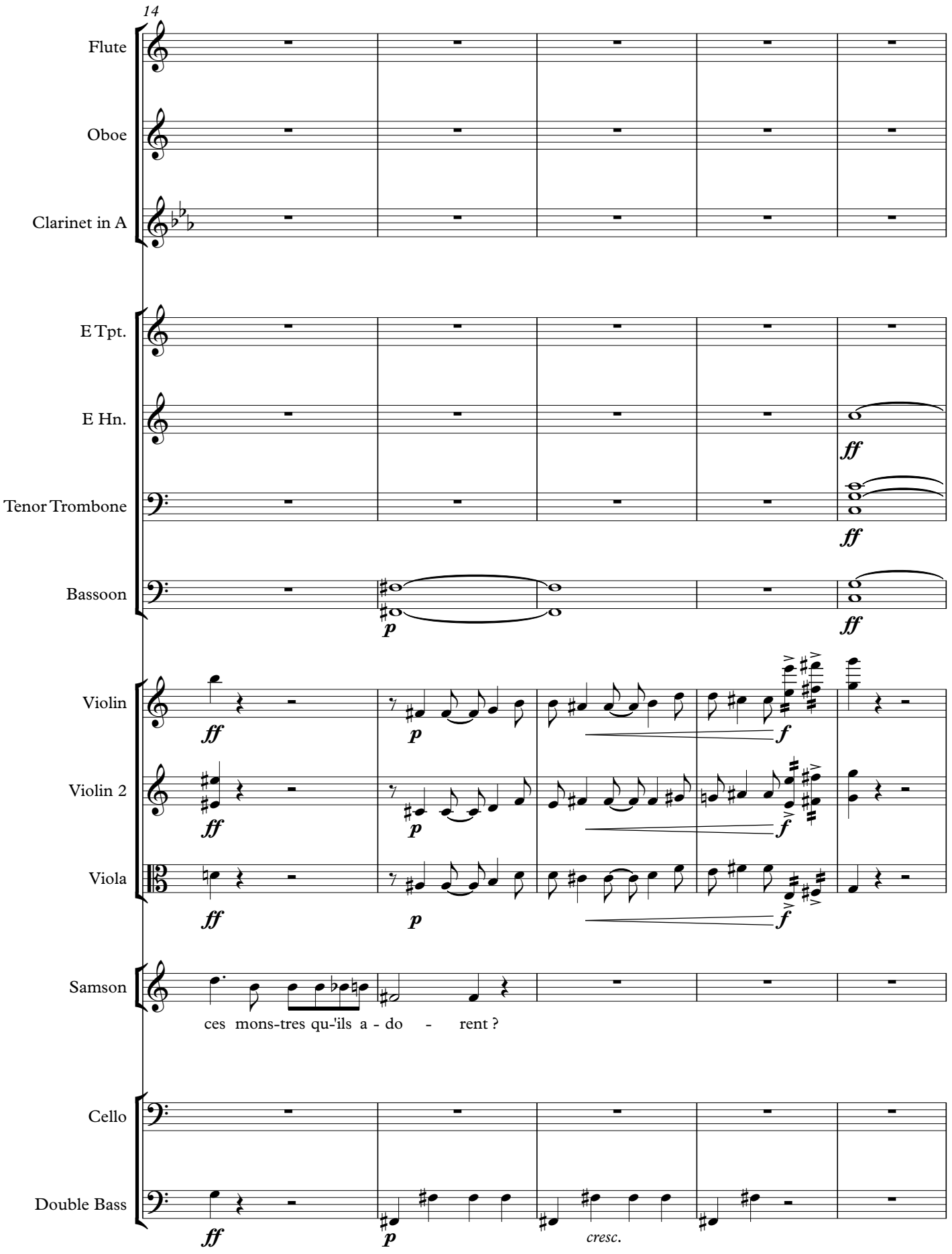
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
f
fp
reur !
Quoi !ces fiers en-fants de
l'er-reur Ont por-té par mi vous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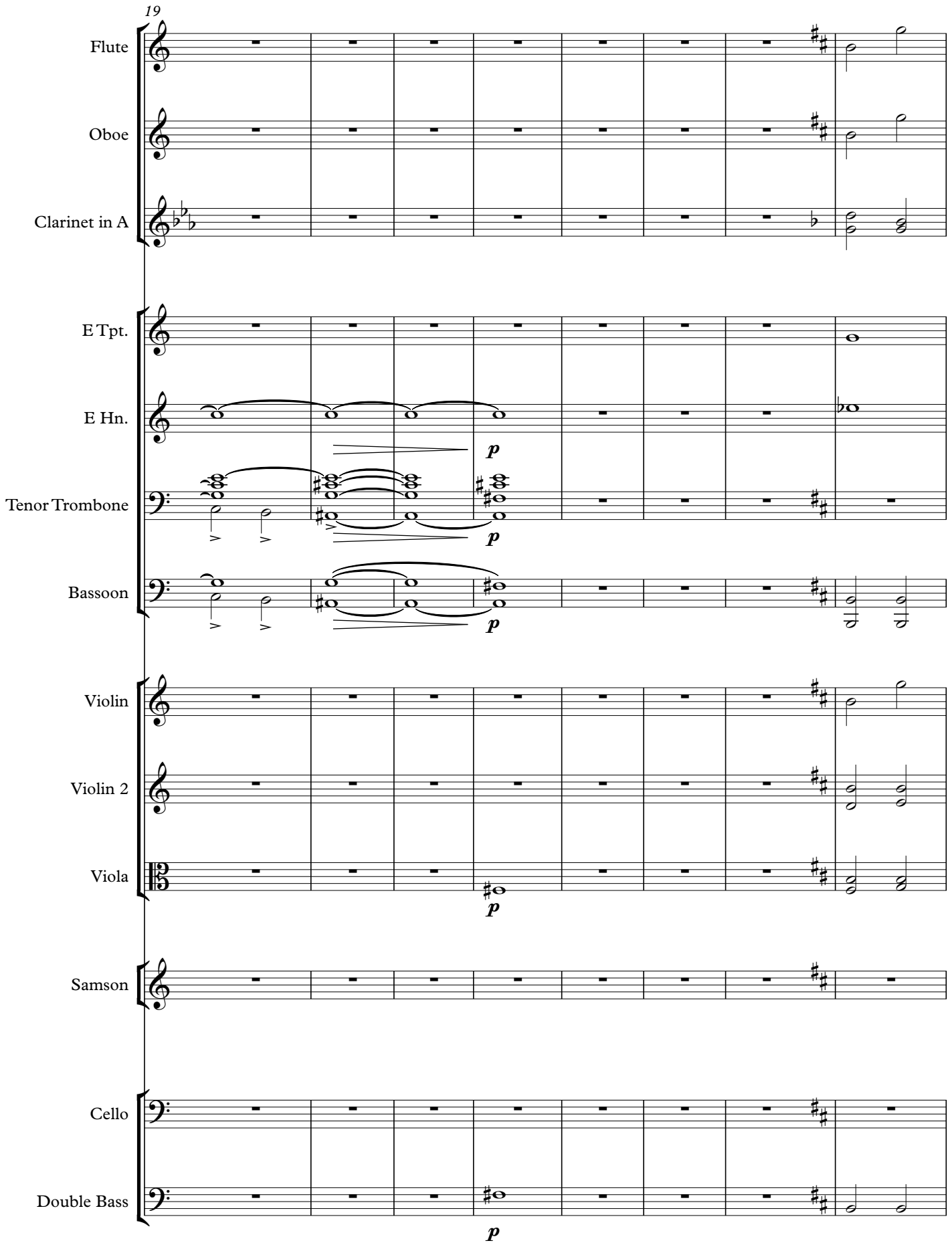
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
ces mons-tres qu-'ils a - do - rent ?
Cello
Double Bass
cresc.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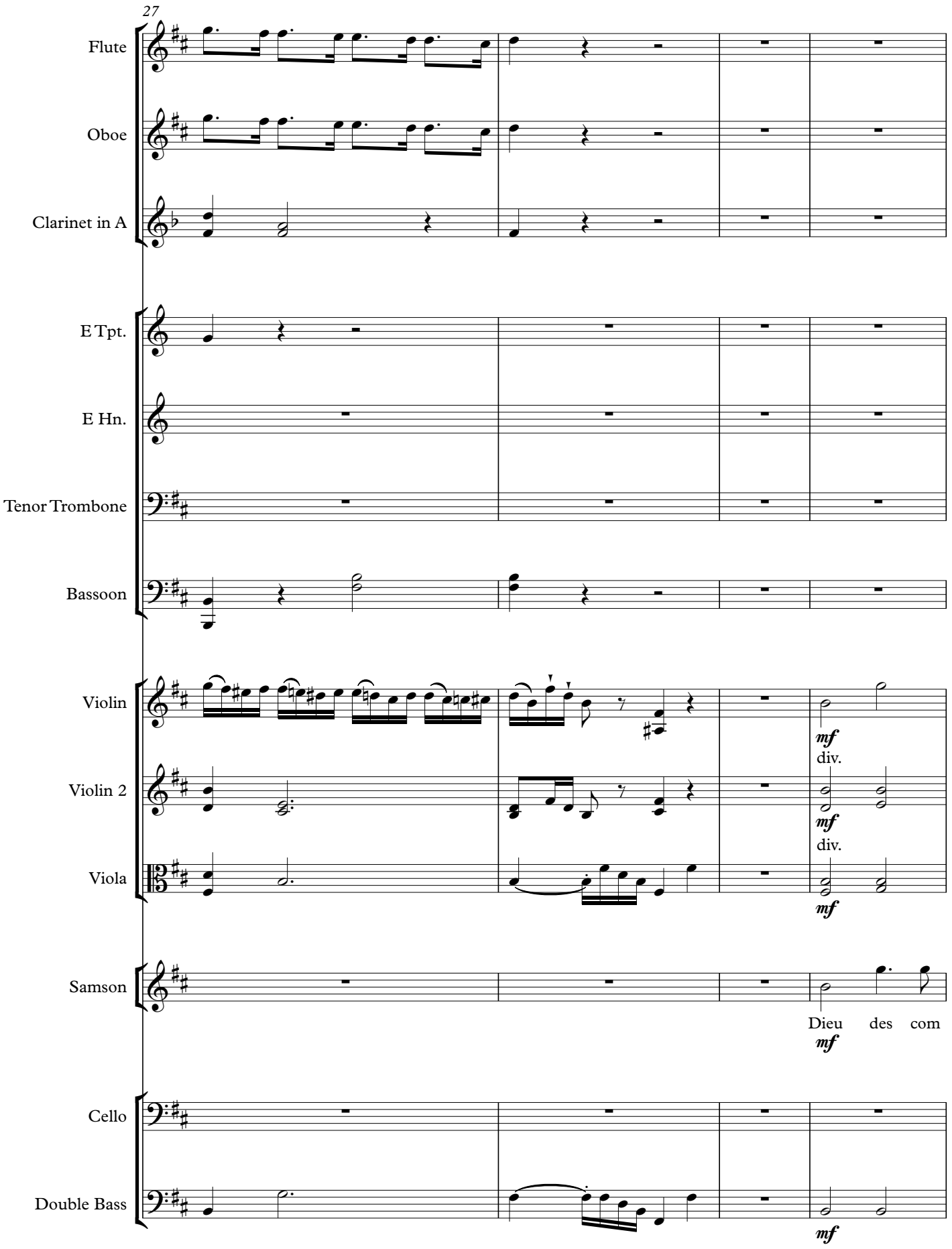
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
p
p
p
p
p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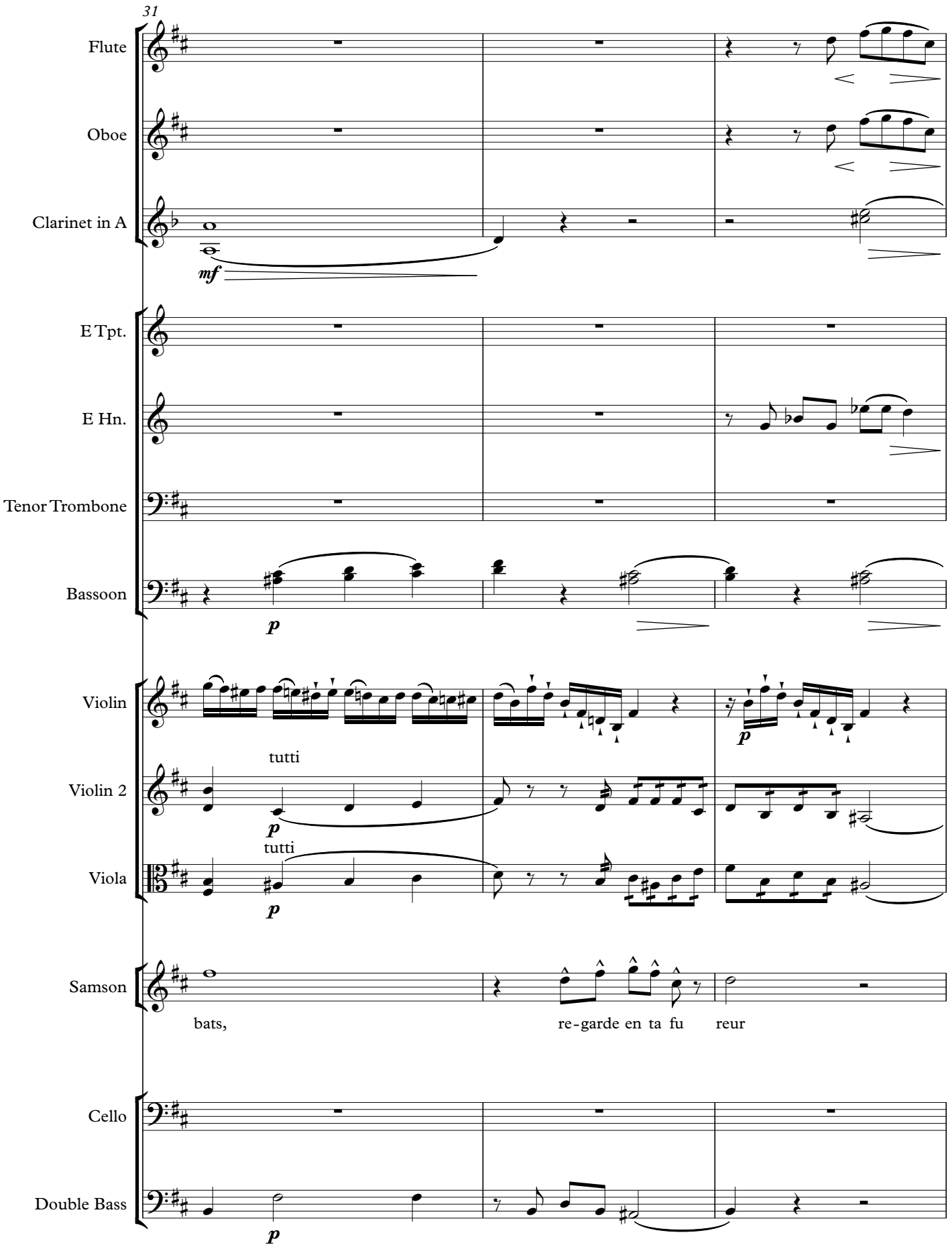
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
mf
div.
mf
div.
mf
Dieu des com
mf
mf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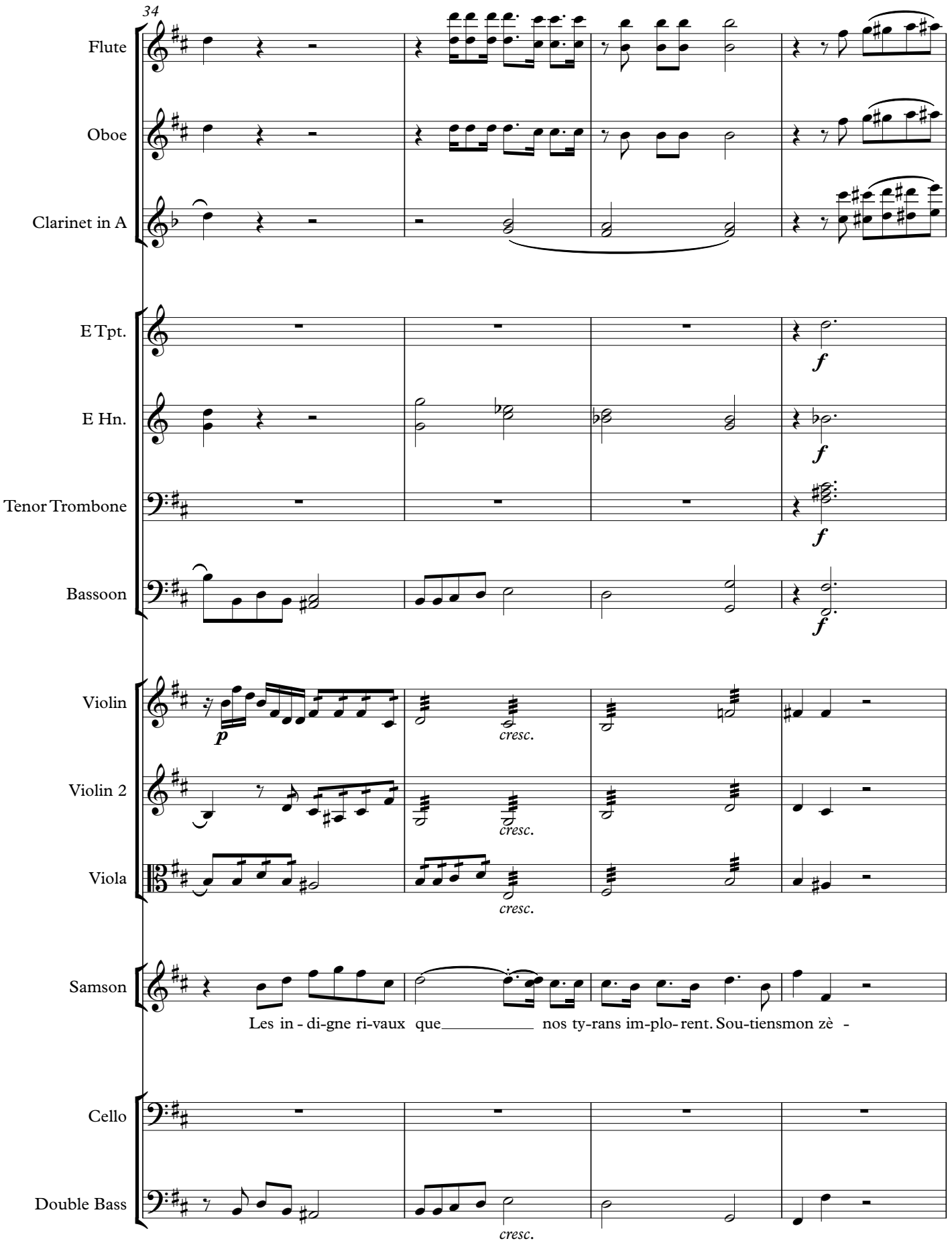
Flute
Oboe
Clarinet in A
mf
E Tpt.
E Hn.
Tenor Trombone
Bassoon
p
Violin
tutti
p
Violin 2
tutti
p
Viola
Samson
bats,
re-garde en ta fu reur
Cello
Double Bass
p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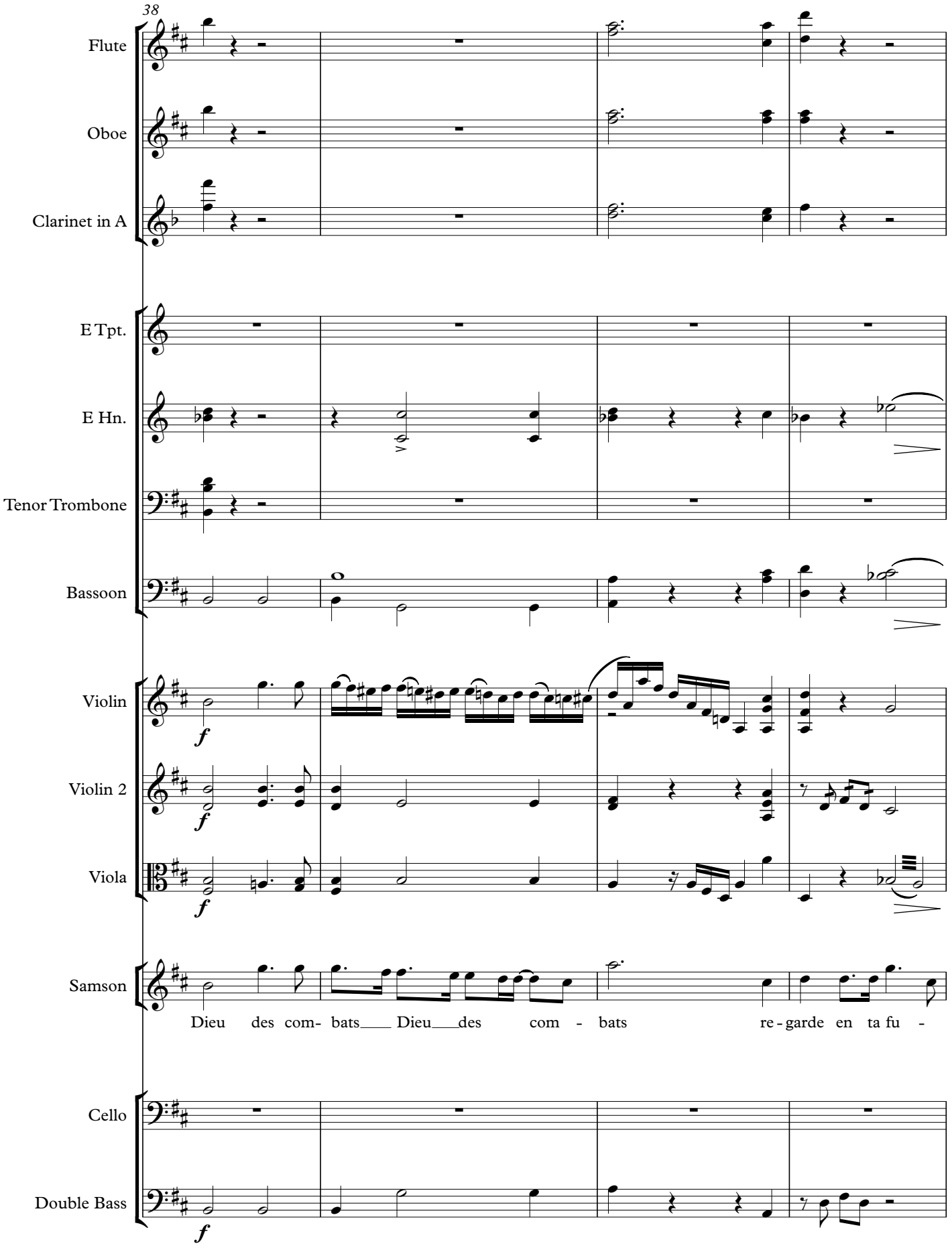
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
f
p
cresc.
Les in - di-gne ri-vaux que nos ty-rans im-plo- rent. Sou-tiensmon zè -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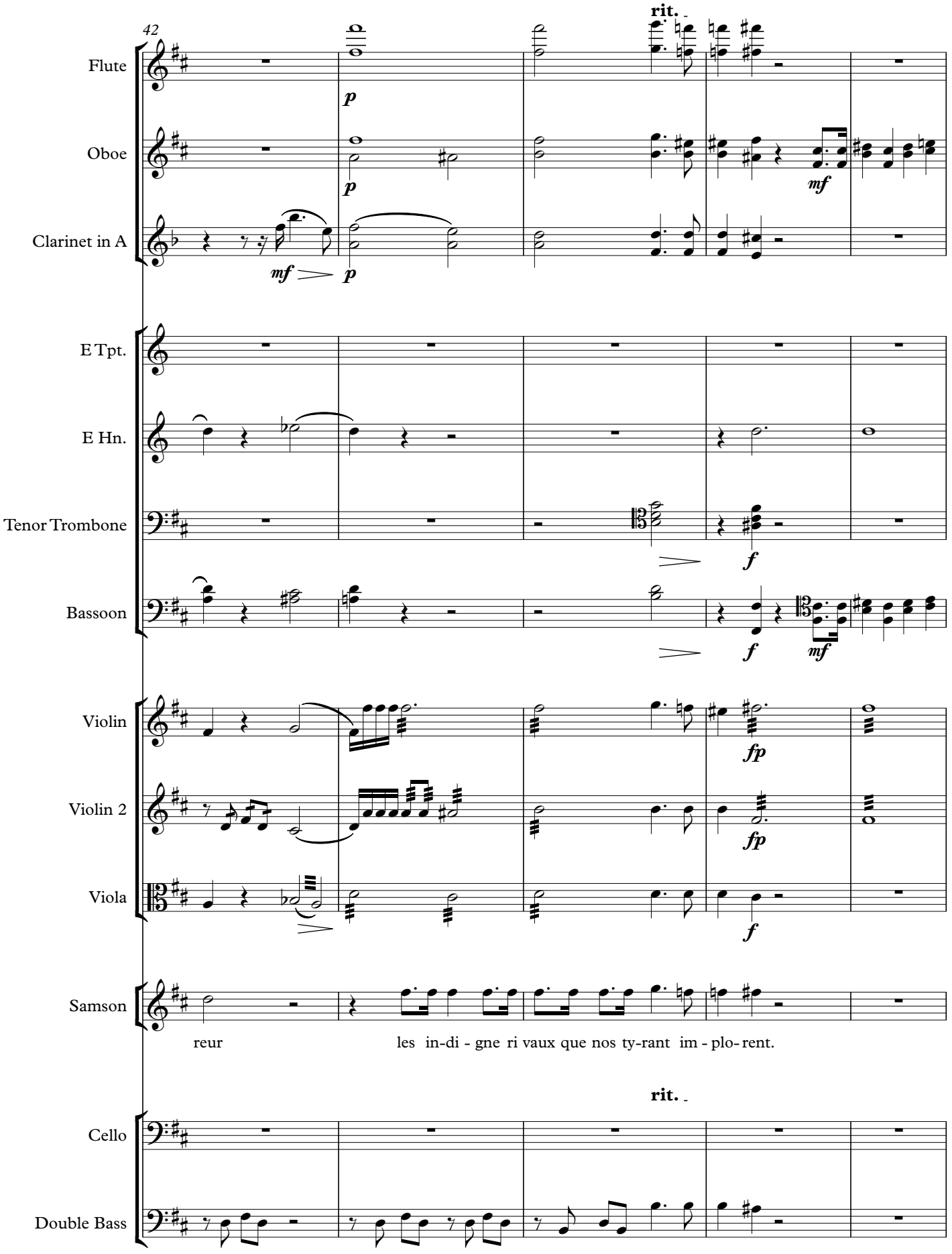
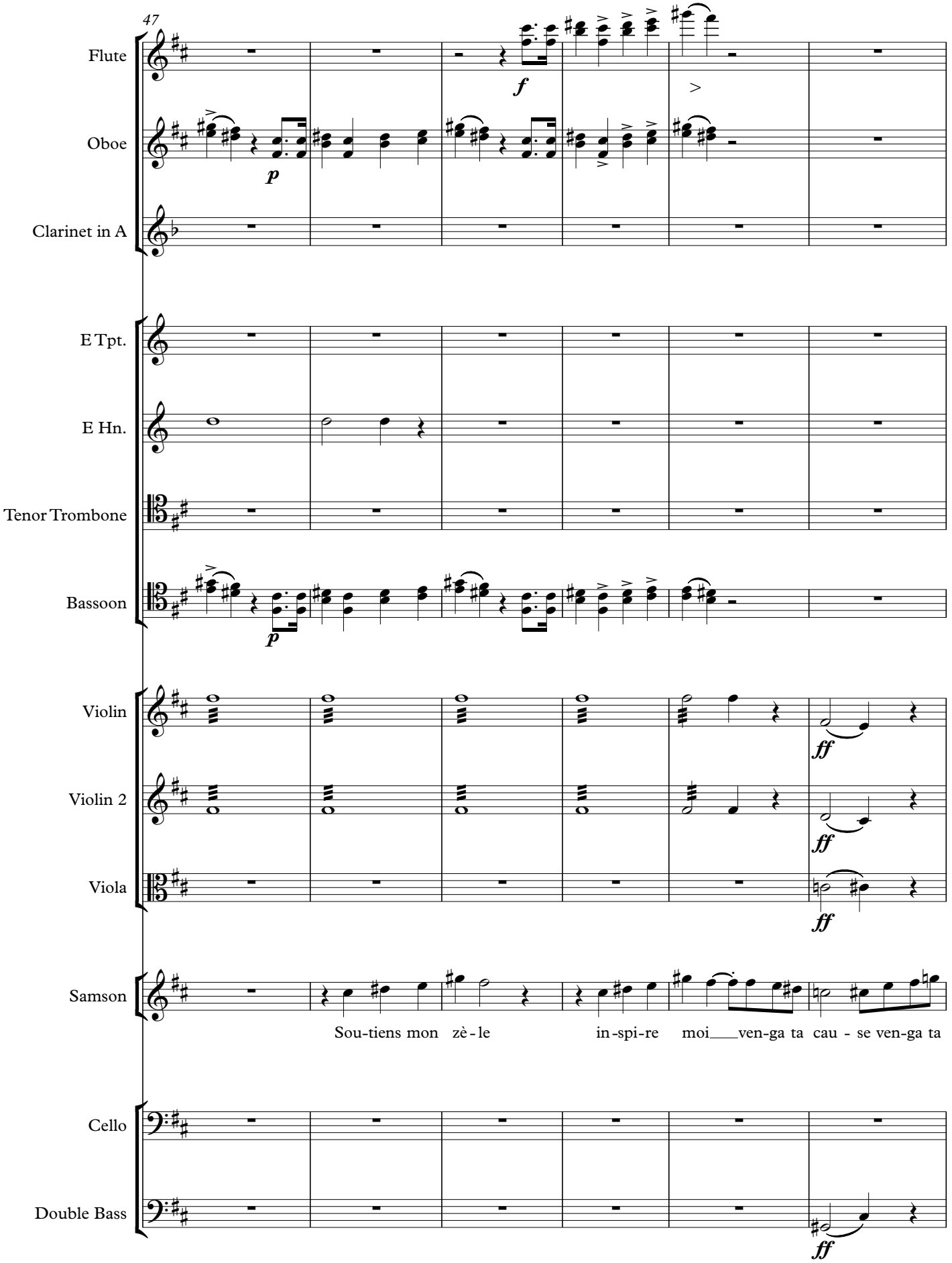
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Dieu des com- bats Dieu des com - bats re - garde en ta fu -
Cello
Double Bass


42
rit.
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
reur
les in-di - gne ri vaux que nos ty-rant im - plo- rent.
rit.
Cello
Double Bass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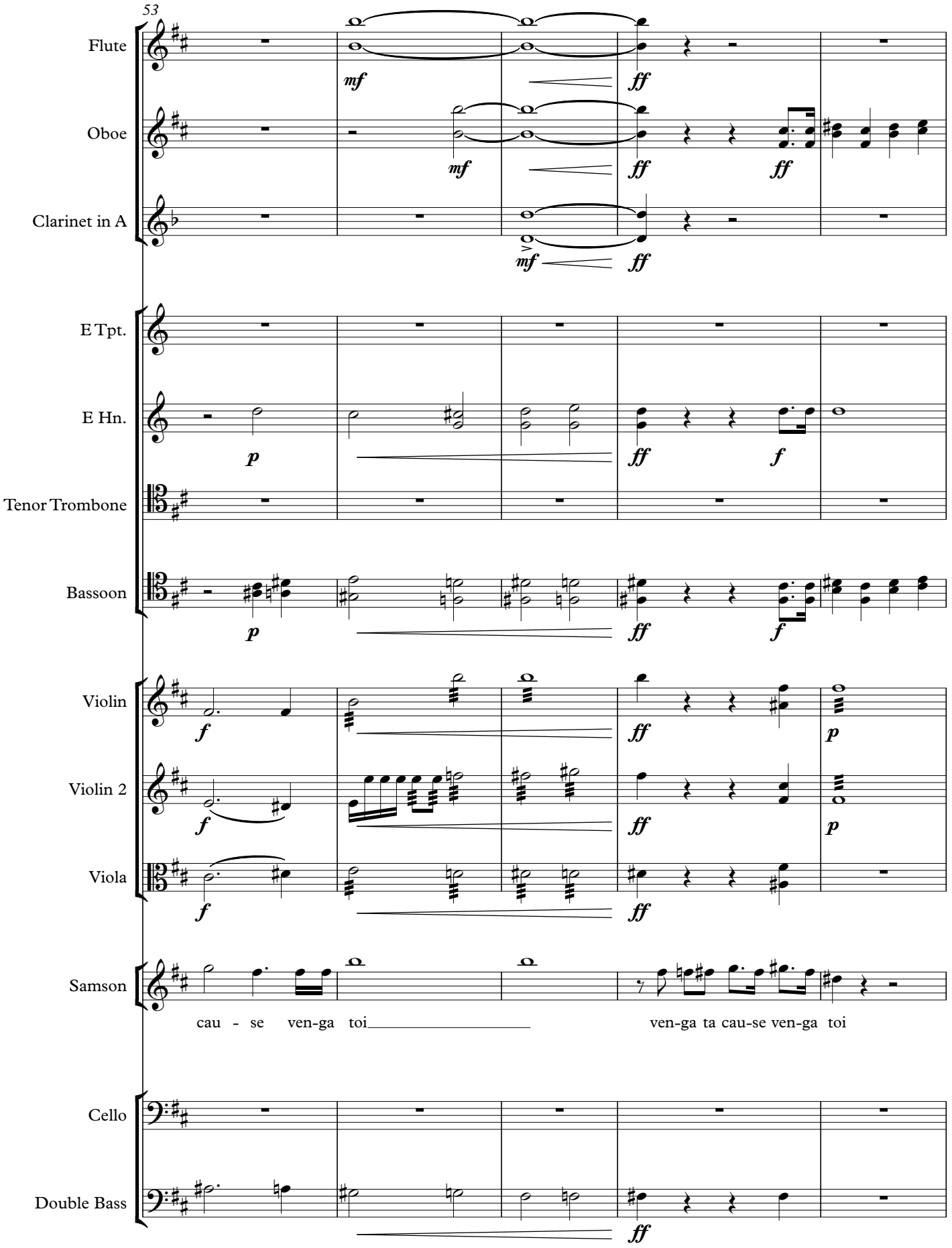
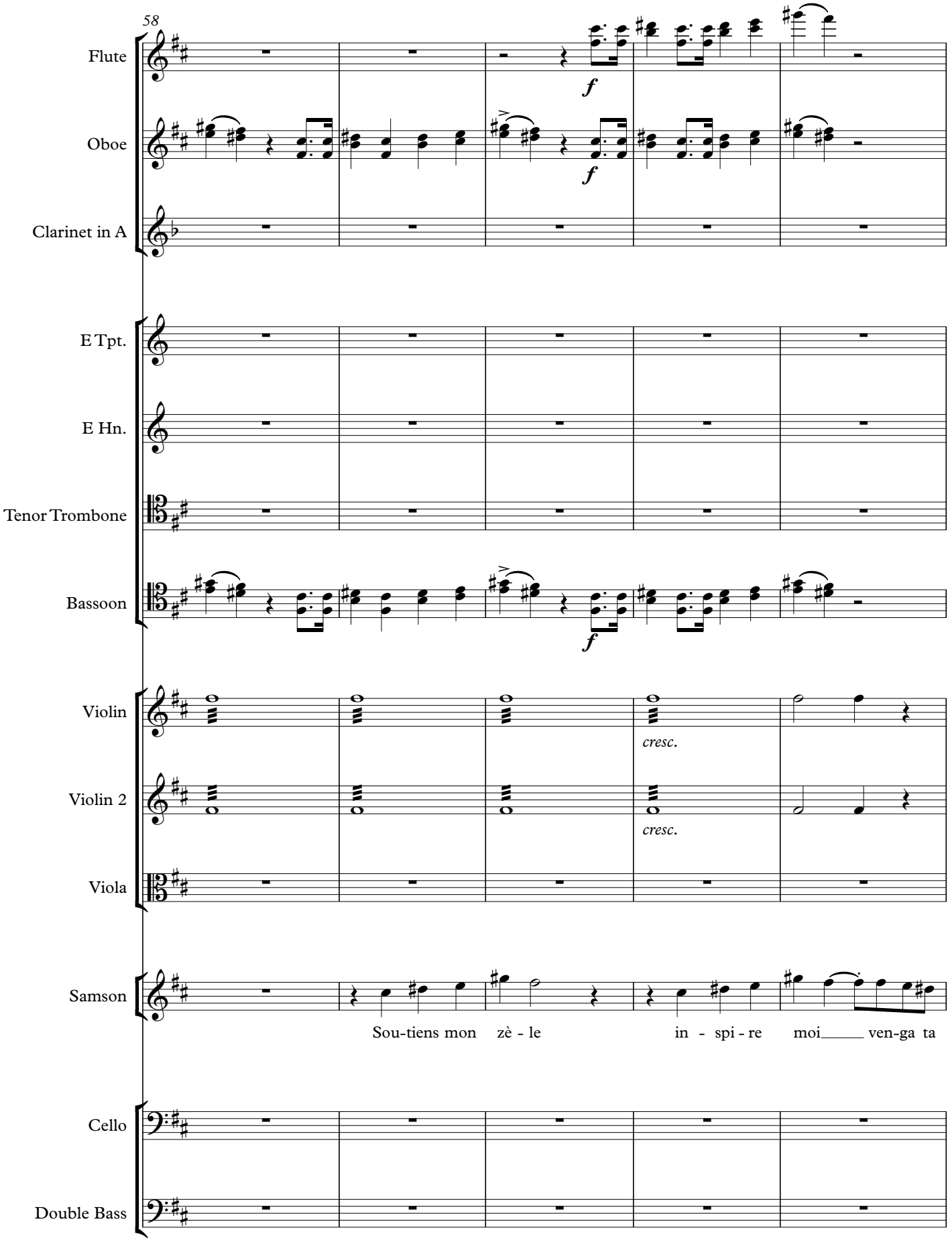
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
f
p
p
ff
ff
ff
ff
Sou-tiens mon zè-le
in-spi-re
moi___ven-ga ta cau - se ven-ga ta


53
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
mf
ff
p
f
cau - se ven-ga toi
ven-ga ta cau-se ven-ga toi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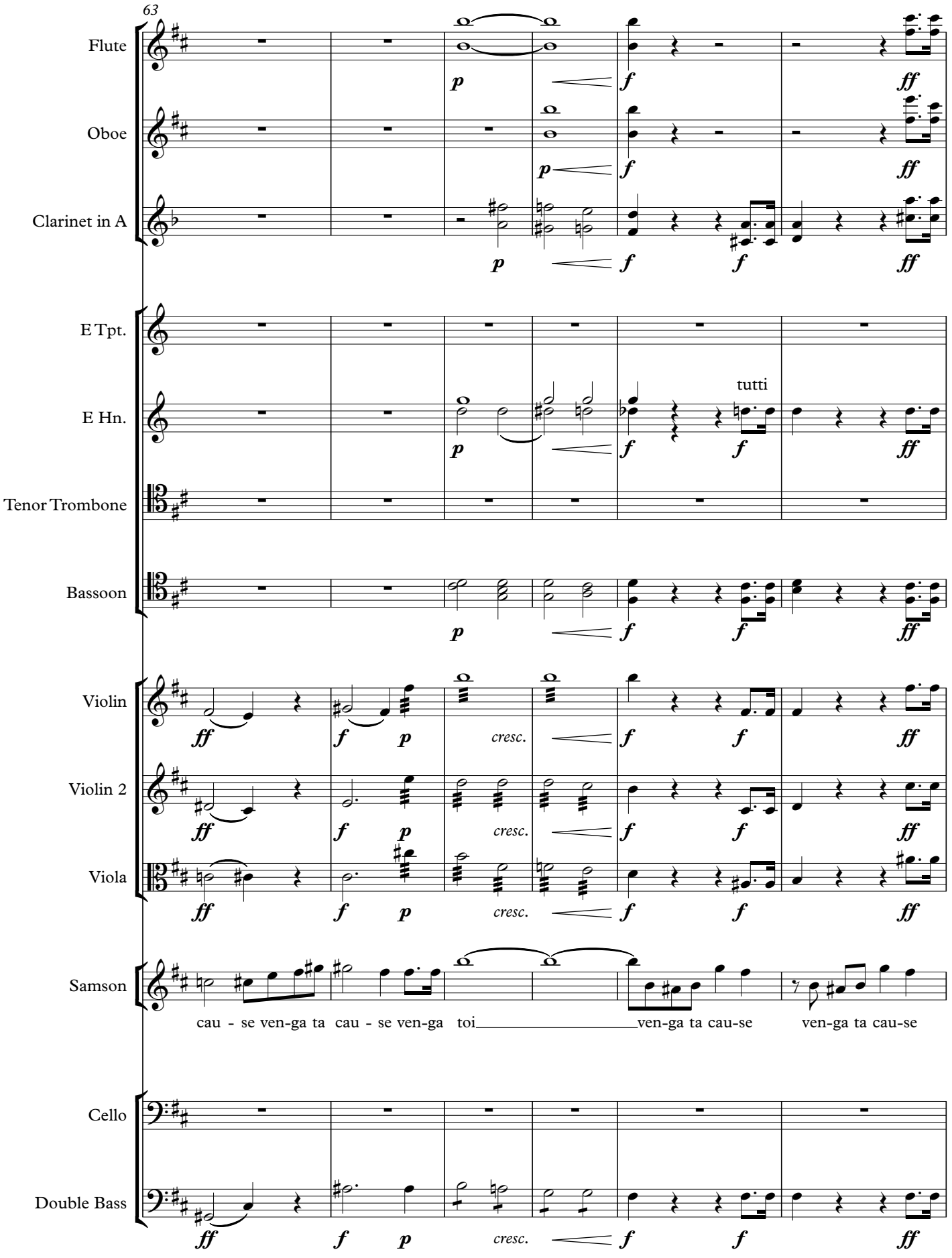
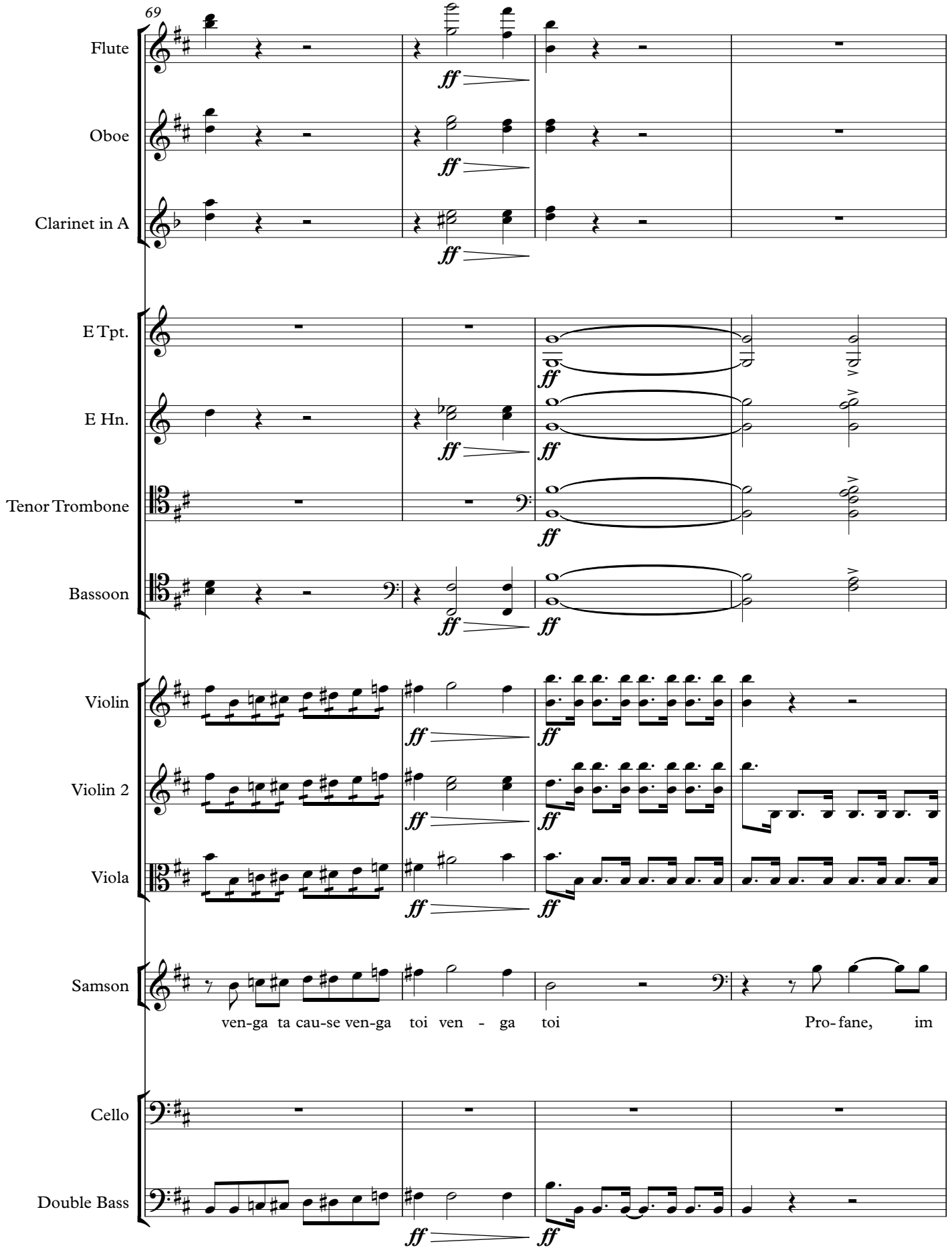
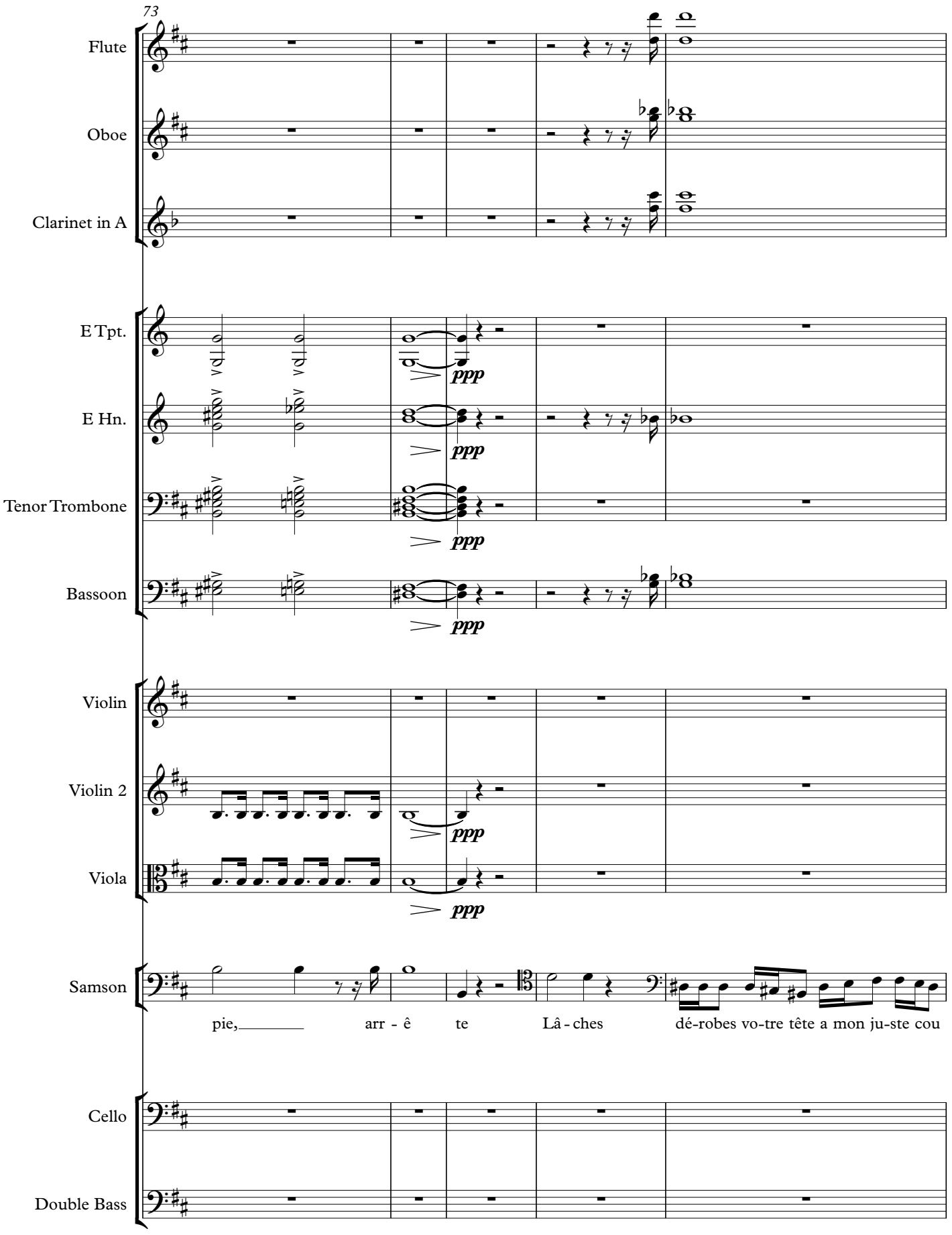
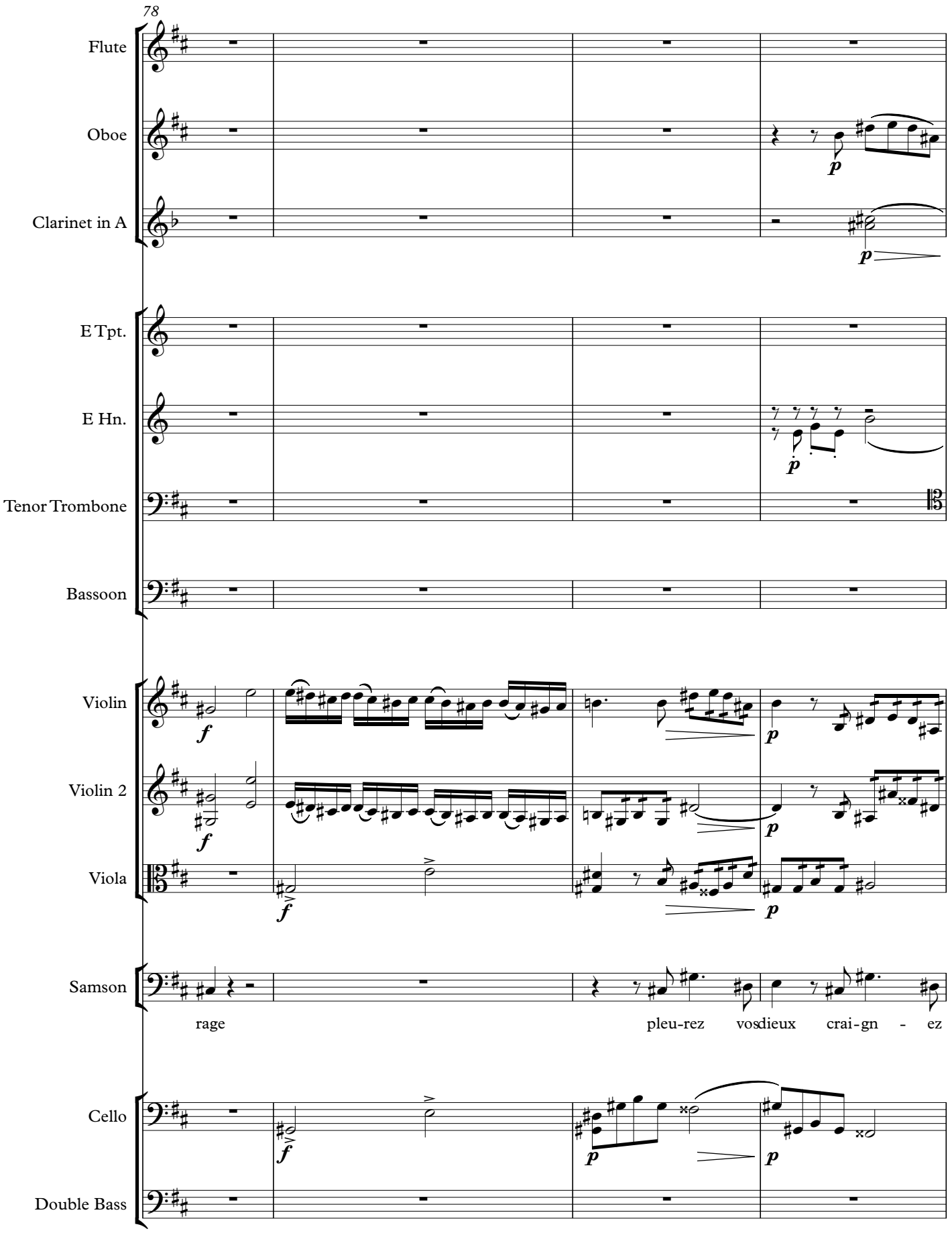
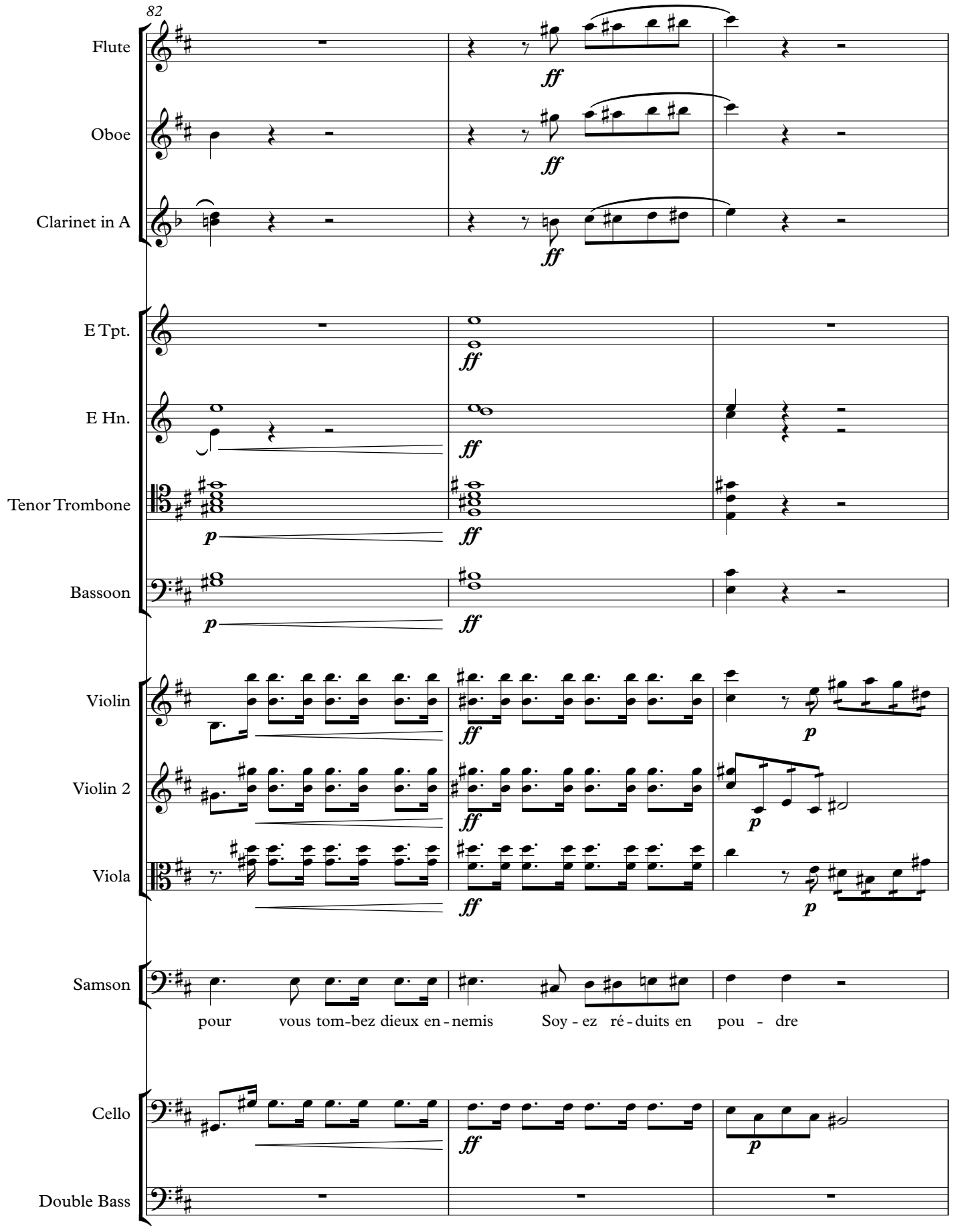
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
f
f
f
cresc.
cresc.
Sou-tiens mon zè - le in - spi - re moi ven-ga ta

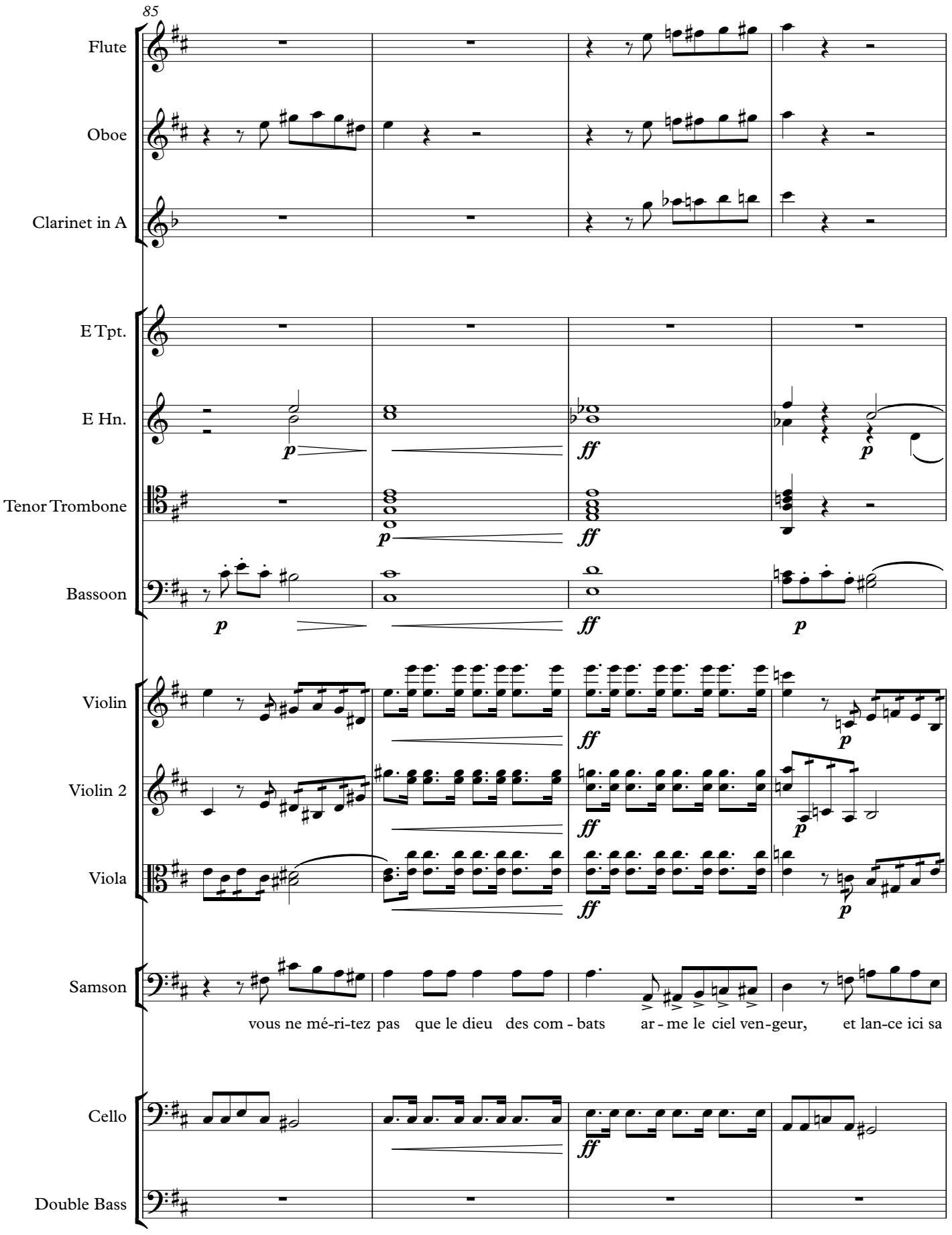

63
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
tutti
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
cresc.
Samson
cau - se ven-ga ta cau - se ven-ga toi ven-ga ta cau-se ven-ga ta cau-se
Cello
Double Bass

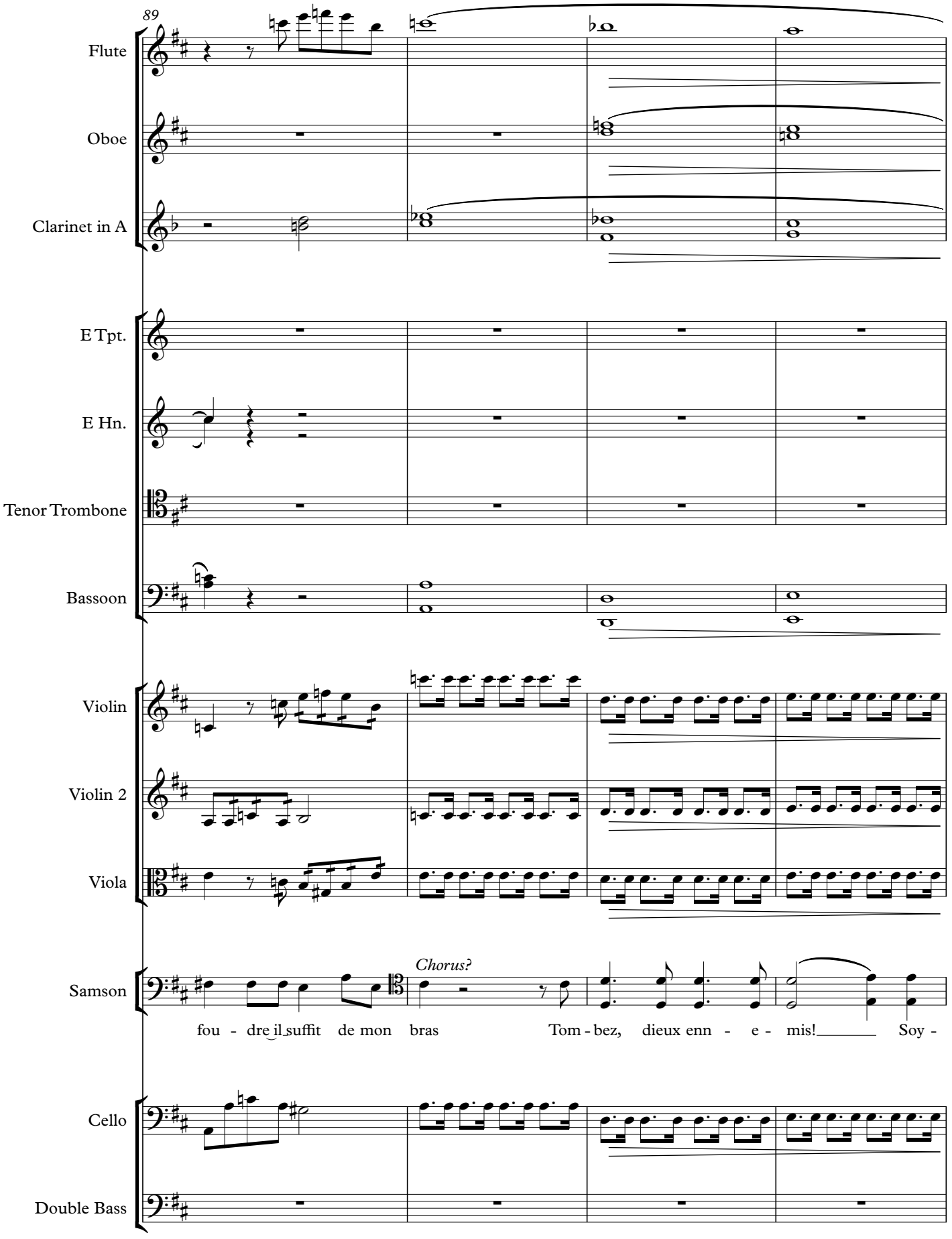

69
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
ff
ven-ga ta cau-se ven-ga toi ven - ga toi
Pro- fane, im

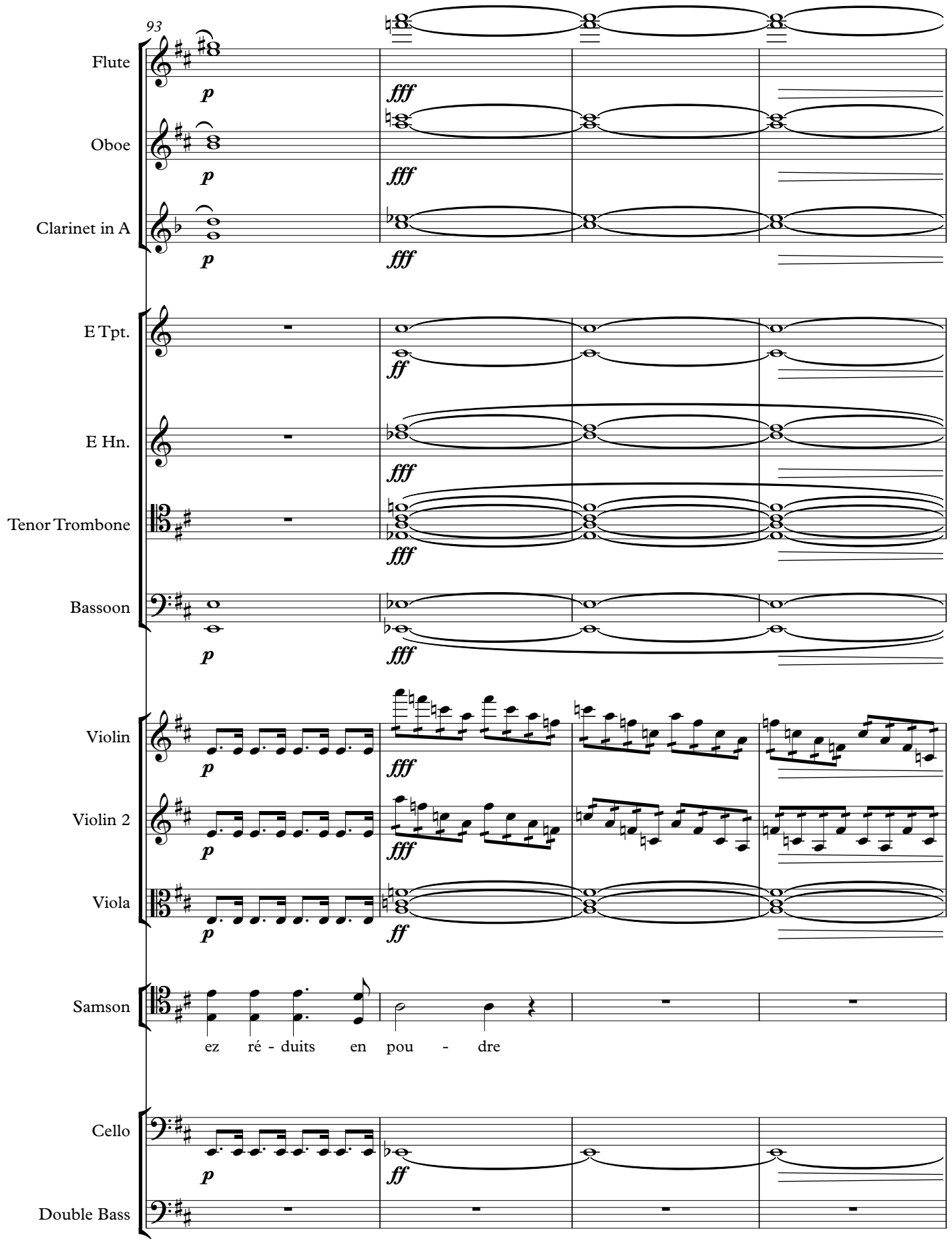

73
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
ppp
pie, arr - ê te Lâ - ches dé-robes vo-tre tête a mon ju-ste cou

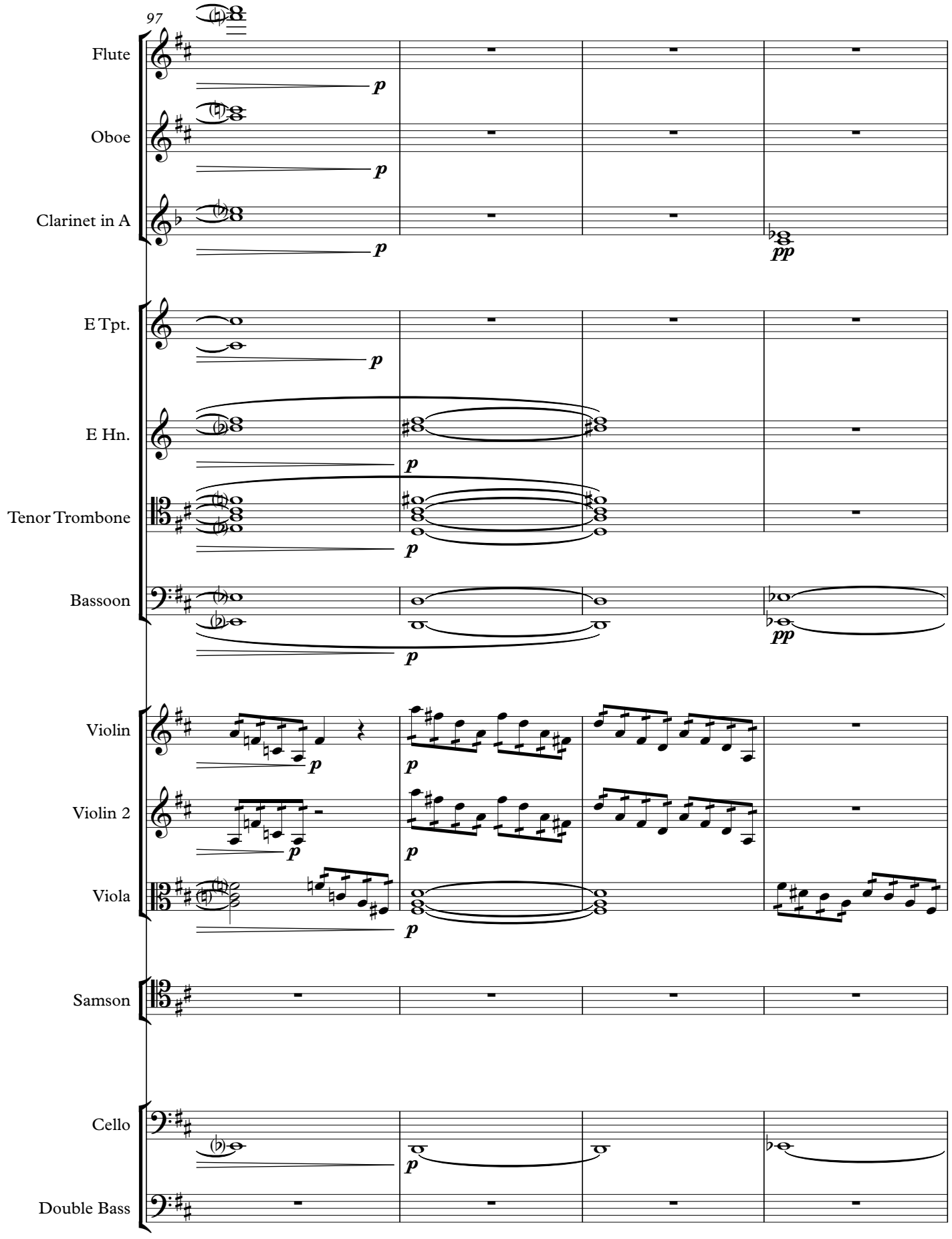

78
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
rage
pleu-rez vosdieux crai-gn - ez
Cello
Double Bass

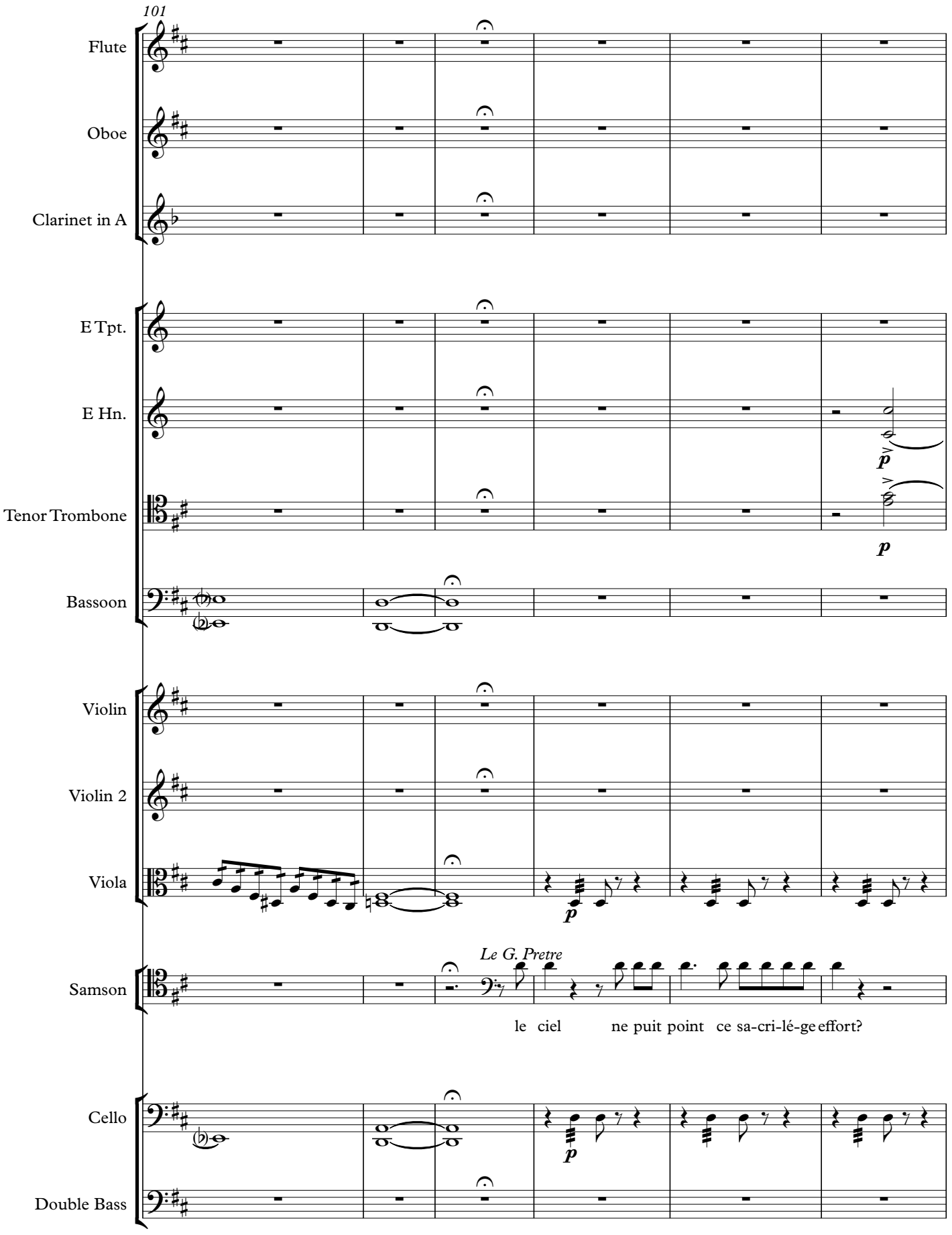

82
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
ff
p
pour vous tom-bez dieux en - nemis Soy - ez ré - duits en pou - dre

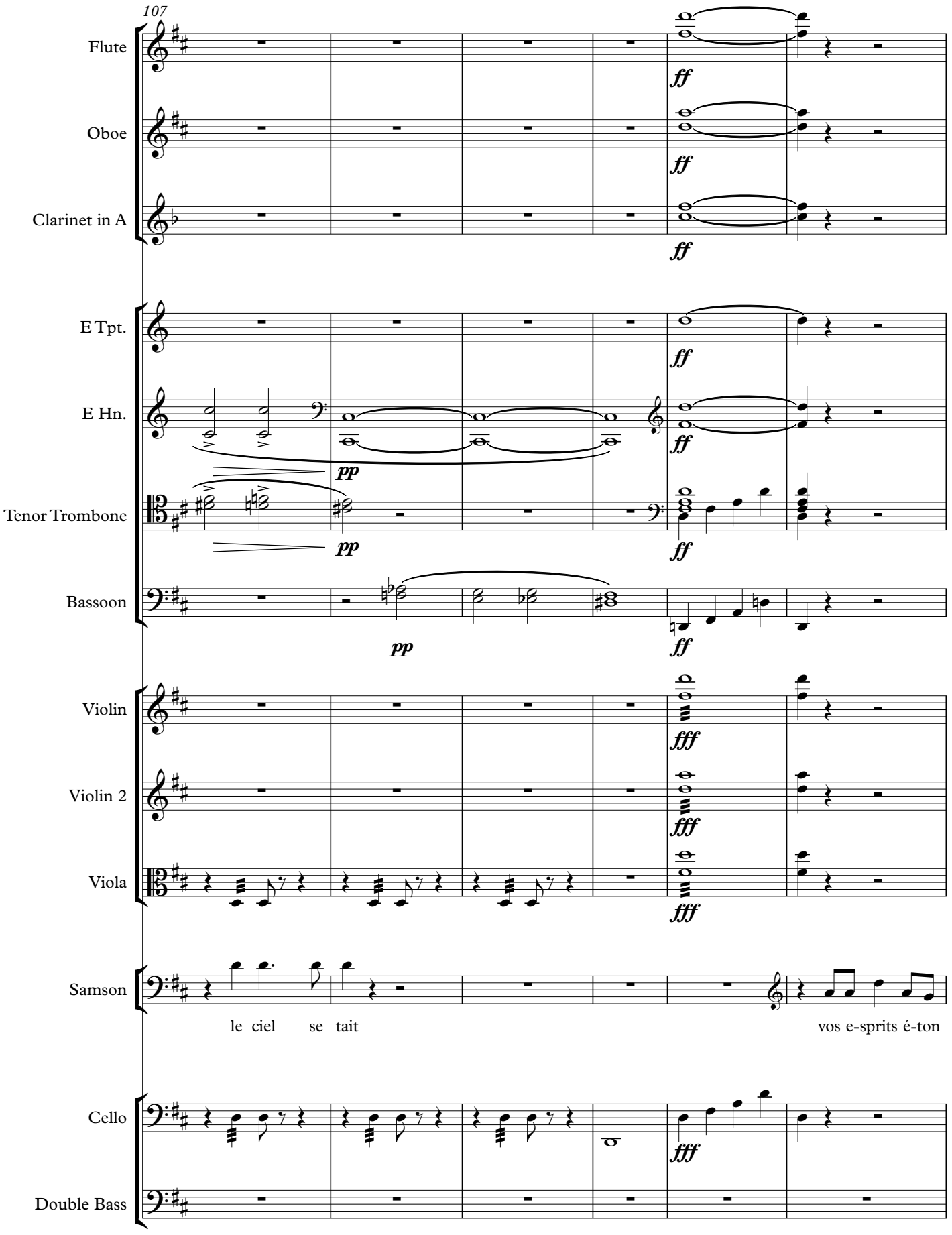

85
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
p
ff
p
vous ne mé-ri-tez pas que le dieu des com - bats ar - me le ciel ven-geur, et lan-ce ici sa

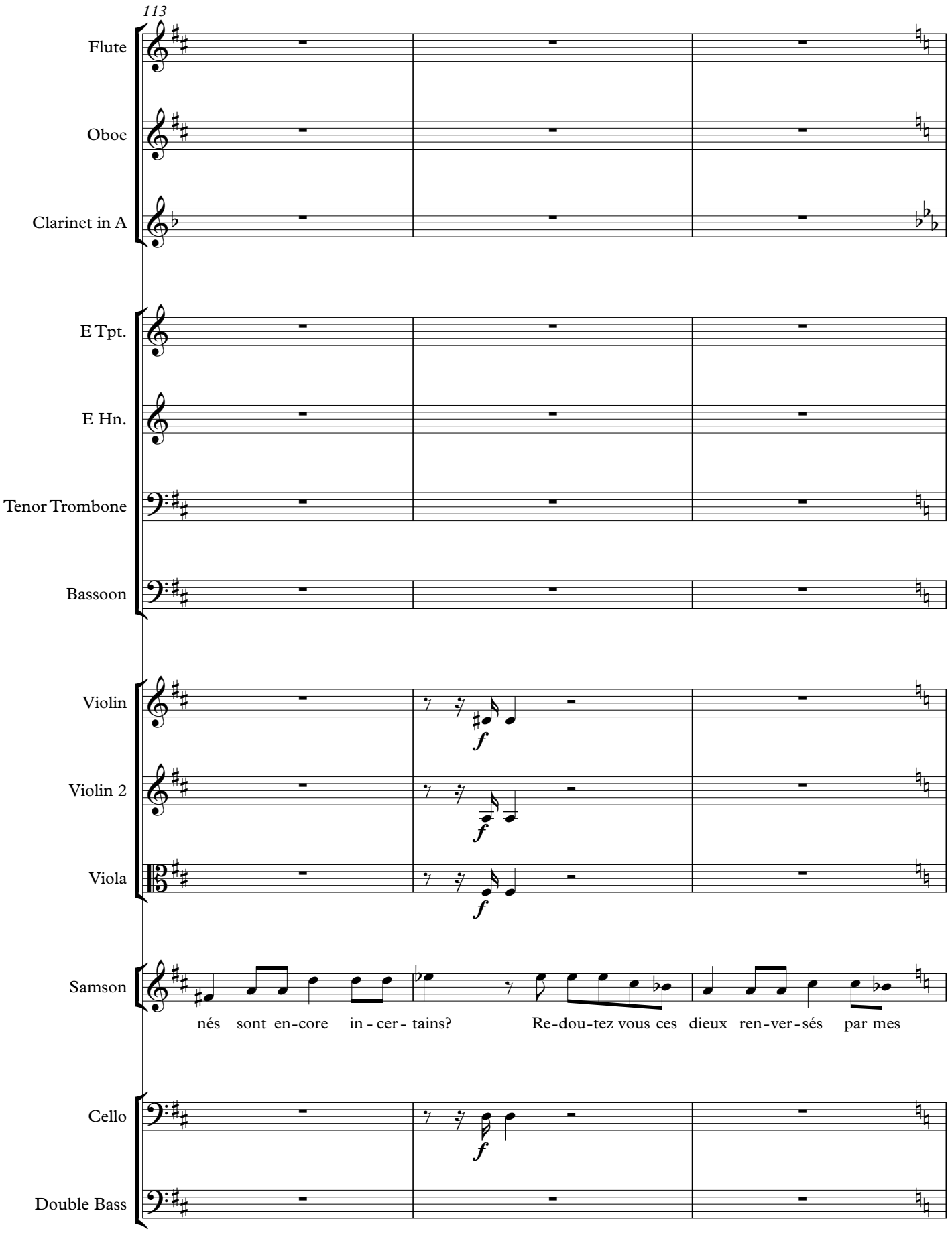

89
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Chorus?
Samson
fou - dre il suffit de mon bras
Tom - bez, dieux enn - e - mis!
Soy -
Cello
Double Bass

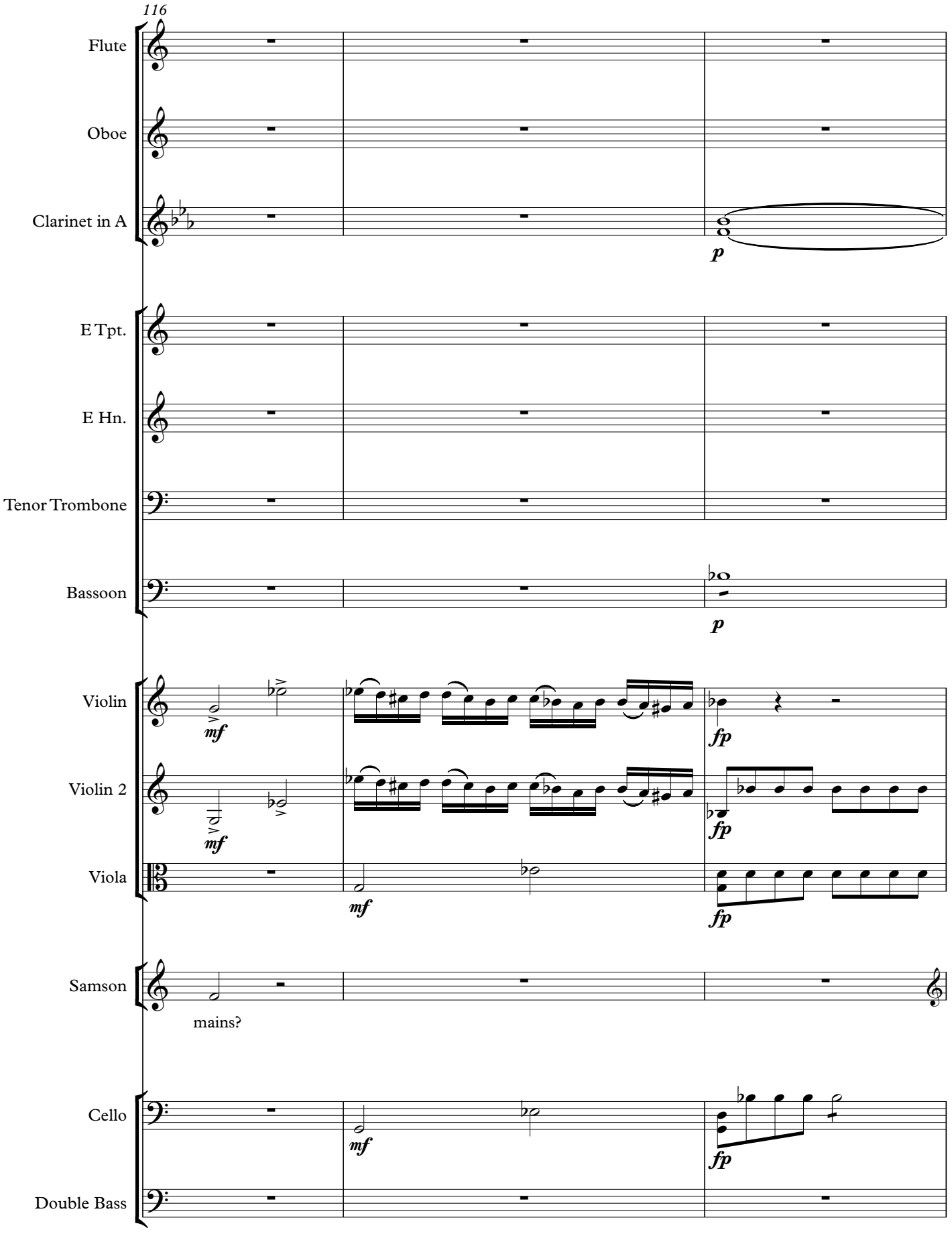

93
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
ez ré - duits en pou - dre
Cello
Double Bass
p
fff
ff

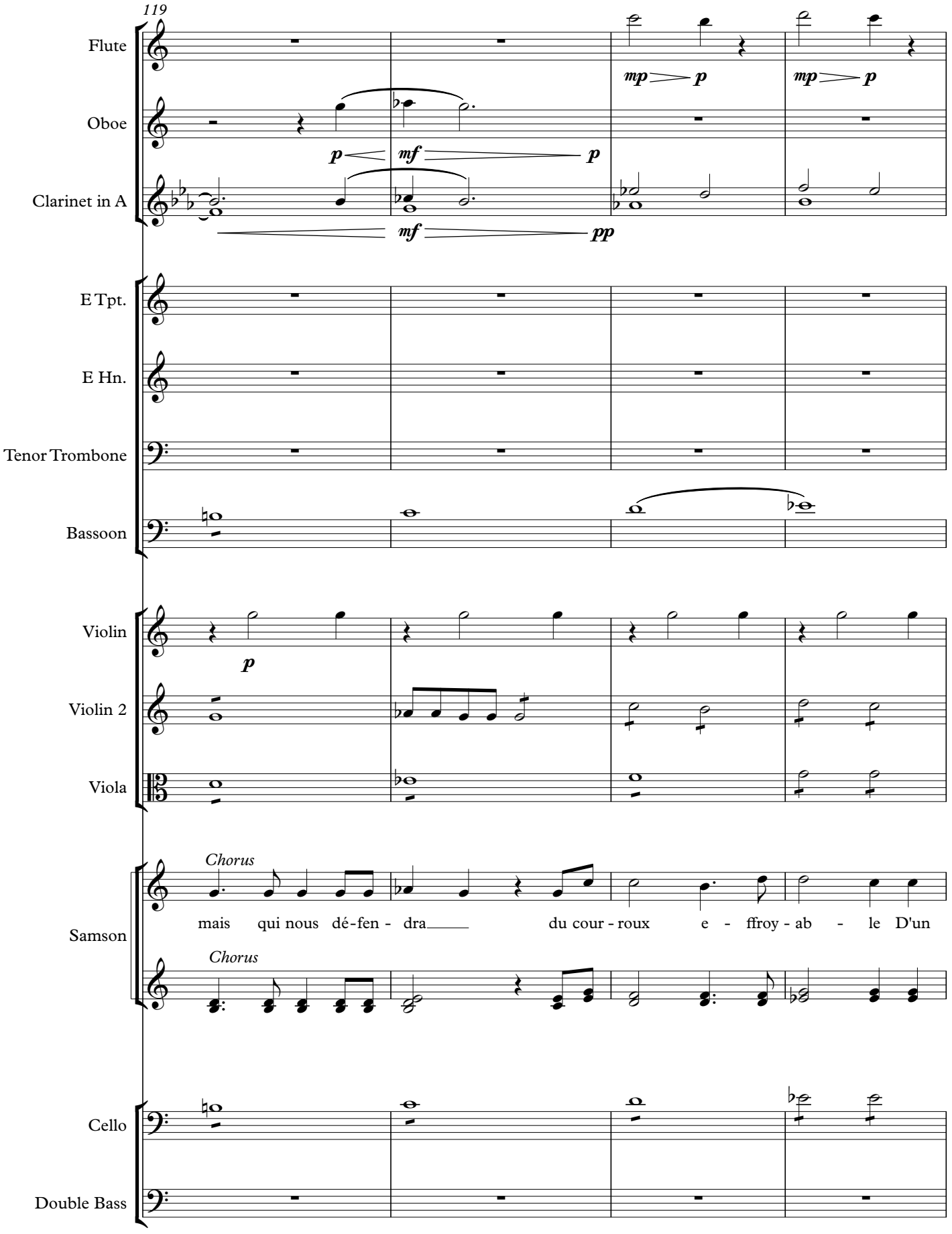

97
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
p
pp

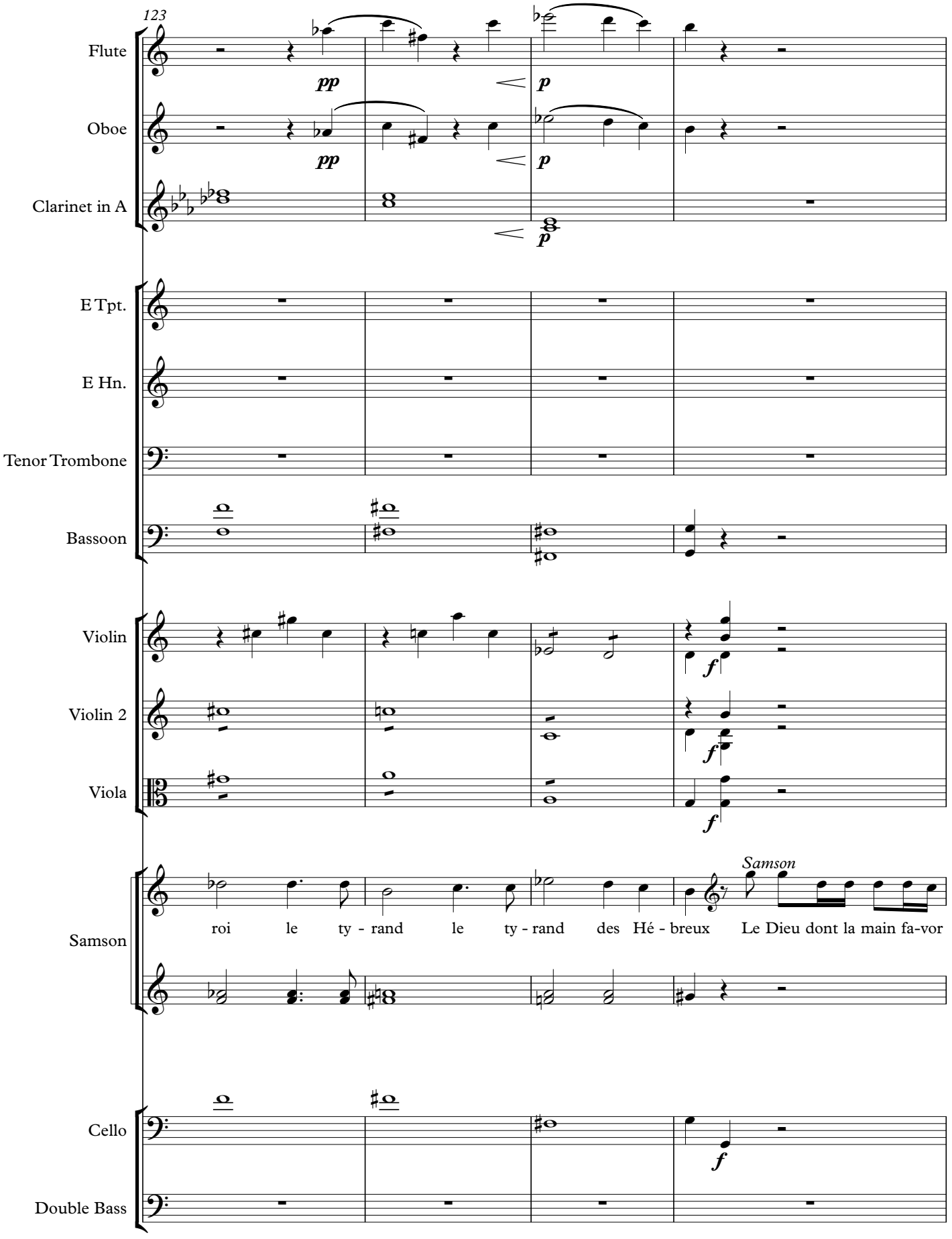

101
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
p
p
p
Le G. Pretre
le ciel ne puit point ce sa-cri-lé-ge effort?

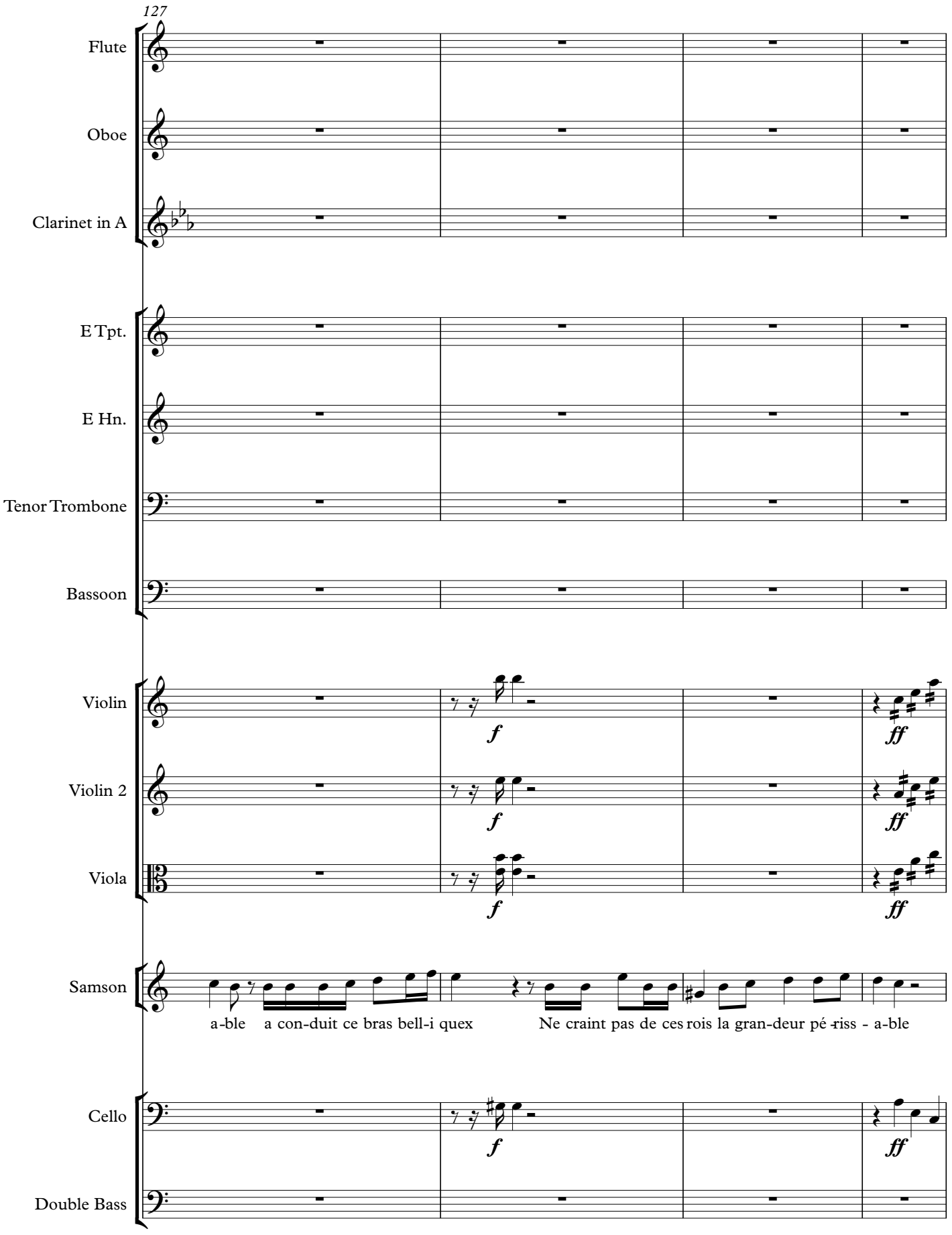

107
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
ff
pp
fff
le ciel se tait
vos e-sprits é-ton

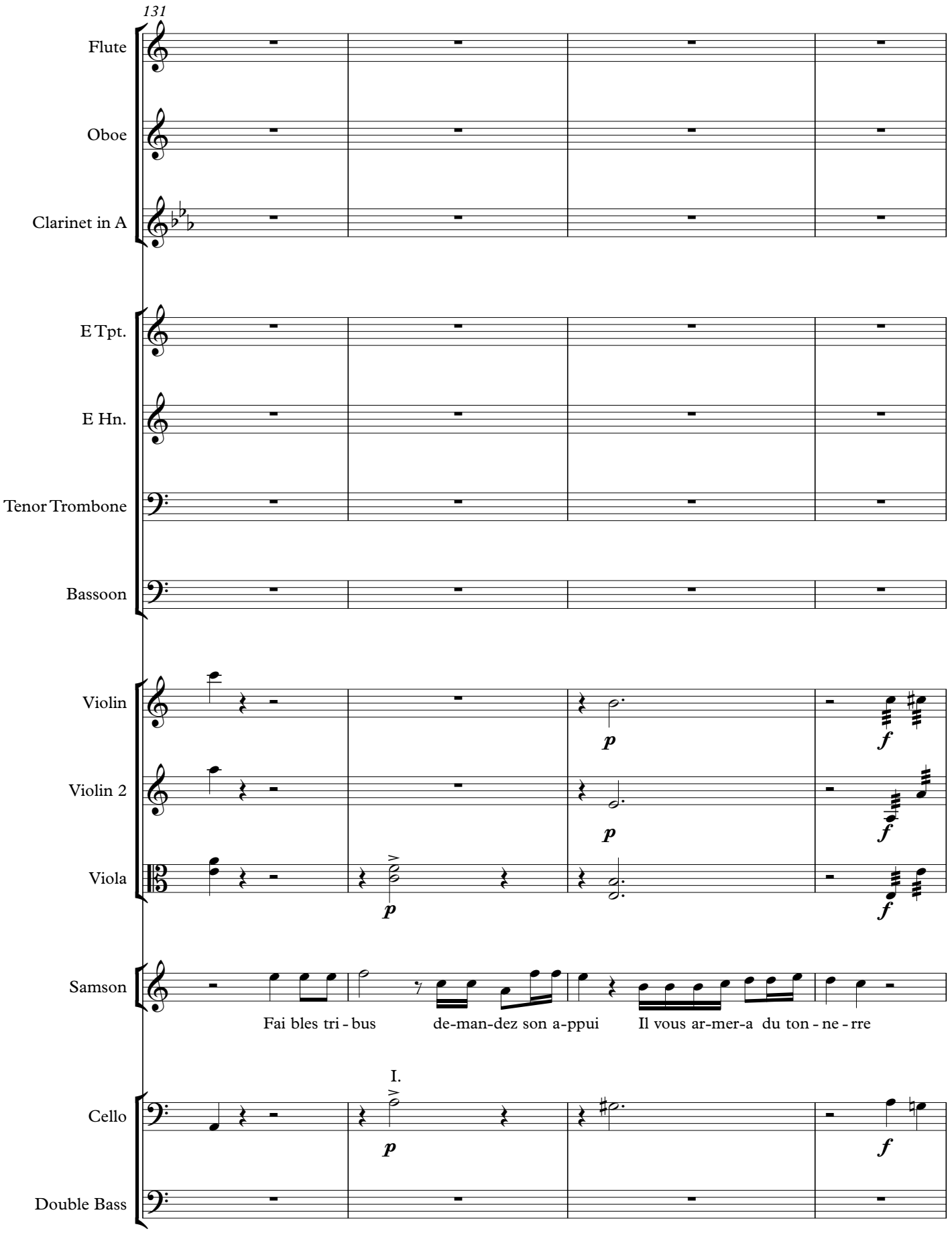

113
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
f
nés sont en-core in-cer-tains? Re-dou-tez vous ces dieux ren-ver-sés par mes

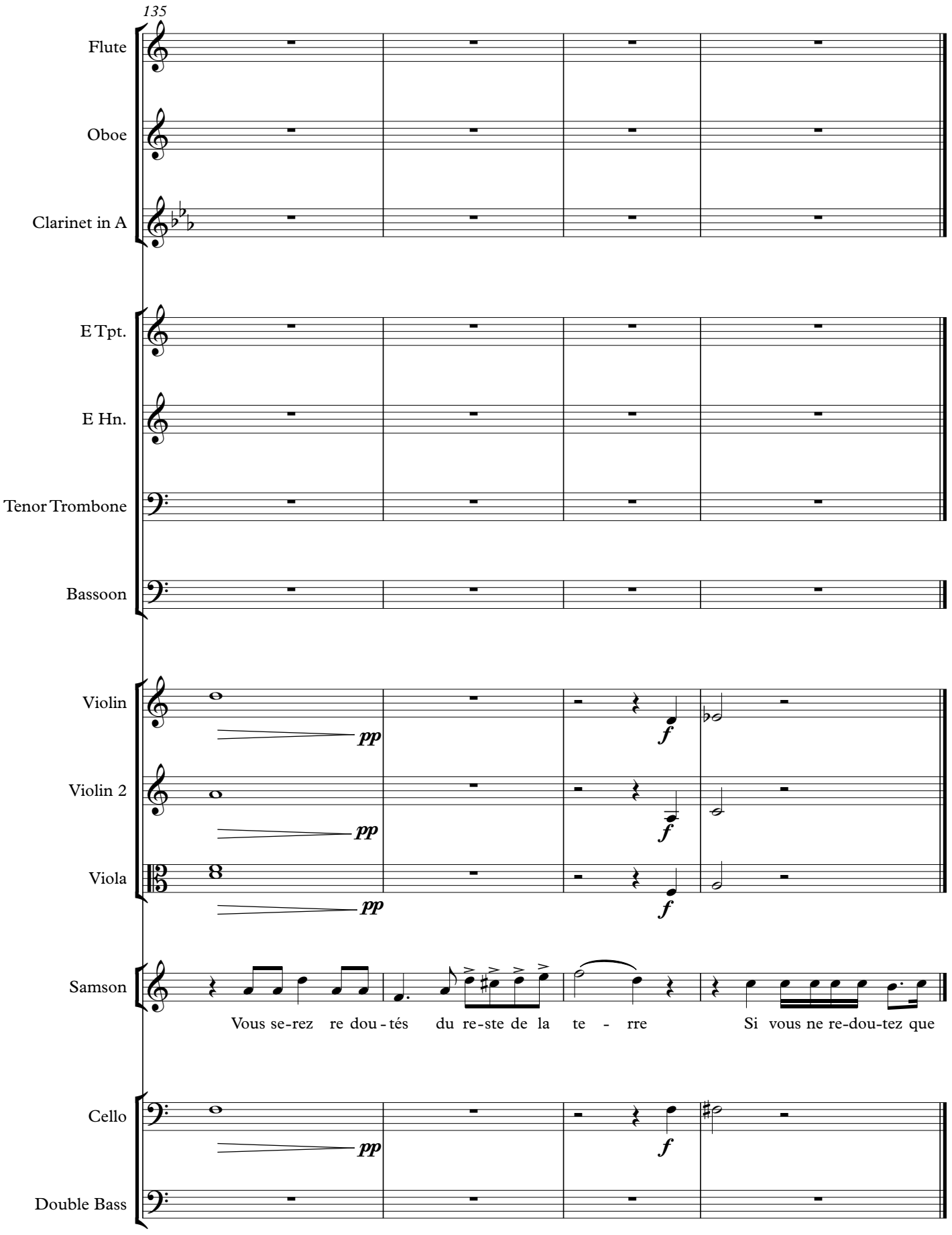

116
Flute
Oboe
Clarinet in A
p
E Tpt.
E Hn.
Tenor Trombone
Bassoon
p
Violin
mf
fp
Violin 2
mf
fp
Viola
mf
fp
Samson
mains?
Cello
mf
fp
Double Bass


119
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
mp p
mp p
p mf p
mf pp
p
Chorus
mais qui nous dé-fen - dra du cour - roux e - ffroy - ab - le D'un
Chorus

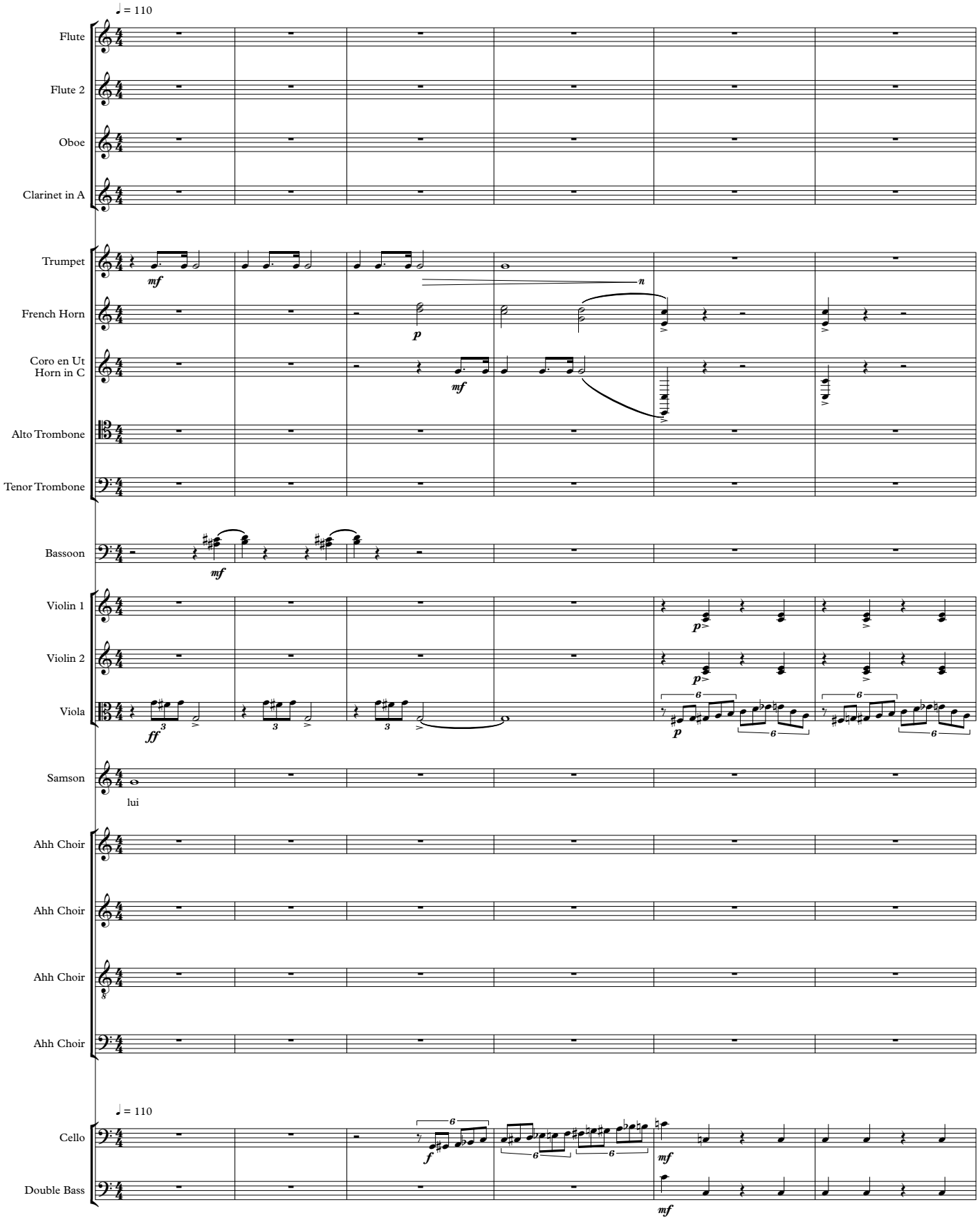

123
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
pp
p
f
Samson
roi le ty - rand le ty - rand des Hé - breux Le Dieu dont la main fa-vor

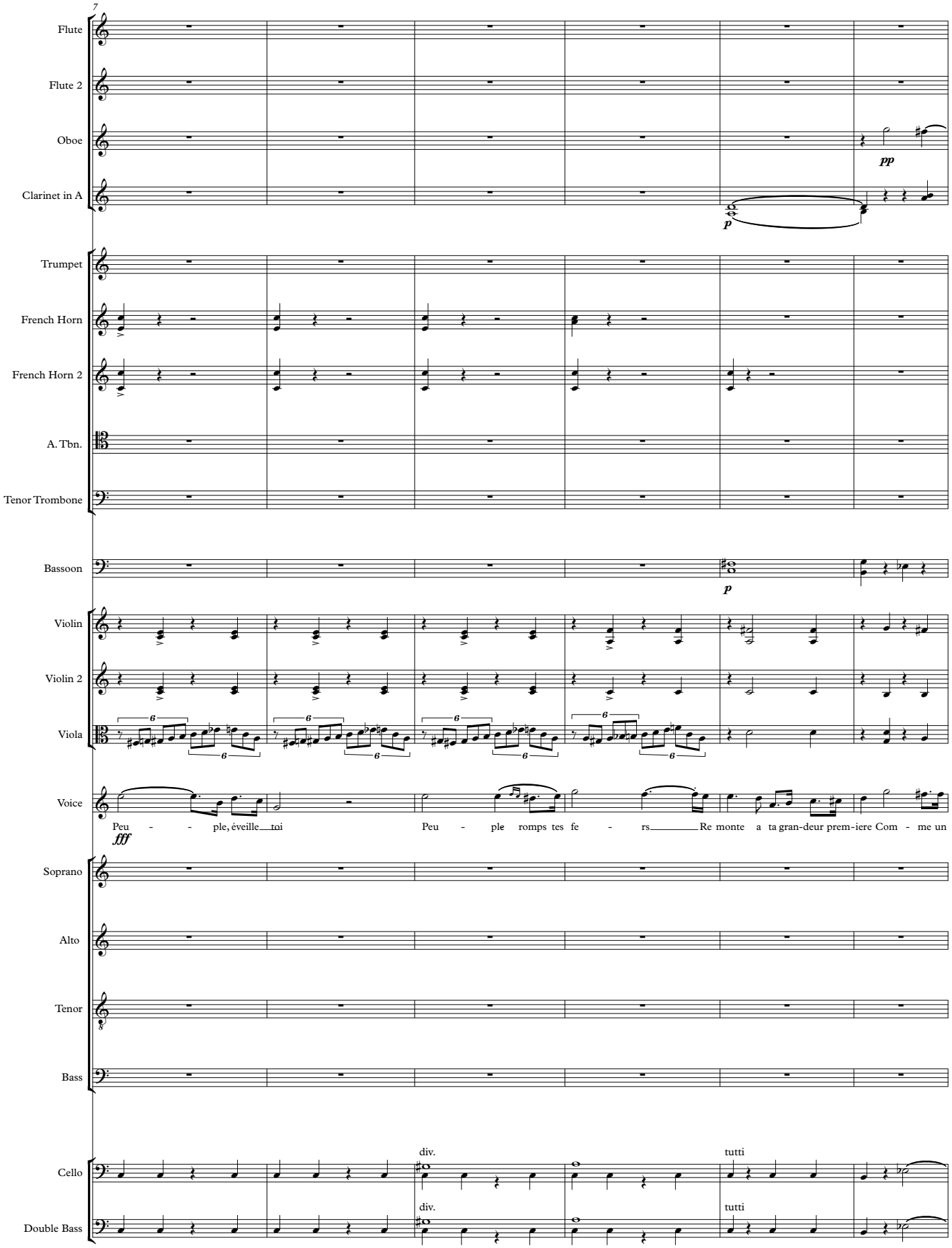

127
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
f
ff
a-ble a con-duit ce bras bell-i quex
Ne craint pas de ces rois la gran-deur pé-riss - a-ble

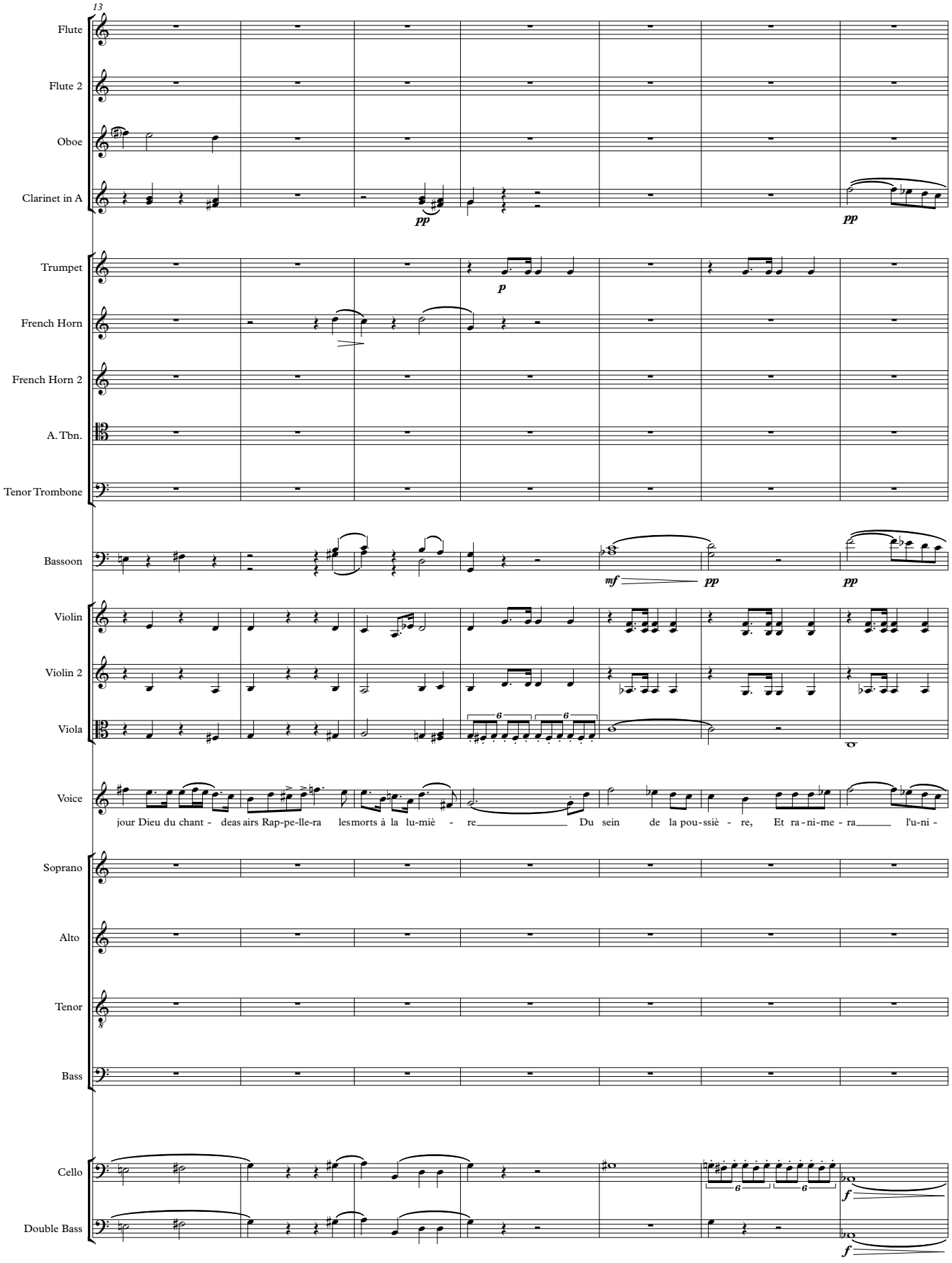

131
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Fai bles tri - bus
de-man-dez son a-ppui
Il vous ar-mer-a du ton - ne - rre
I.
Cello
Double Bass
p
f

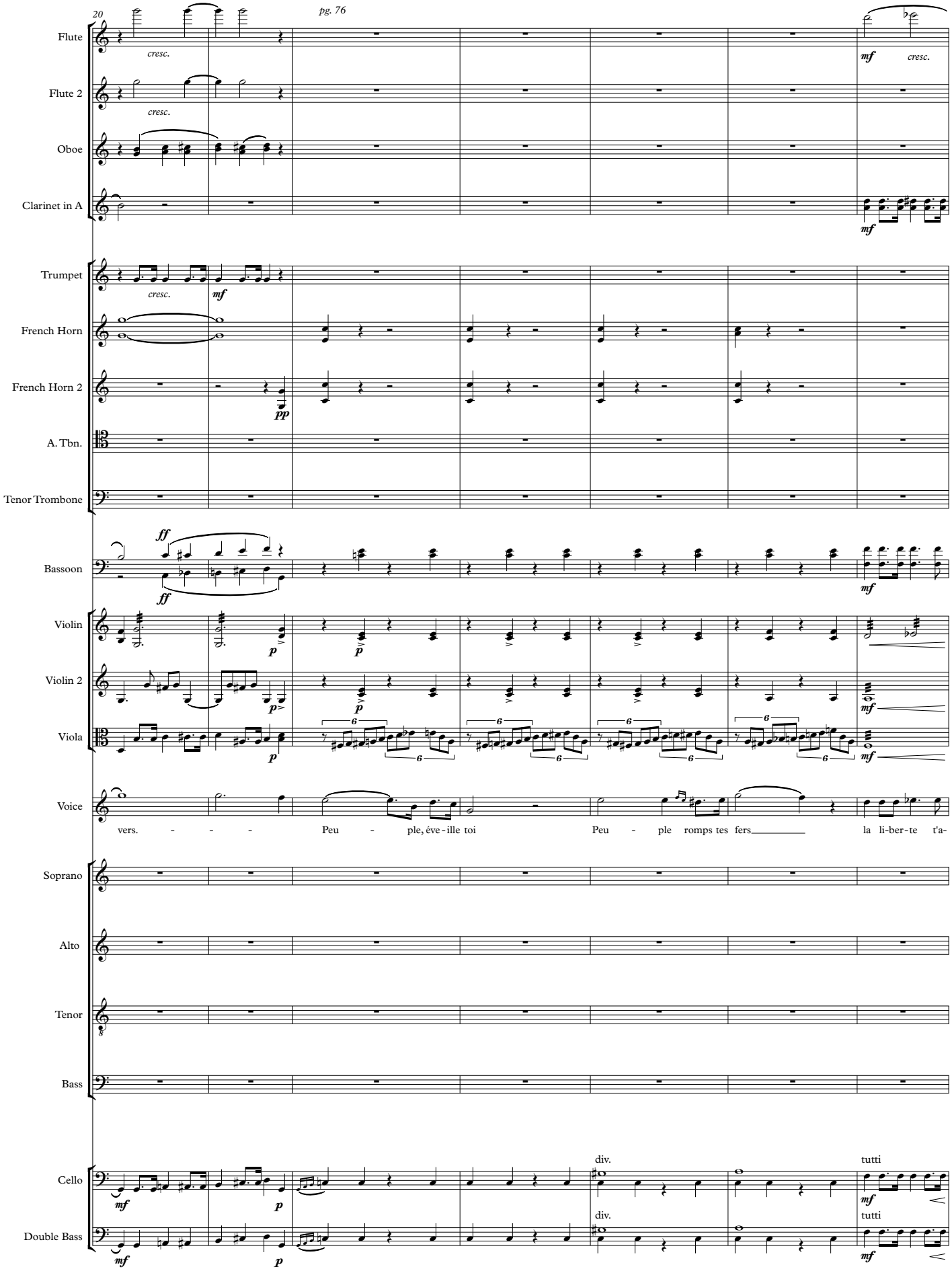

135
Flute
Oboe
Clarinet in A
E Tpt.
E Hn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Samson
Cello
Double Bass
pp
f
Vous se-rez re dou-tés du re-ste de la te - rre Si vous ne re-dou-tez que

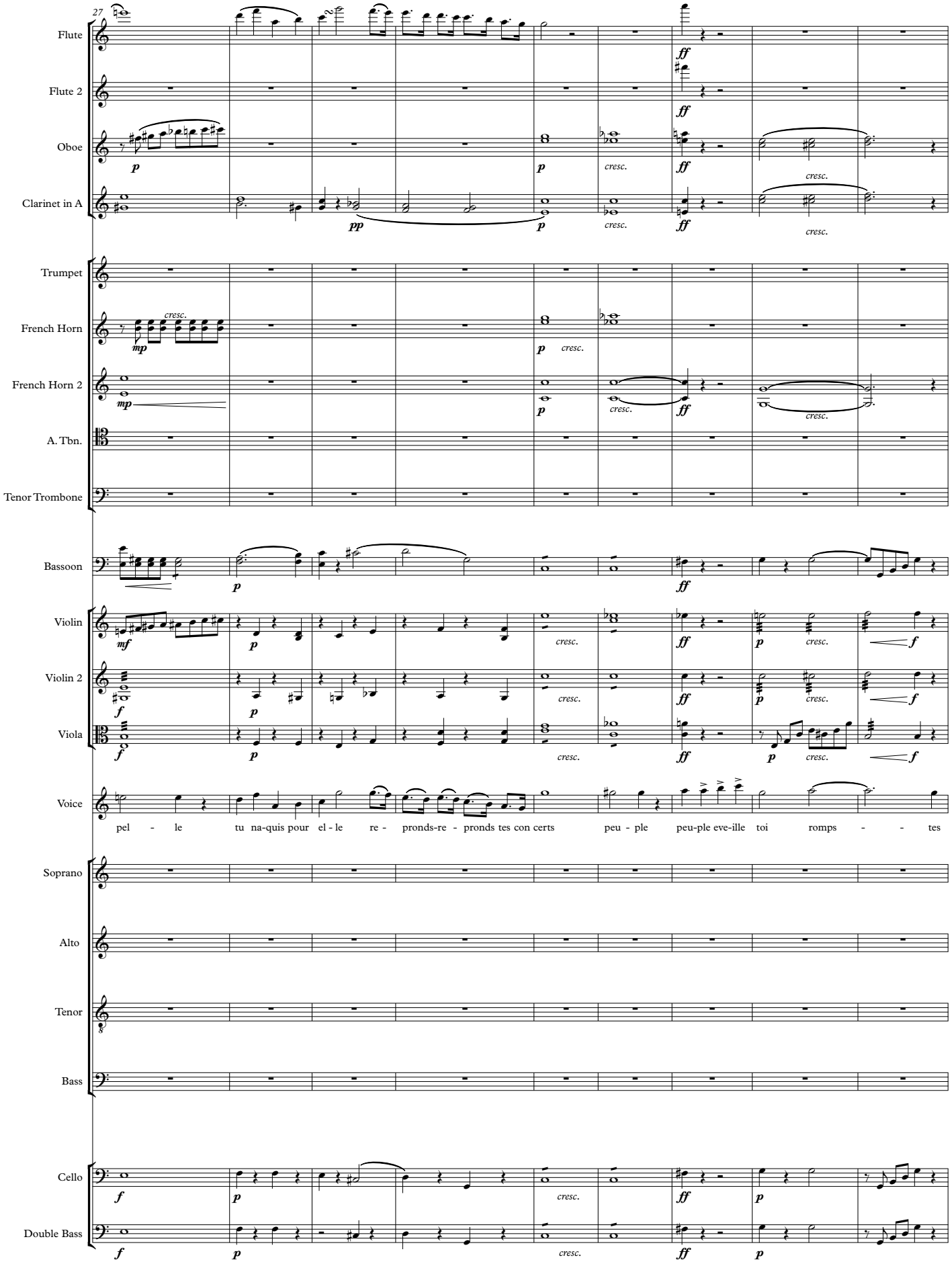
Act 1, scene III finale
"Peuple, éveille-toi"

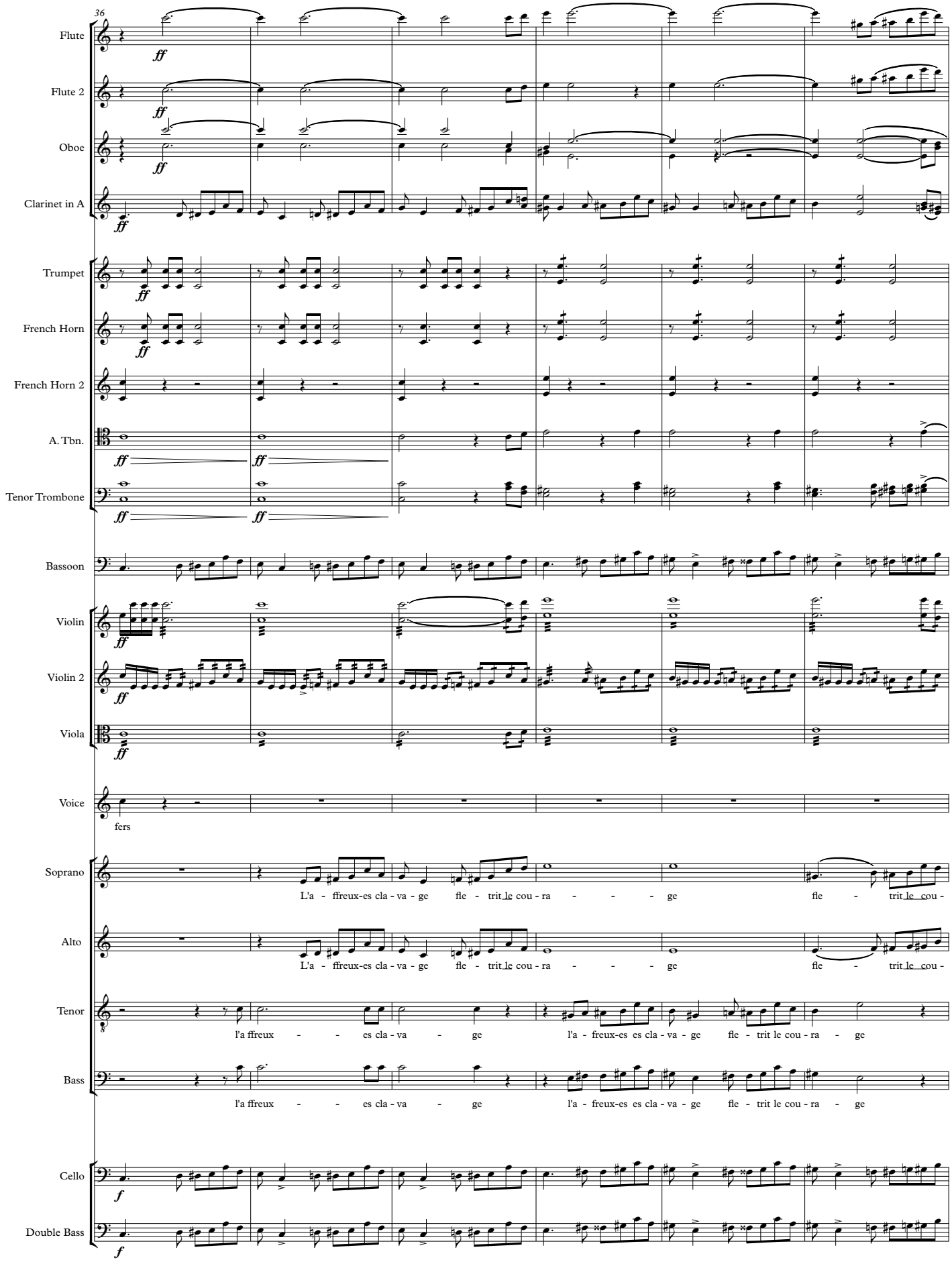


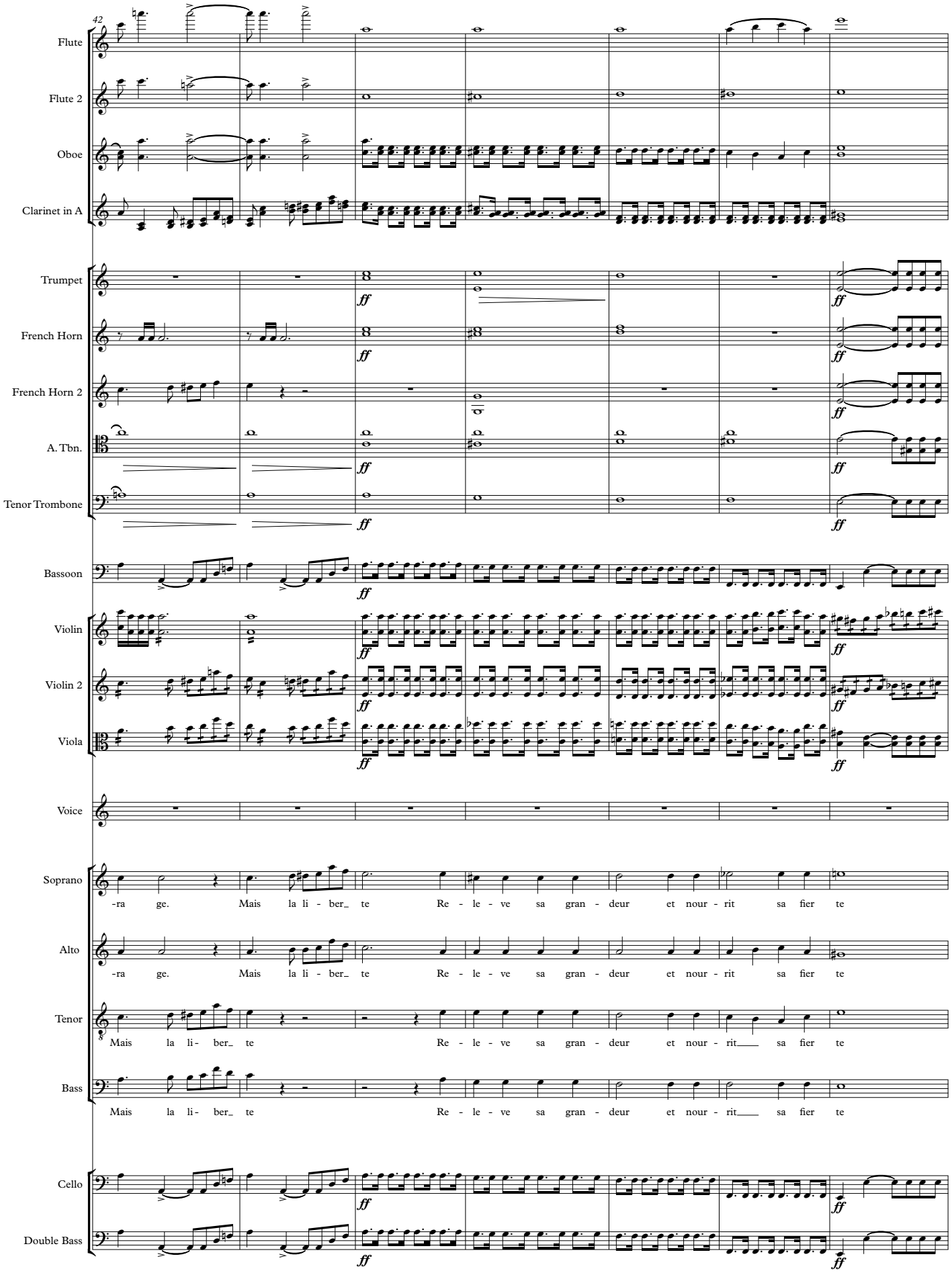

7
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
Alto
Tenor
Bass
Cello
Double Bass
pp
p
p
fff
Peu - - ple, éveille toi
Peu - ple romps tes fe - rs
Re monte a ta gran-deur prem-iere Com - me un
div.
tutti
div.
tutti

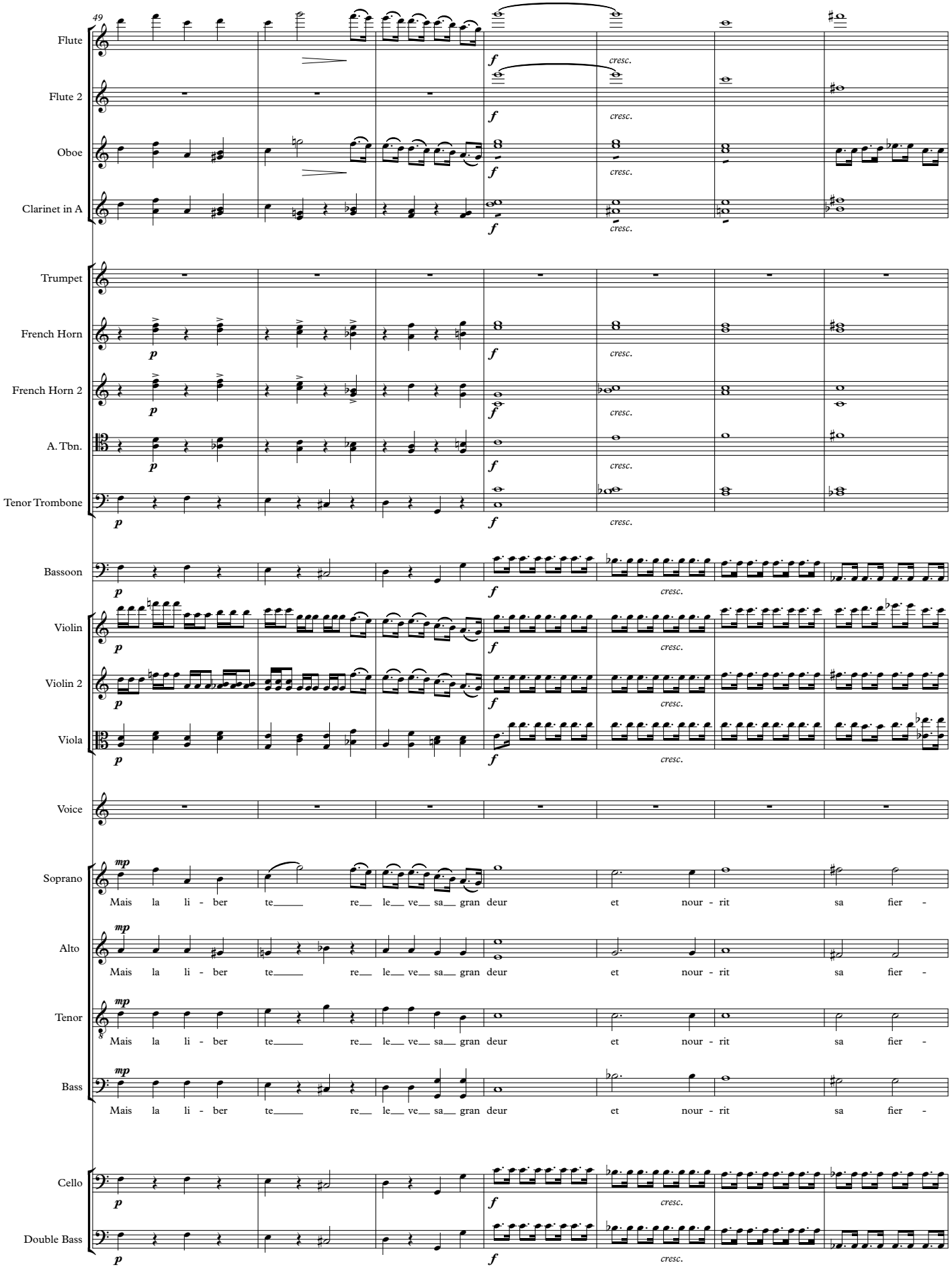

13
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
Alto
Tenor
Bass
Cello
Double Bass
pp
p
mf
pp
pp
jour Dieu du chant - deas airs Rap-pe-lle-ra lesmorts à la lu-miè - re Du sein de la pou-ssiè - re, Et ra-ni-me-ra l'u-ni -
f
f

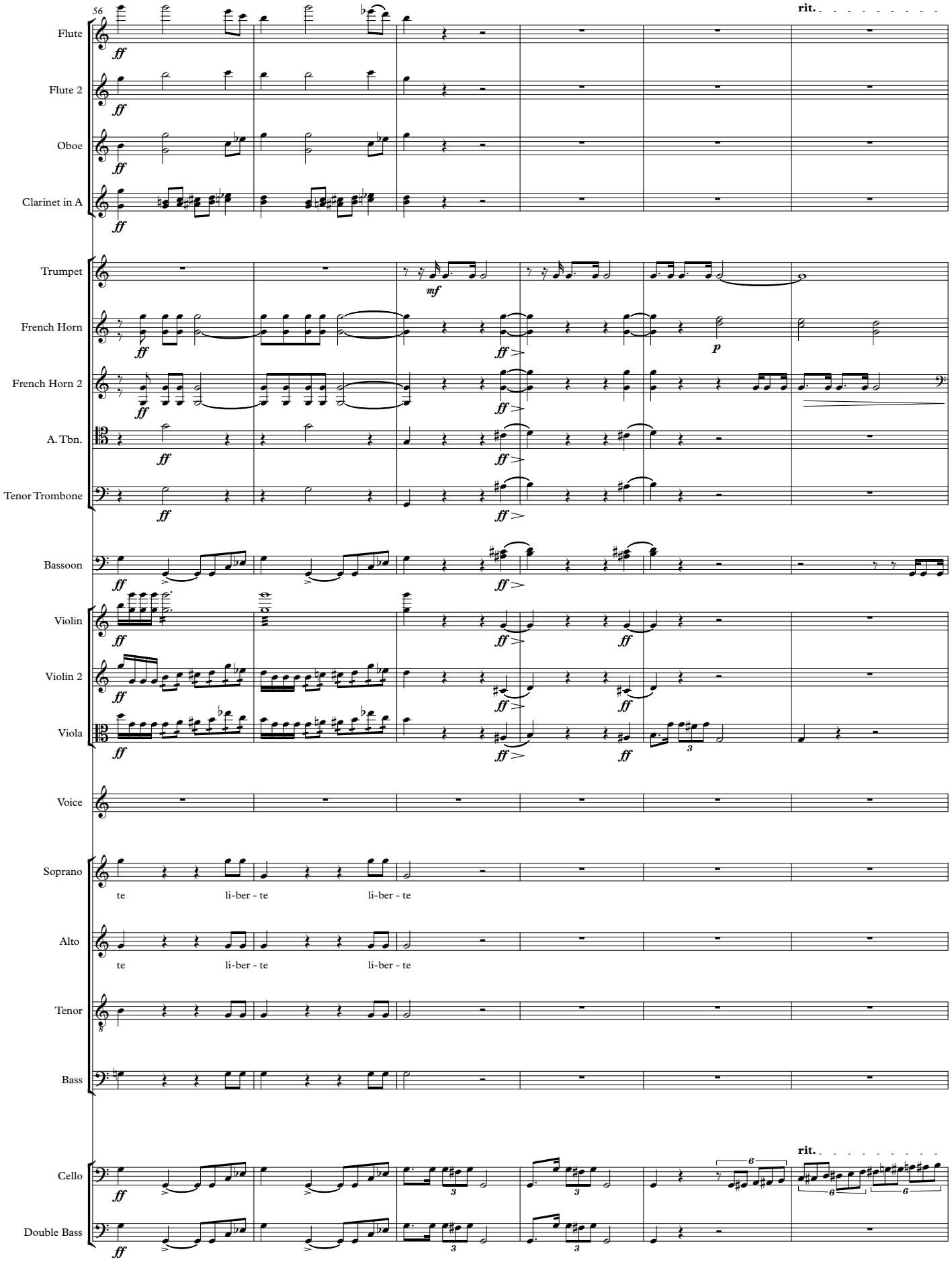

20
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
Alto
Tenor
Bass
Cello
Double Bass
cresc.
mf
pp
ff
p
div.
tutti
vers. - - - Peu - ple, éve - ille toi Peu - ple romps tes fers la li-ber-te t'a-

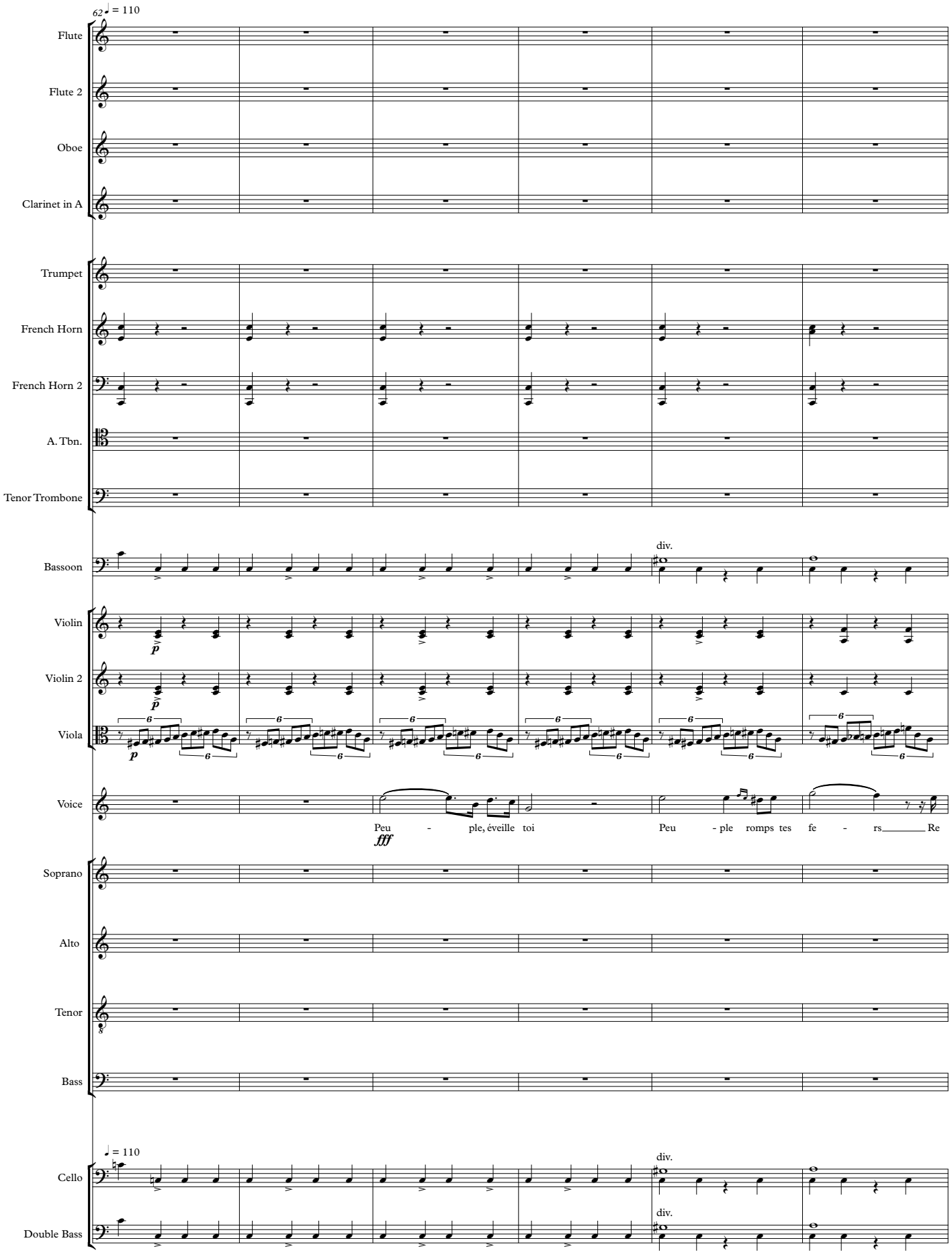

27
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
Alto
Tenor
Bass
Cello
Double Bass
pel - le tu na-quis pour el - le re - pronds-re - pronds tes con certs peu - ple peu-ple eve-ille toi romps - - tes

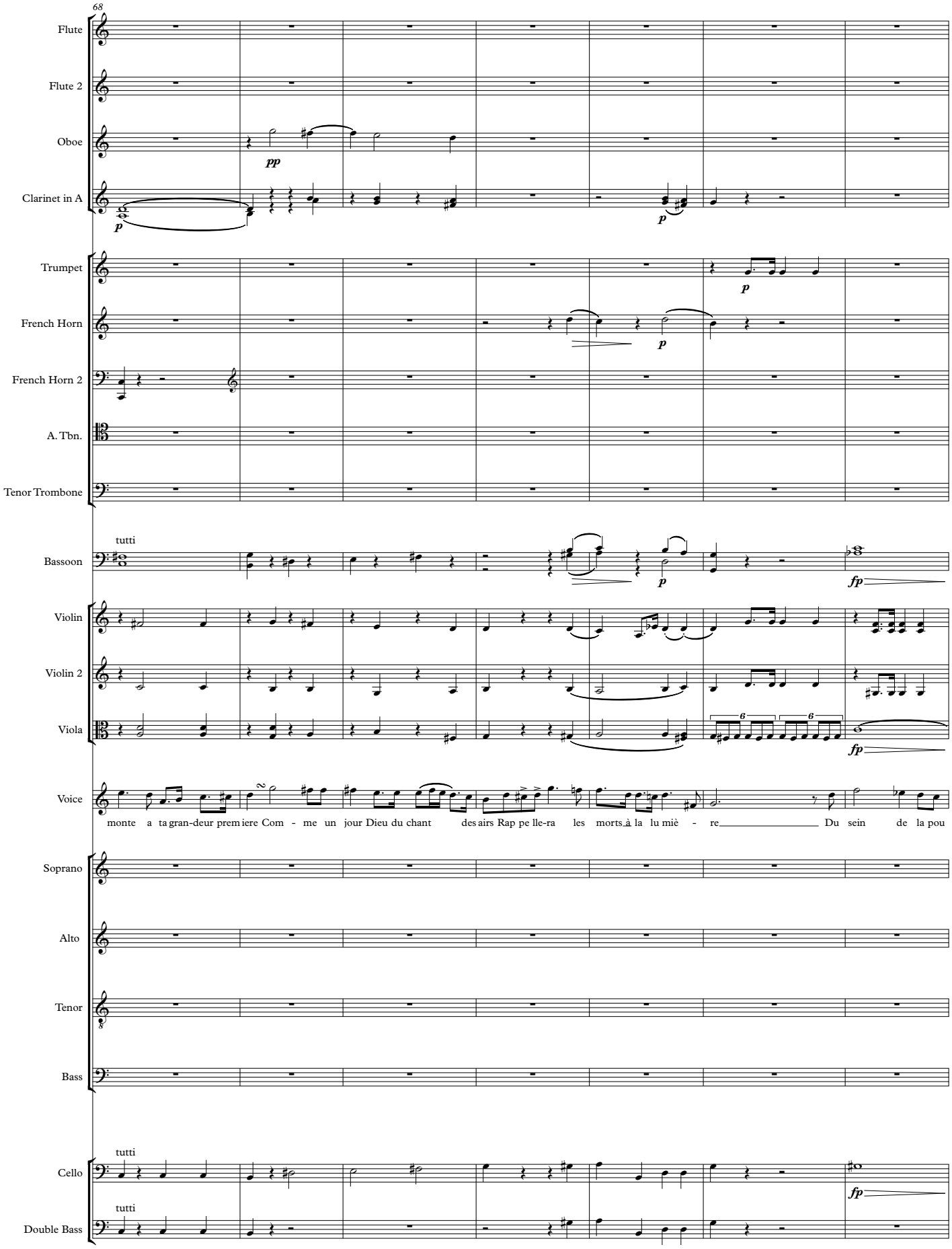

36
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
fers
Soprano
L'a - ffreux-es cla - va - ge fle - trit le cou - ra - - - - ge fle - trit le cou -
Alto
L'a - ffreux-es cla - va - ge fle - trit le cou - ra - - - - ge fle - trit le cou -
Tenor
l'a ffreux - - - es cla - va - ge l'a - freux-es es cla - va - ge fle - trit le cou - ra - ge
Bass
l'a ffreux - - - es cla - va - ge l'a - freux-es es cla - va - ge fle - trit le cou - ra - ge
Cello
Double Bass

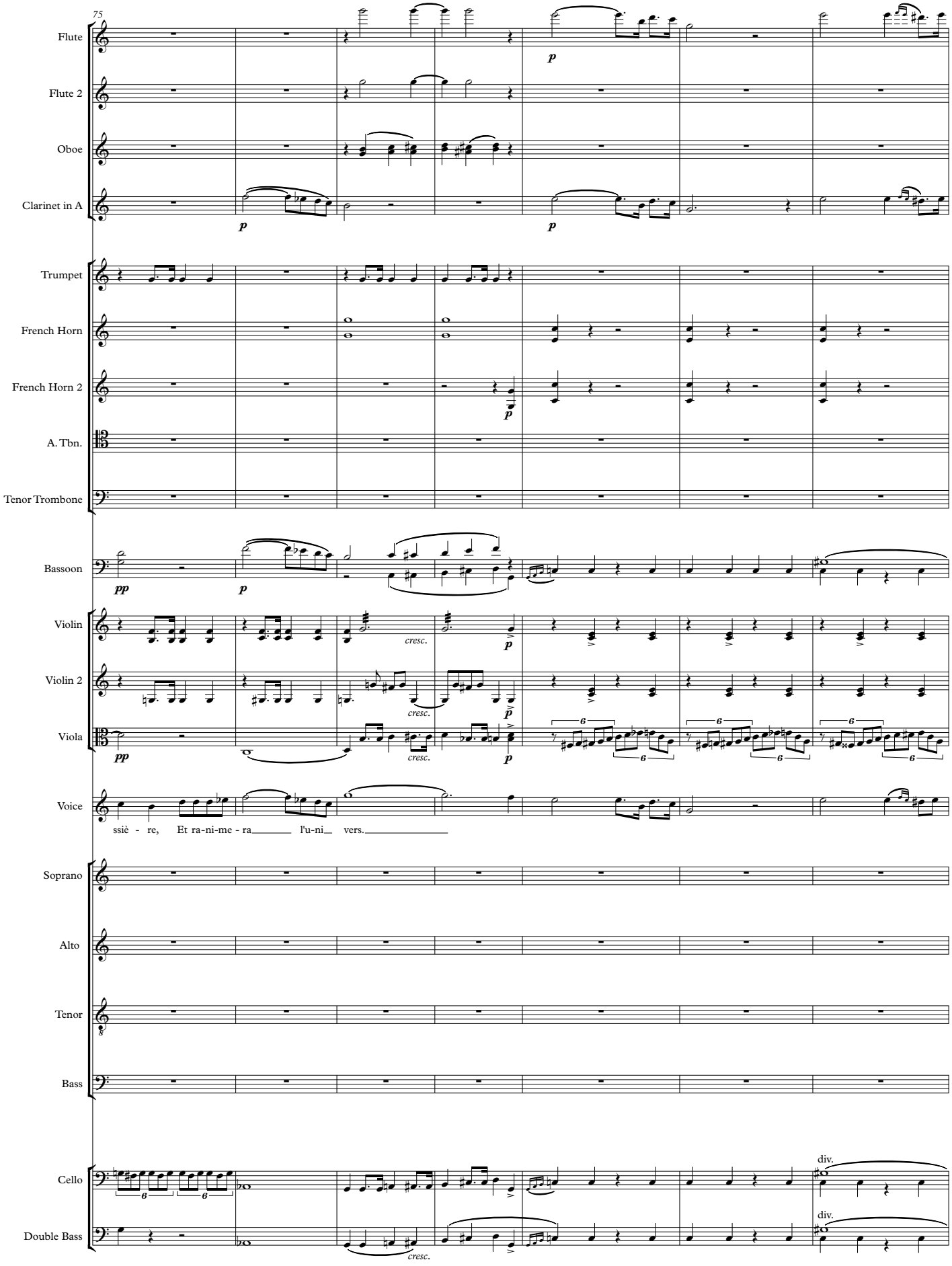

42
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
Alto
Tenor
Bass
Cello
Double Bass
ff
-ra ge. Mais la li - ber_ te Re - le - ve sa gran - deur et nour - rit sa fier te
-ra ge. Mais la li - ber_ te Re - le - ve sa gran - deur et nour - rit sa fier te
Mais la li - ber_ te Re - le - ve sa gran - deur et nour - rit sa fier te
Mais la li - ber_ te Re - le - ve sa gran - deur et nour - rit sa fier te

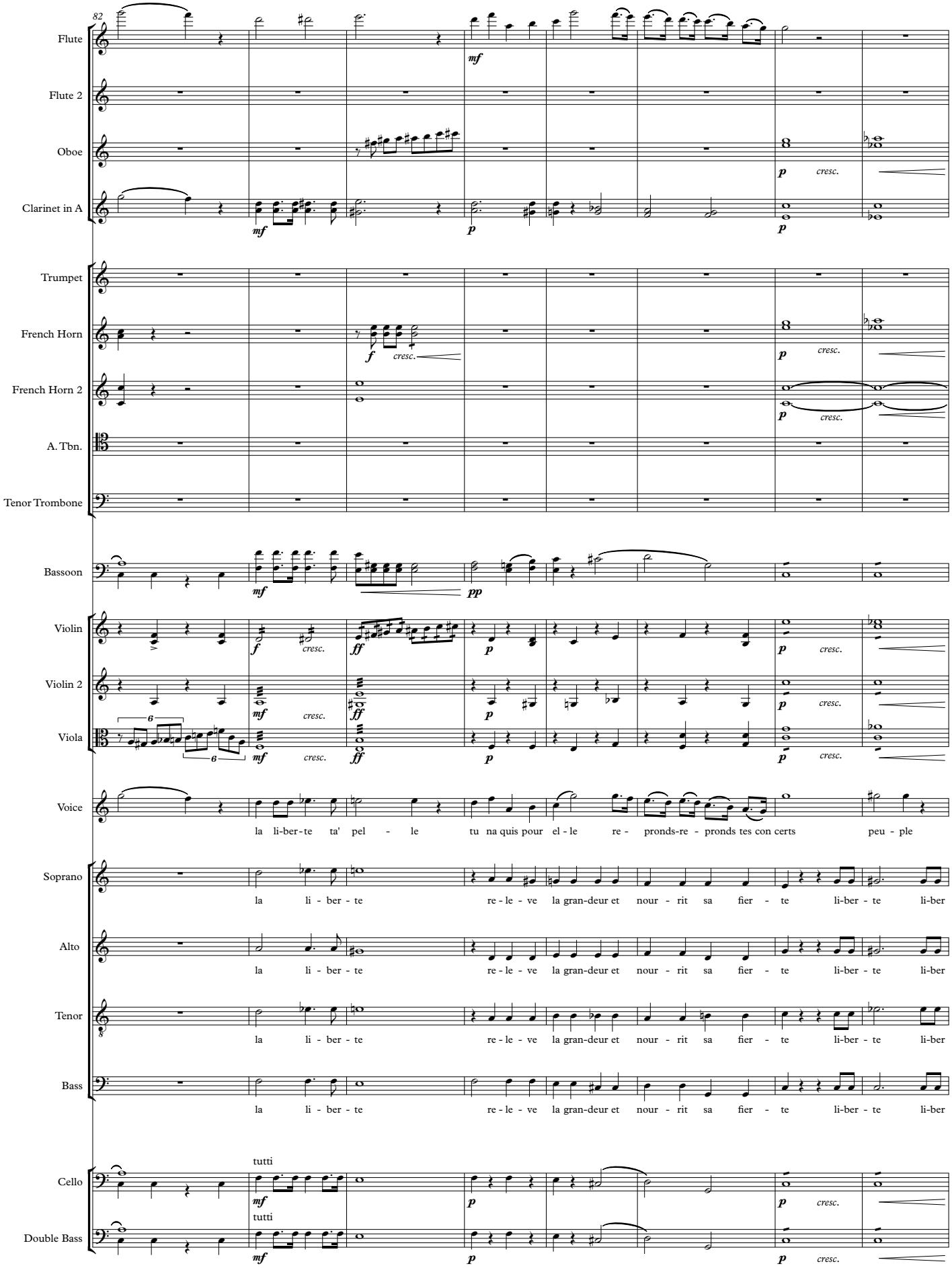

49
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
Alto
Tenor
Bass
Cello
Double Bass
f
p
mp
cresc.
Mais la li - ber te re le ve sa gran deur et nour - rit sa fier -

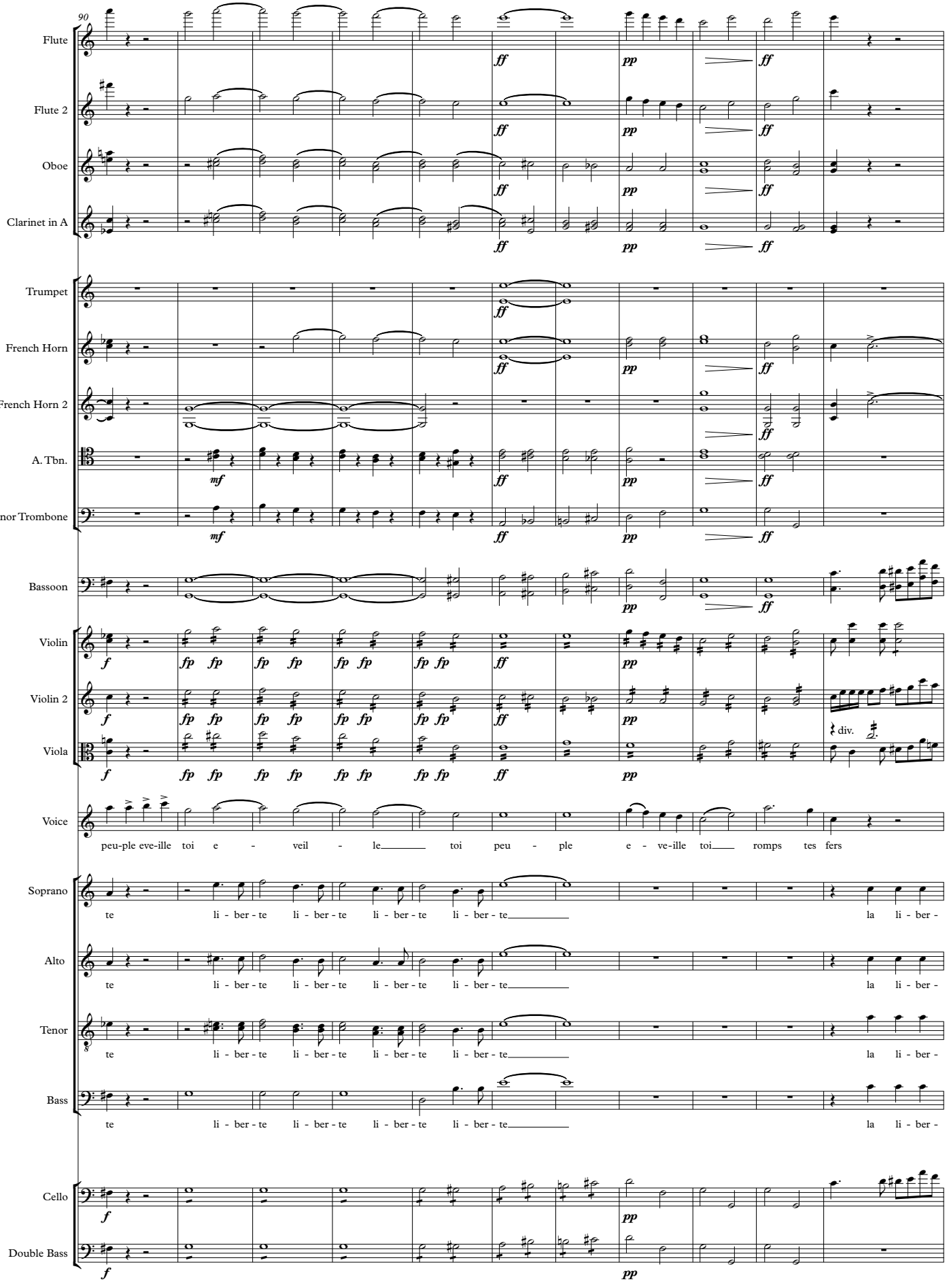

56
rit.
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
te li-ber - te li-ber - te
Alto
te li-ber - te li-ber - te
Tenor
Bass
rit.
Cello
Double Bass

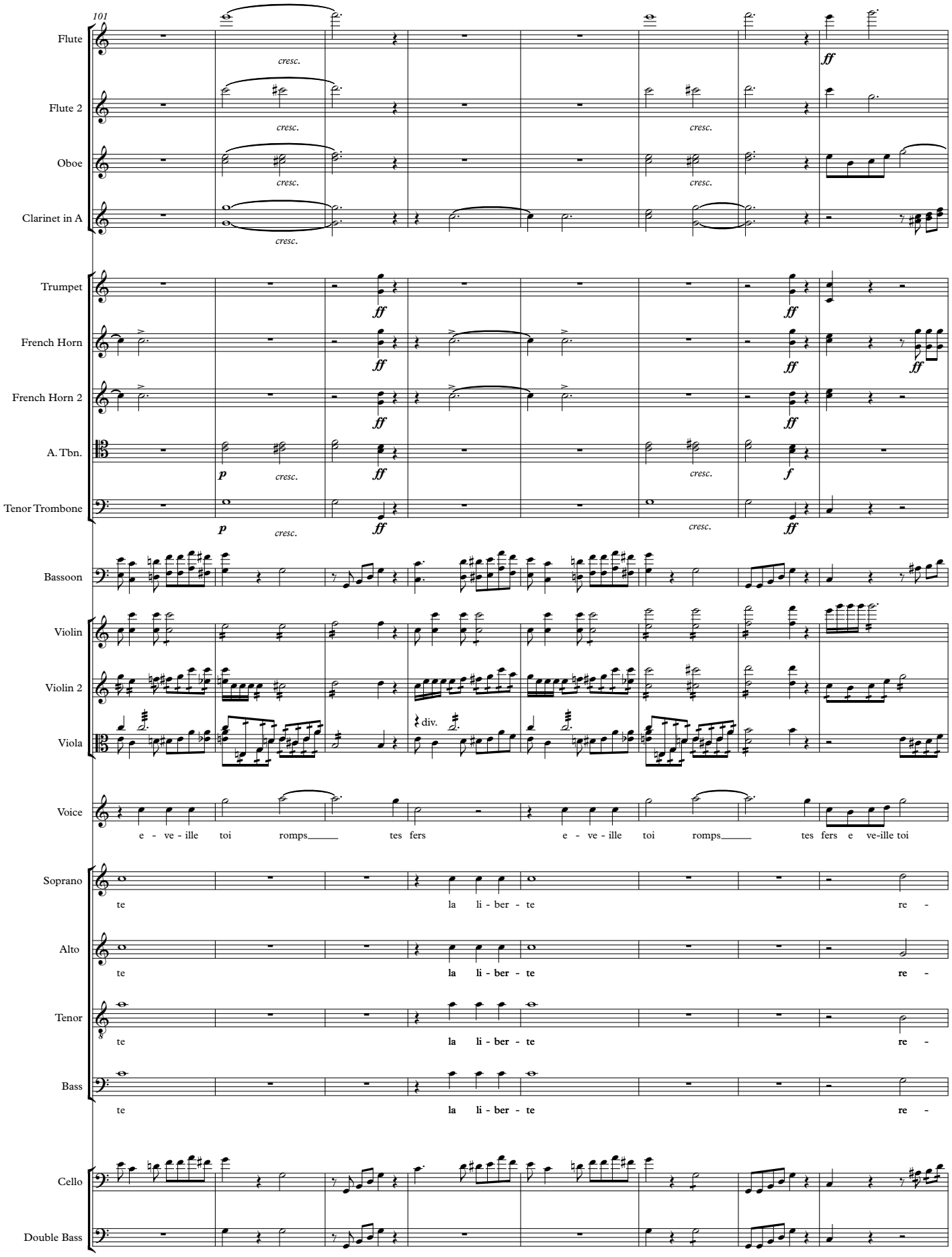

62
♩ = 110
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
div.
Violin
Violin 2
Viola
Voice
Peu - ple, éveille toi
Peu - ple romps tes fe - rs Re
Soprano
Alto
Tenor
Bass
♩ = 110
Cello
Double Bass
div.
div.

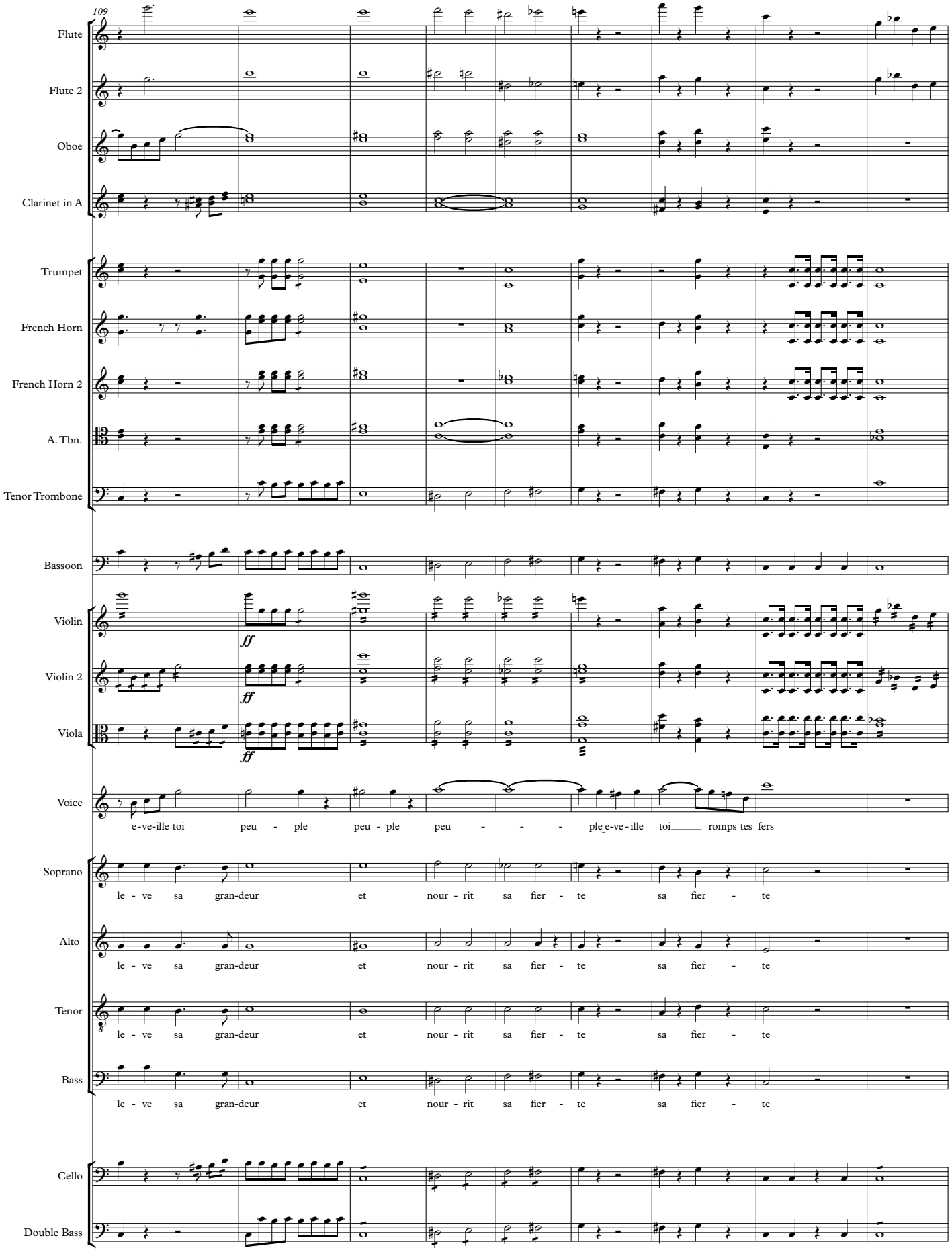

68
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
Alto
Tenor
Bass
Cello
Double Bass
tutti
pp
p
fp
monte a ta gran-deur prem iere Com - me un jour Dieu du chant des airs Rap pe lle-ra les morts à la lu miè - re Du sein de la pou

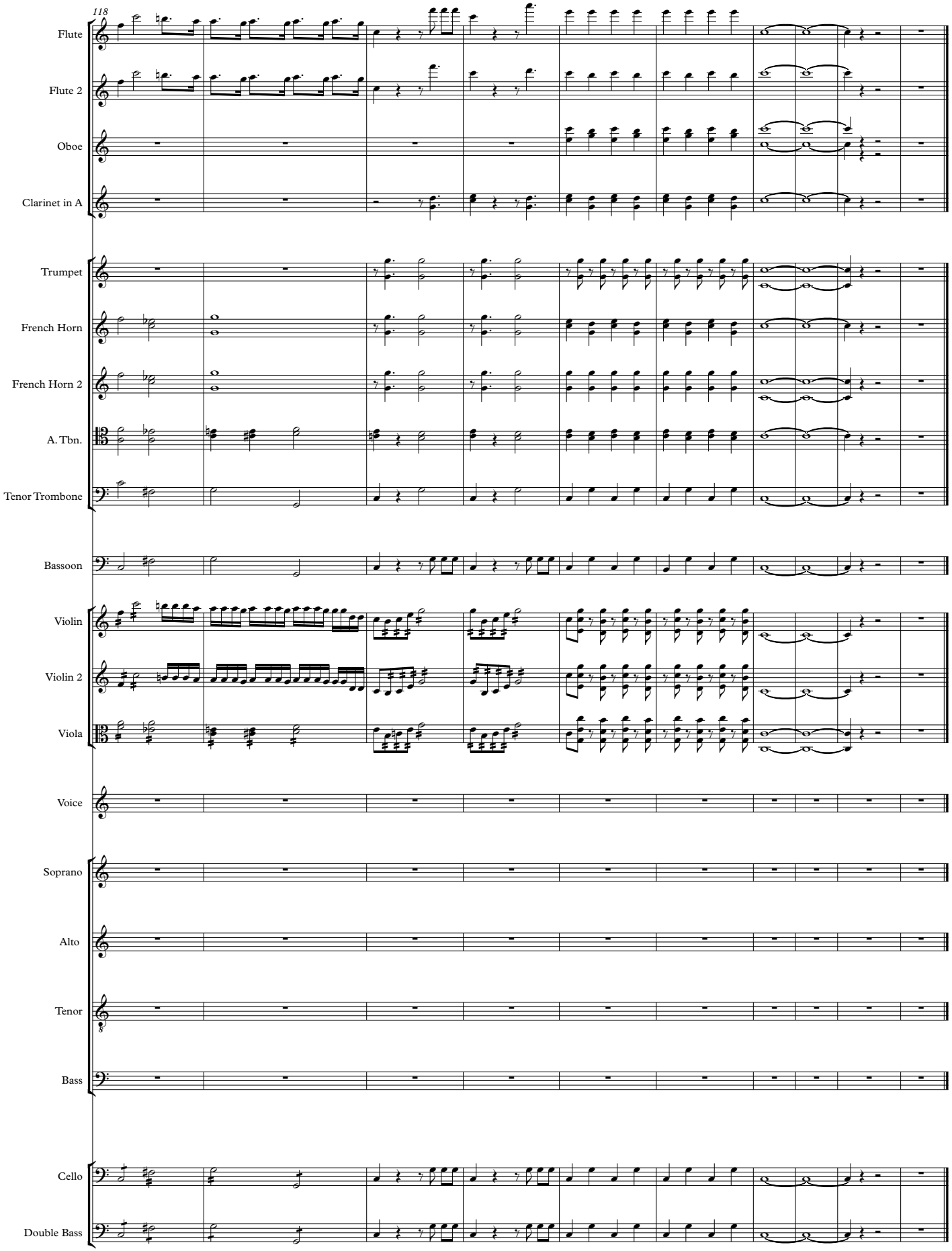

75
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
ssiè - re, Et ra-ni-me - ra l'u-ni vers.
Soprano
Alto
Tenor
Bass
Cello
Double Bass
cresc.
div.


82
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
Alto
Tenor
Bass
Cello
Double Bass
mf
p
pp
f
ff
cresc.
tutti
la li-ber-te ta' pel - le tu na quis pour el-le re- pronds-re - pronds tes con certs peu - ple
la li - ber - te re - le - ve la gran-deur et nour - rit sa fier - te li-ber - te li-ber

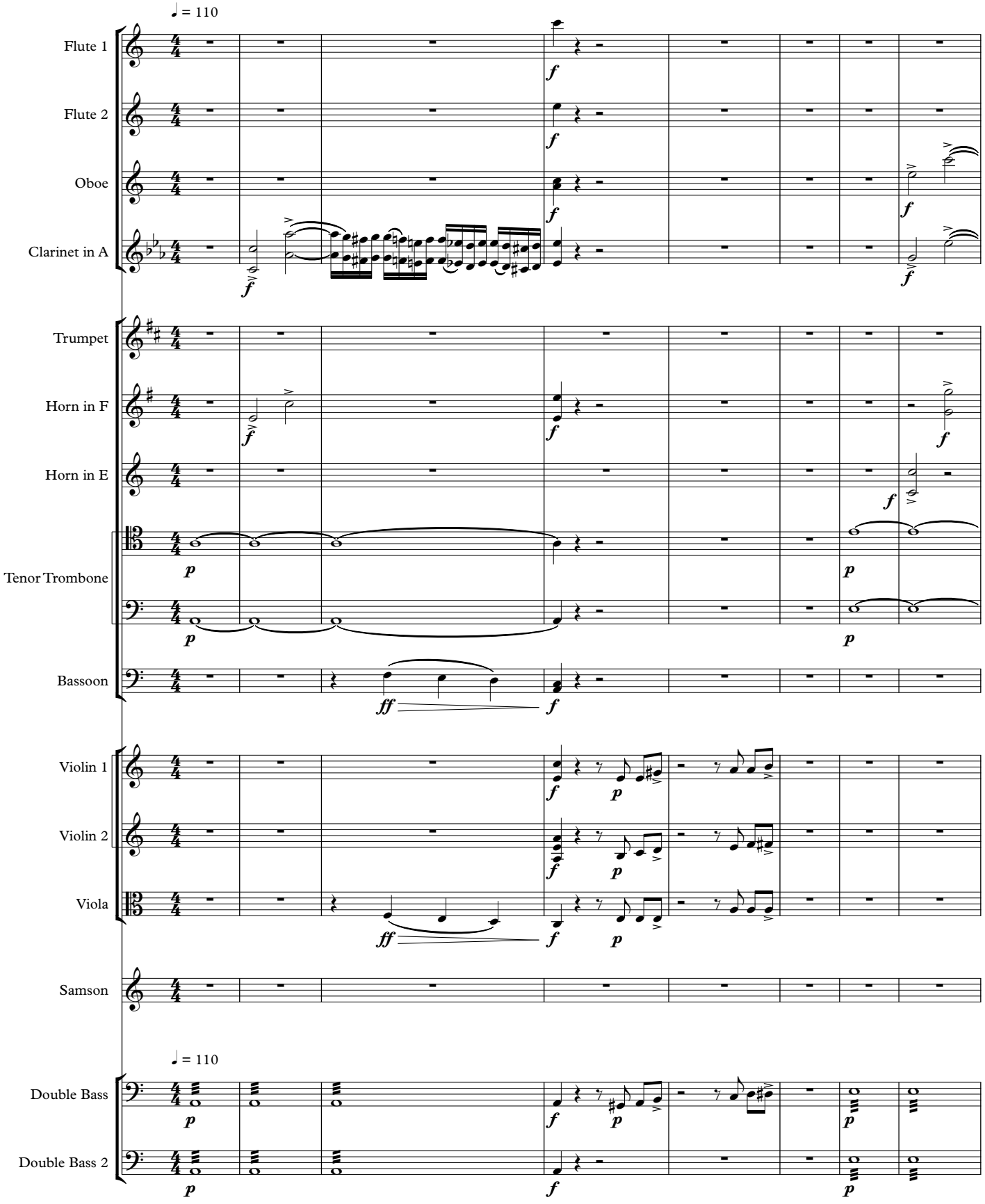

90
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
peu-ple eve-ille toi e - veil - le toi peu - ple e - ve-ille toi romps tes fers
Soprano
Alto
Tenor
Bass
te li - ber - te li - ber - te li - ber - te li - ber - te la li - ber -
Cello
Double Bass
div.

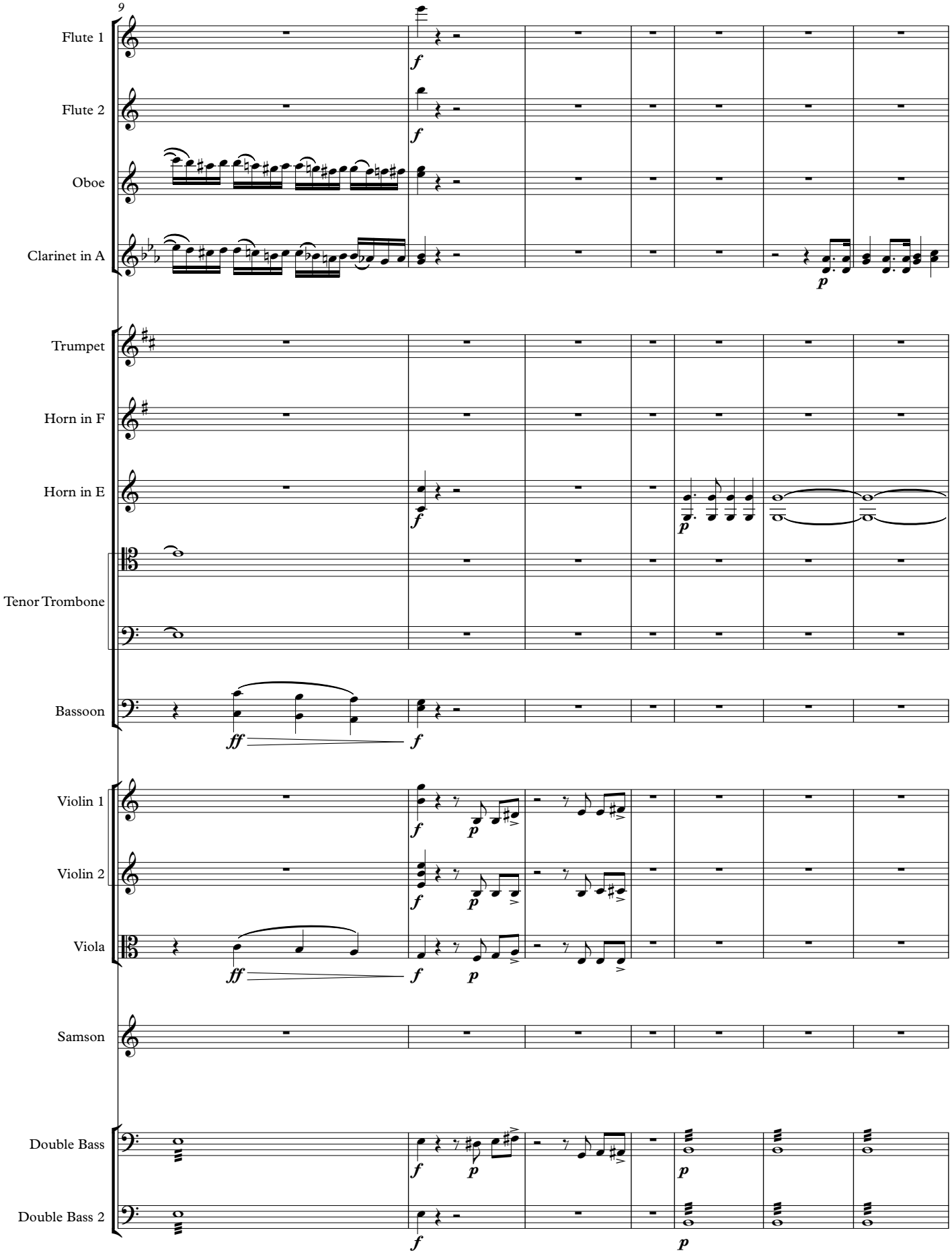

101
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
Alto
Tenor
Bass
Cello
Double Bass
cresc.
ff
p
f
div.
e - ve - ille toi romps tes fers e - ve - ille toi romps tes fers e ve-ille toi
te la li - ber - te re -

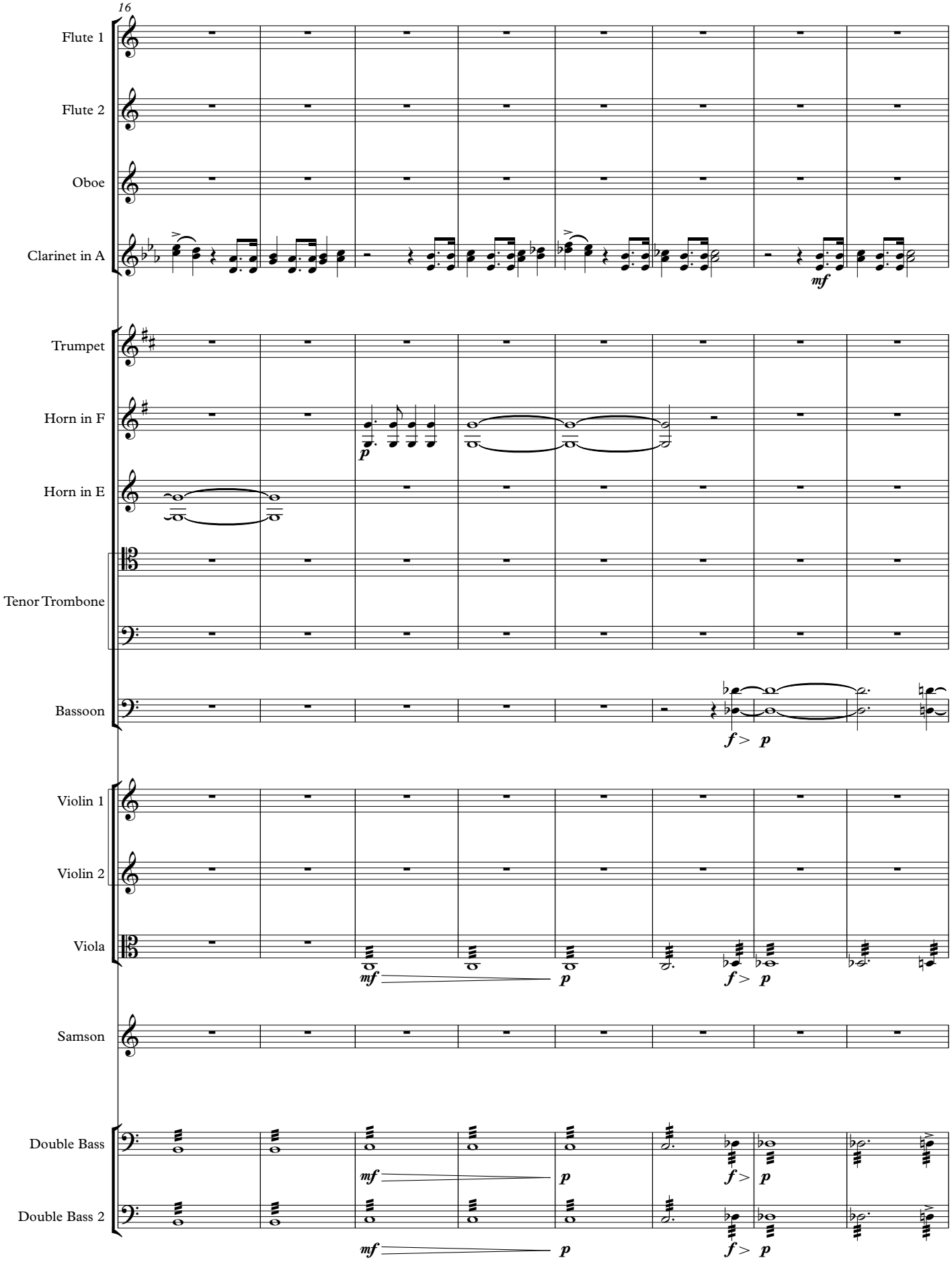

109
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
ff
ff
ff
Voice
e-ve-ille toi peu - ple peu - ple peu - - - ple e-ve-ille toi romps tes fers
Soprano
le - ve sa gran-deur et nour - rit sa fier - te sa fier - te
Alto
le - ve sa gran-deur et nour - rit sa fier - te sa fier - te
Tenor
le - ve sa gran-deur et nour - rit sa fier - te sa fier - te
Bass
le - ve sa gran-deur et nour - rit sa fier - te sa fier - te
Cello
Double Bass

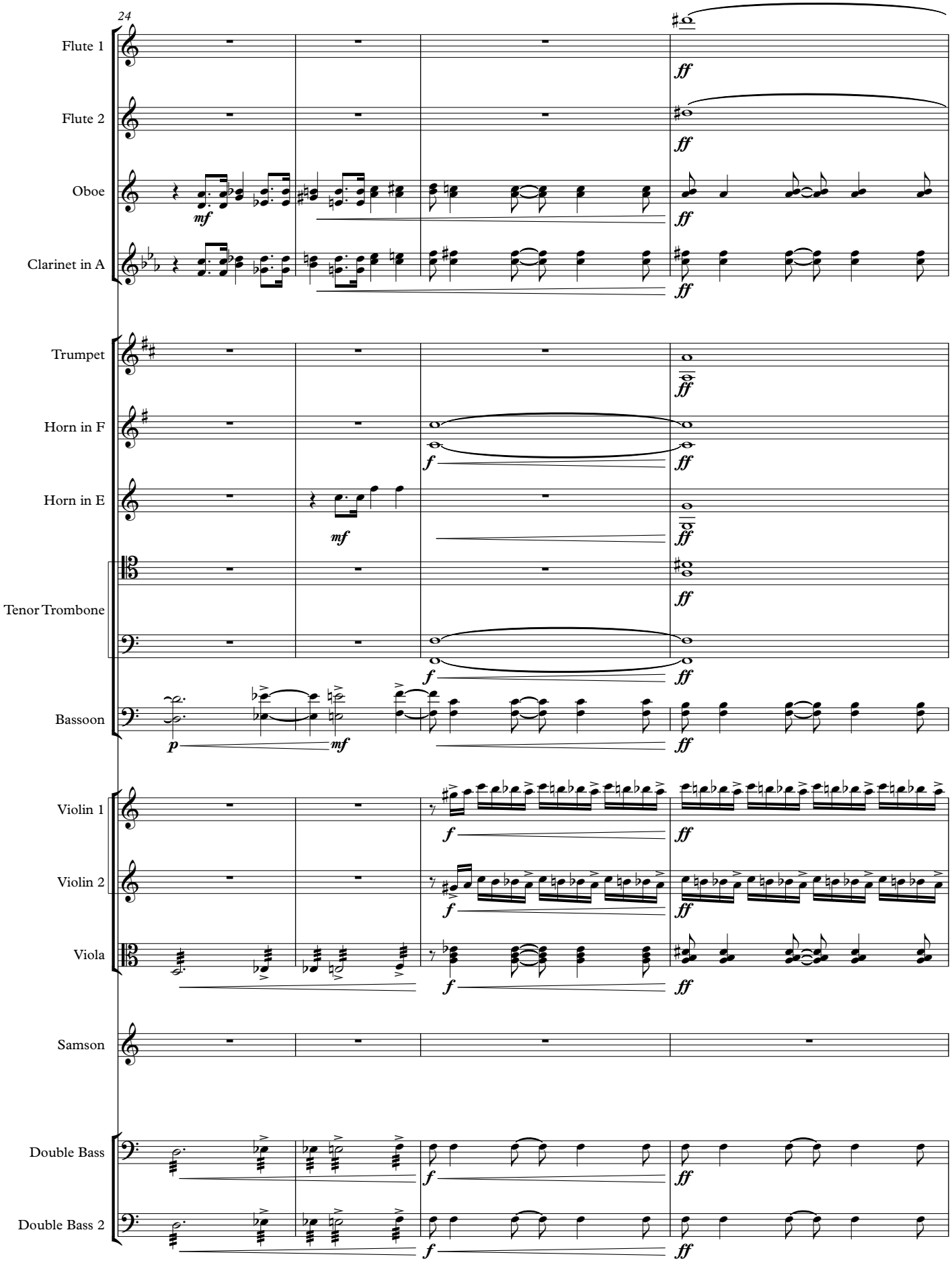

118
Flute
Flute 2
Oboe
Clarinet in A
Trumpet
French Horn
French Horn 2
A. Tbn.
Tenor Trombone
Bassoon
Violin
Violin 2
Viola
Voice
Soprano
Alto
Tenor
Bass
Cello
Double Bass

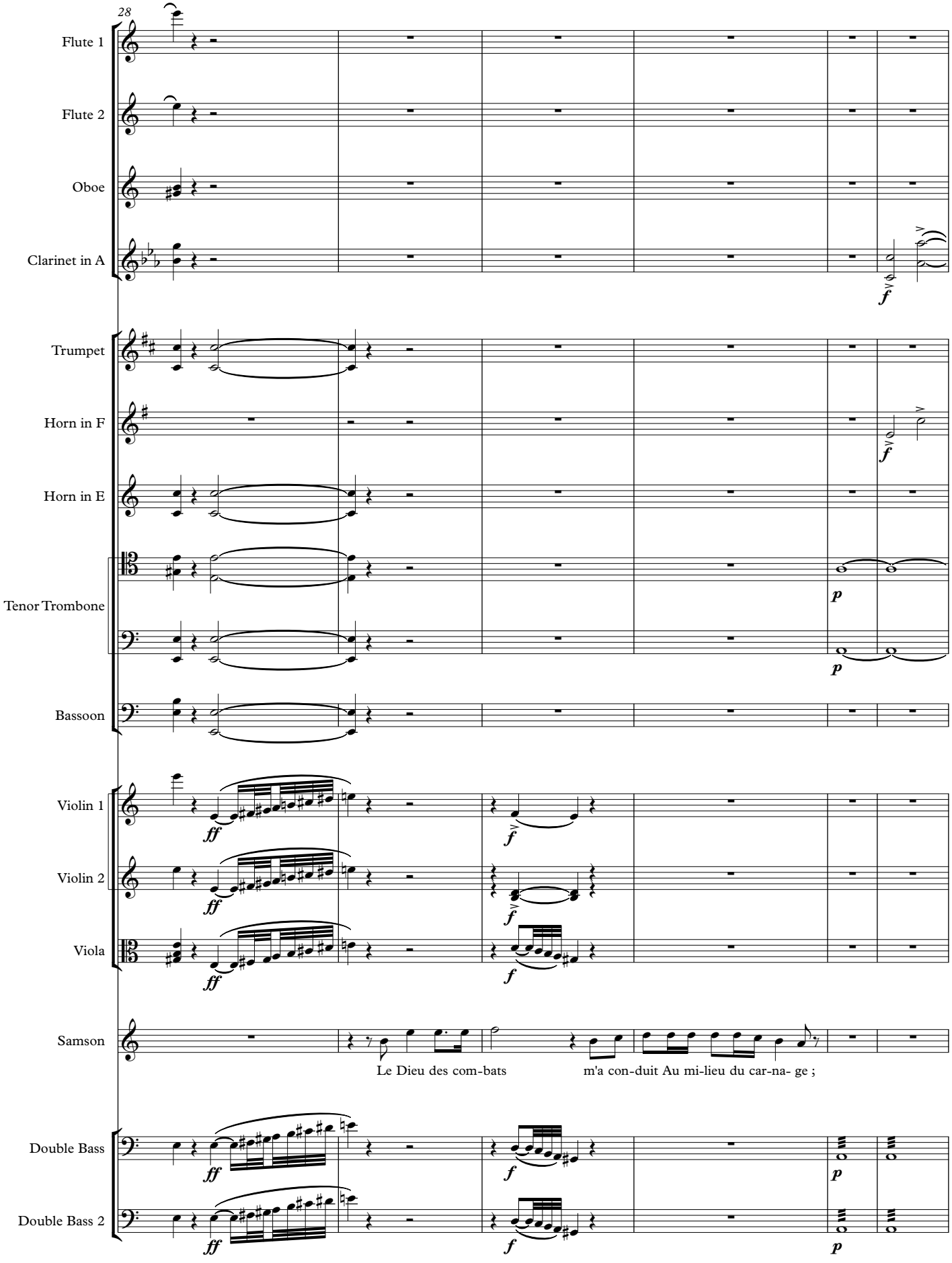
Act II, *Recit et air*
"Le Dieu des Combats"

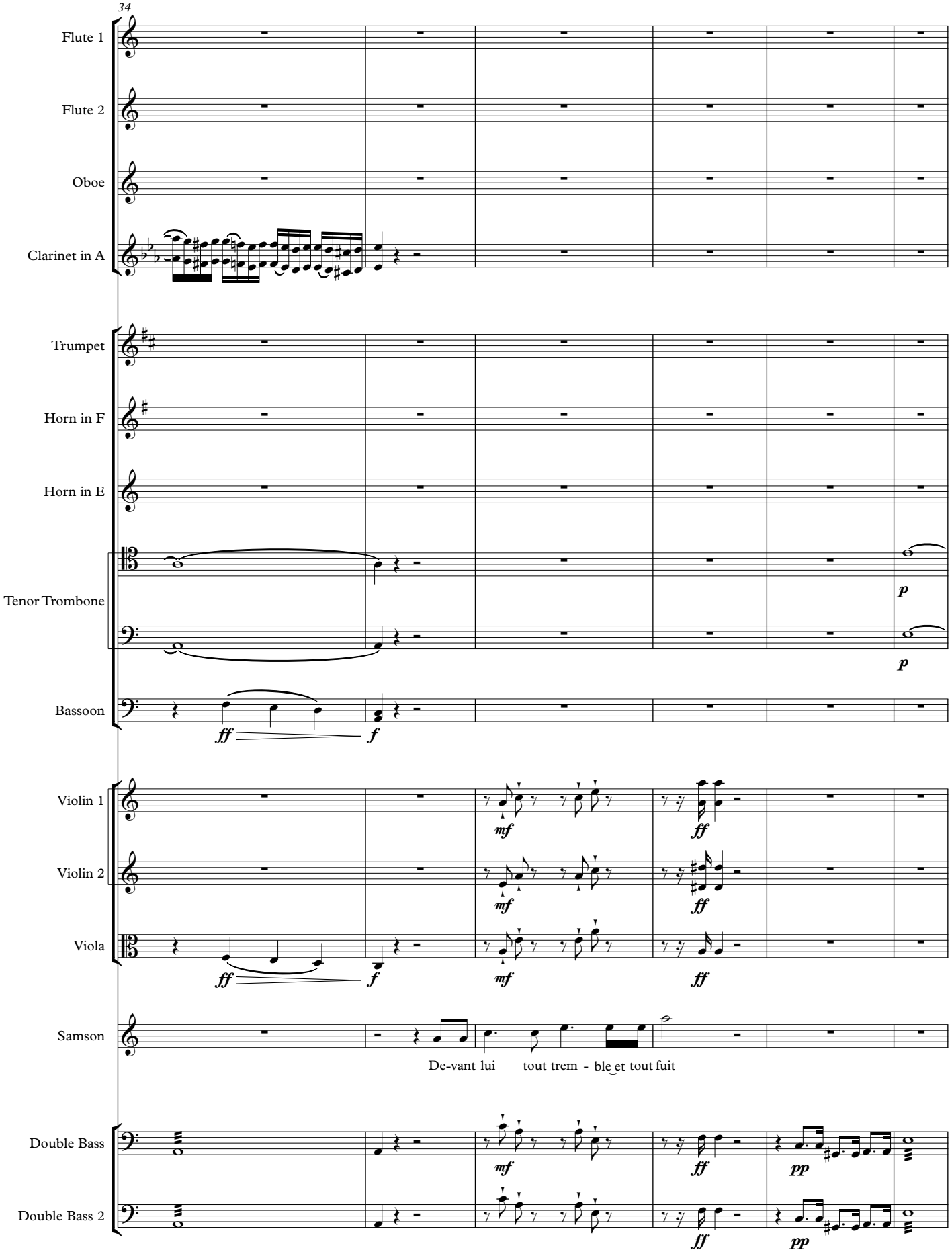


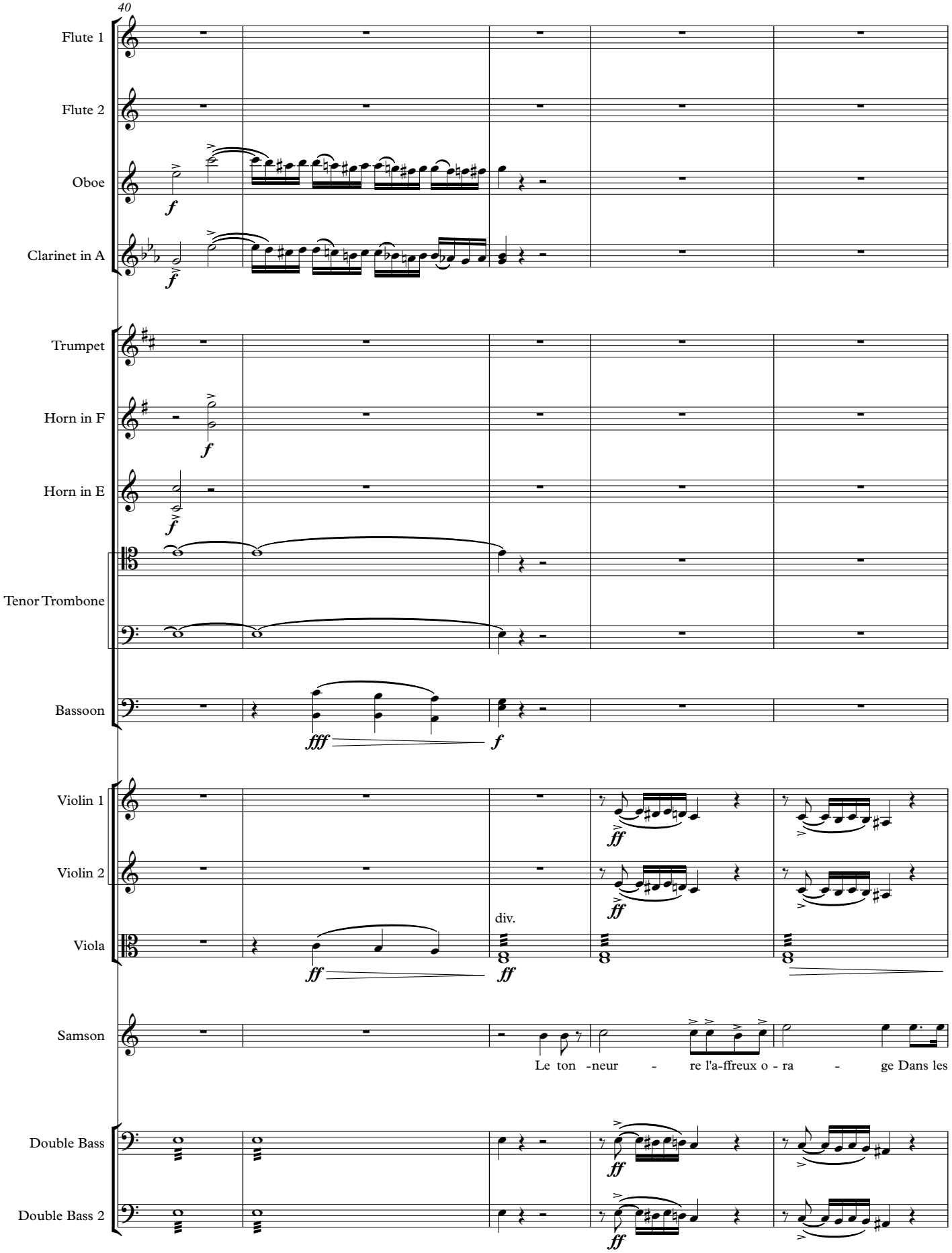

9
Flute 1
Flute 2
Oboe
Clarinet in A
Trumpet
Horn in F
Horn in E
Tenor Trombone
Bassoon
Violin 1
Violin 2
Viola
Samson
Double Bass
Double Bass 2
f
p
ff

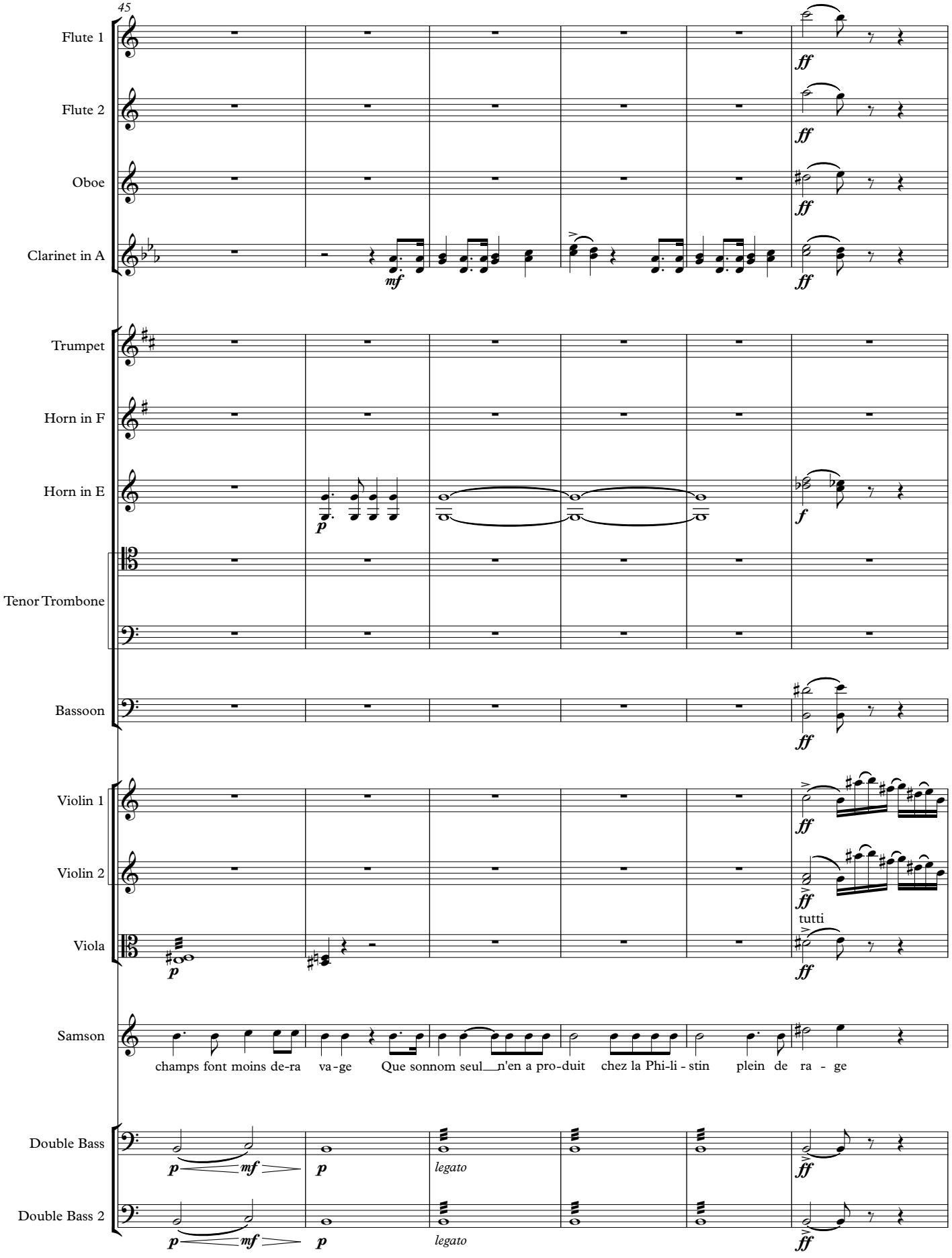

16
Flute 1
Flute 2
Oboe
Clarinet in A
mf
Trumpet
Horn in F
p
Horn in E
Tenor Trombone
Bassoon
f > p
Violin 1
Violin 2
Viola
mf
p
f > p
Samson
Double Bass
mf
p
f > p
Double Bass 2
mf
p
f > p

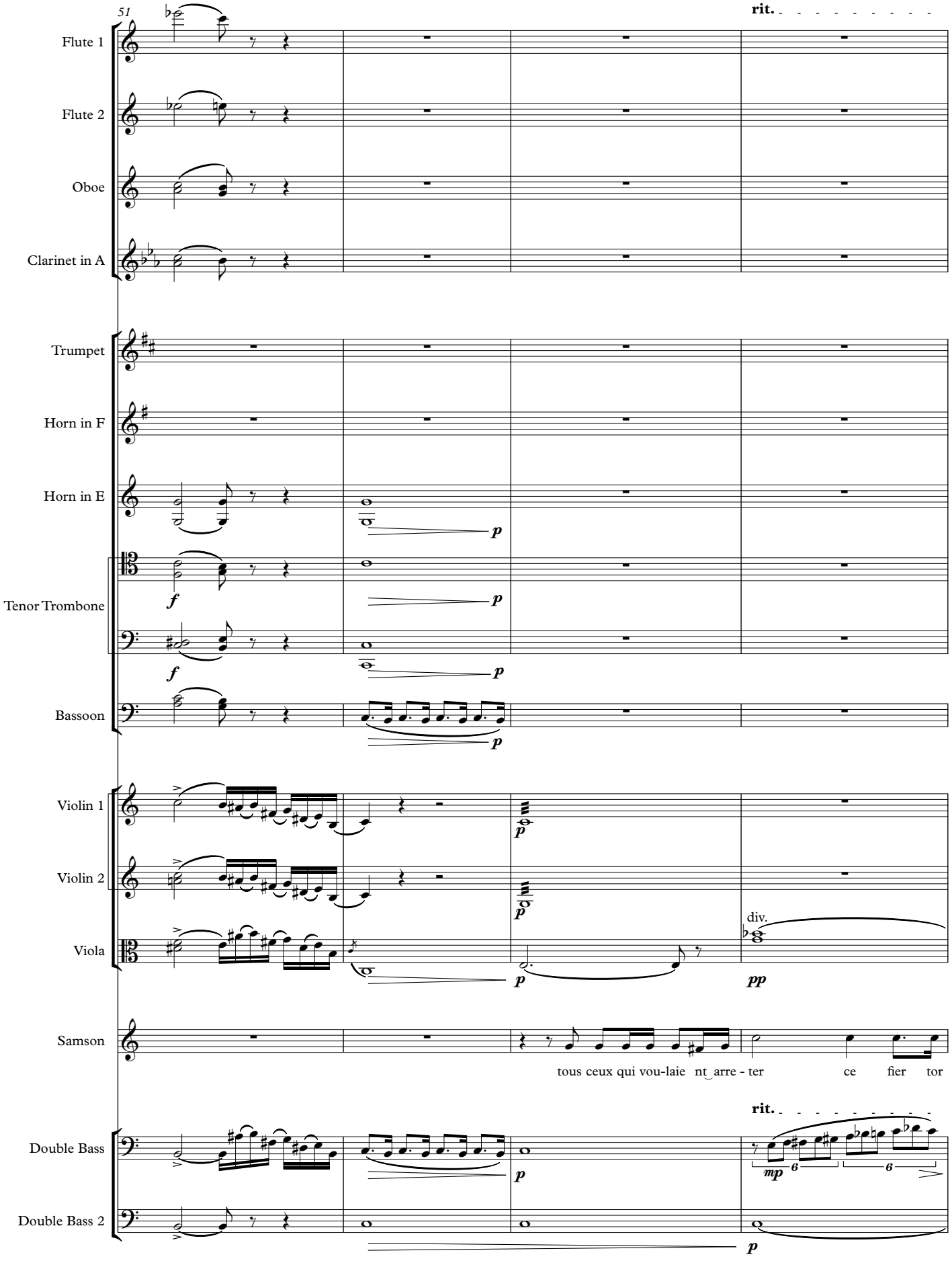

24
Flute 1
Flute 2
Oboe
Clarinet in A
Trumpet
Horn in F
Horn in E
Tenor Trombone
Bassoon
Violin 1
Violin 2
Viola
Samson
Double Bass
Double Bass 2
ff
mf
f
p

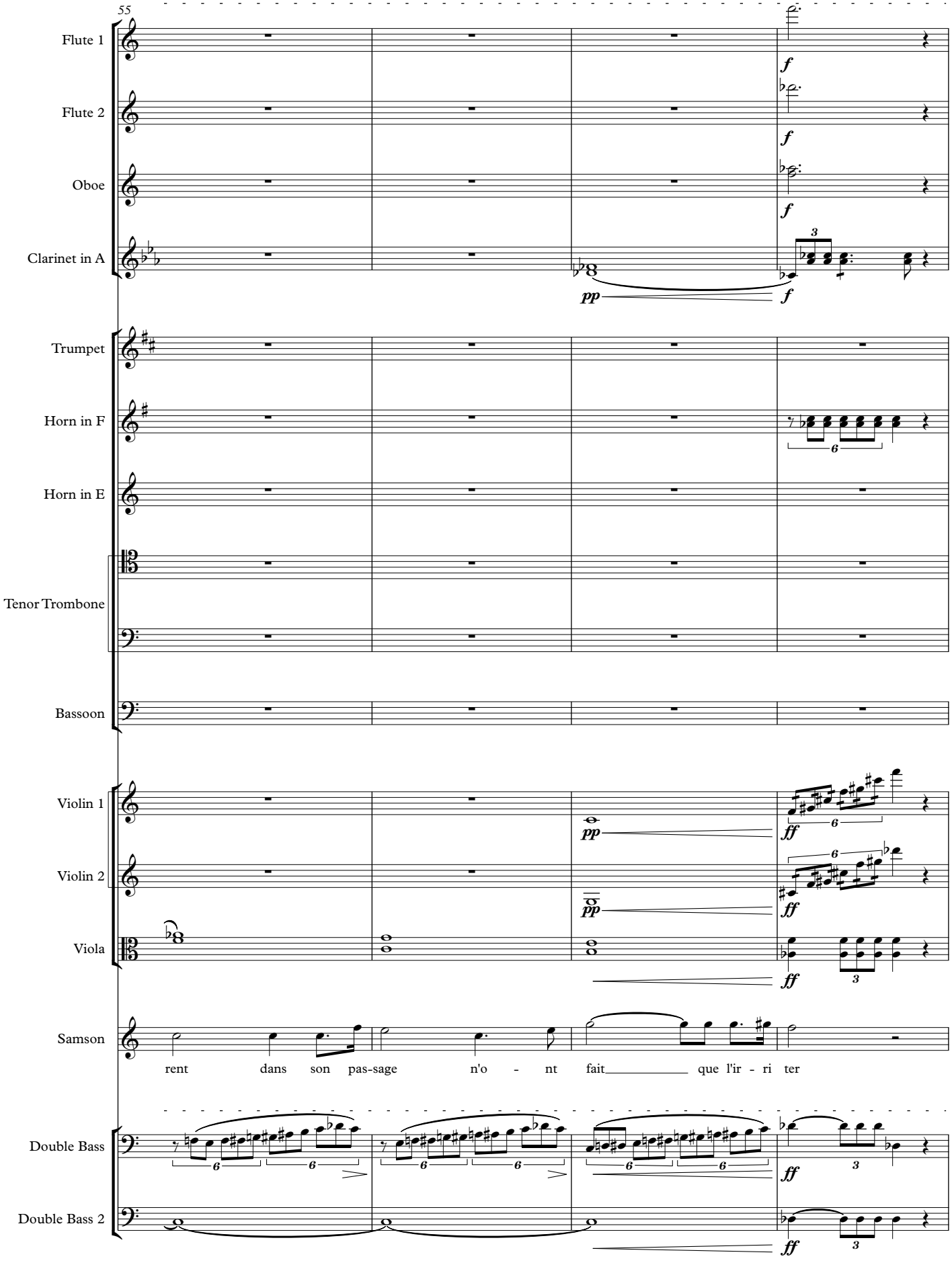

28
Flute 1
Flute 2
Oboe
Clarinet in A
Trumpet
Horn in F
Horn in E
Tenor Trombone
Bassoon
Violin 1
Violin 2
Viola
Samson
Le Dieu des com-bats
m'a con-duit Au mi-lieu du car-na- ge ;
Double Bass
Double Bass 2

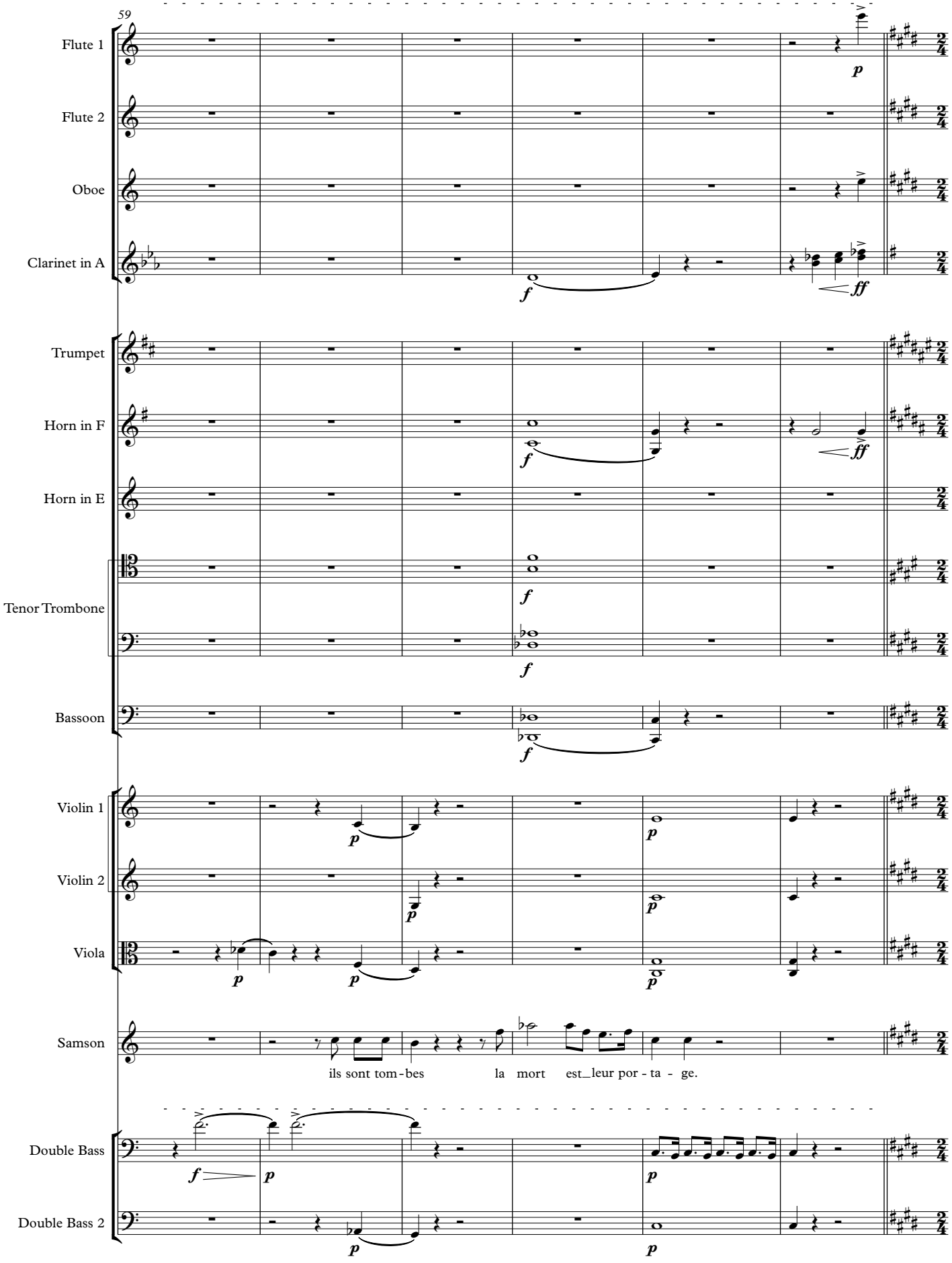

34
Flute 1
Flute 2
Oboe
Clarinet in A
Trumpet
Horn in F
Horn in E
Tenor Trombone
Bassoon
Violin 1
Violin 2
Viola
Samson
Double Bass
Double Bass 2
ff
f
mf
ff
p
p
mf
ff
mf
ff
De-vant lui tout trem - ble et tout fuit
mf
ff
pp
ff
pp


40
Flute 1
Flute 2
Oboe
Clarinet in A
Trumpet
Horn in F
Horn in E
Tenor Trombone
Bassoon
Violin 1
Violin 2
Viola
Samson
Double Bass
Double Bass 2
f
fff
ff
div.
Le ton -neur - re l'a-ffreux o - ra - ge Dans les

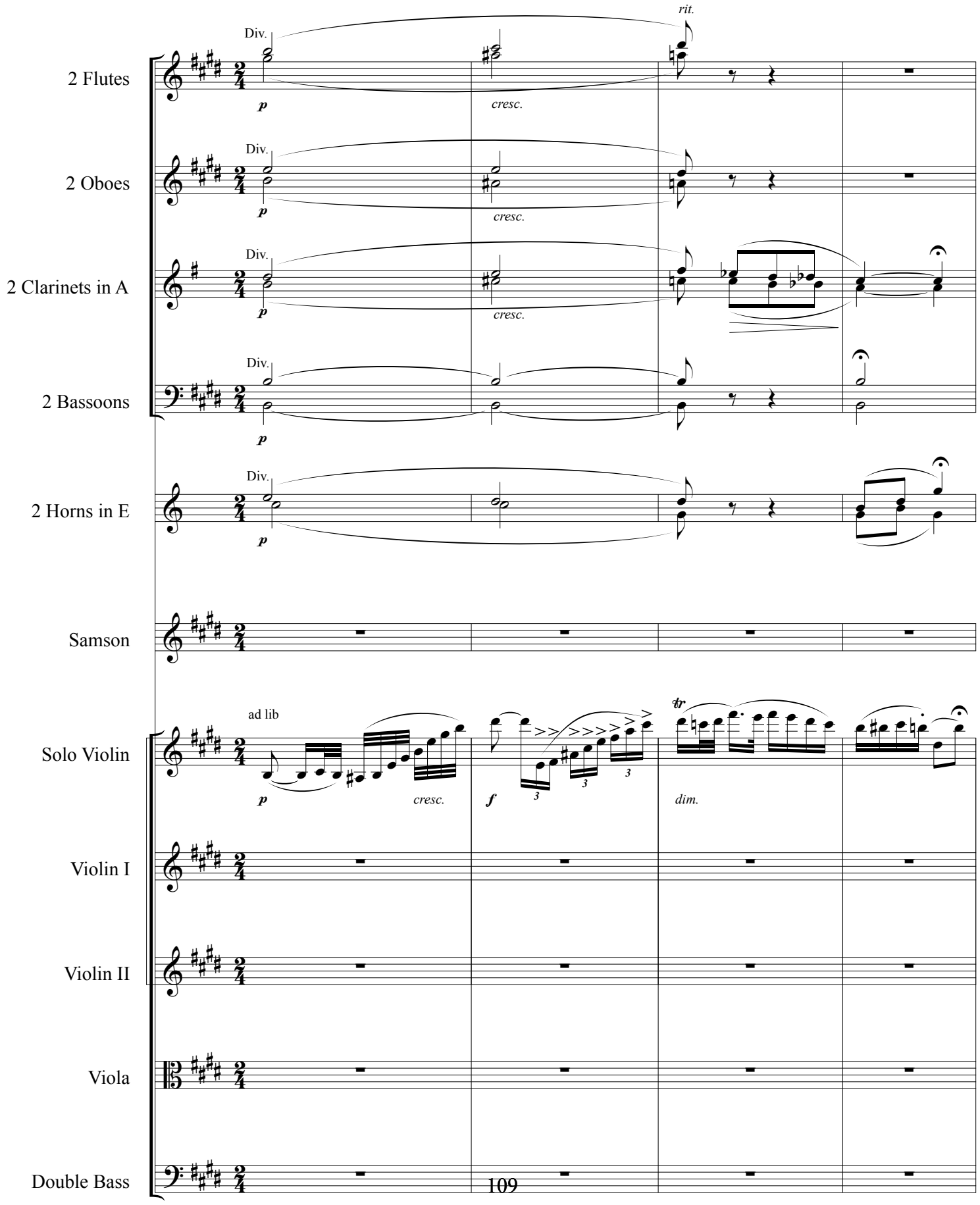

45
Flute 1
Flute 2
Oboe
Clarinet in A
Trumpet
Horn in F
Horn in E
Tenor Trombone
Bassoon
Violin 1
Violin 2
Viola
Samson
Double Bass
Double Bass 2
tutti
champs font moins de-ra va-ge Que sonnom seul__n'en a pro-duit chez la Phi-li-stin plein de ra-ge
legato
legato

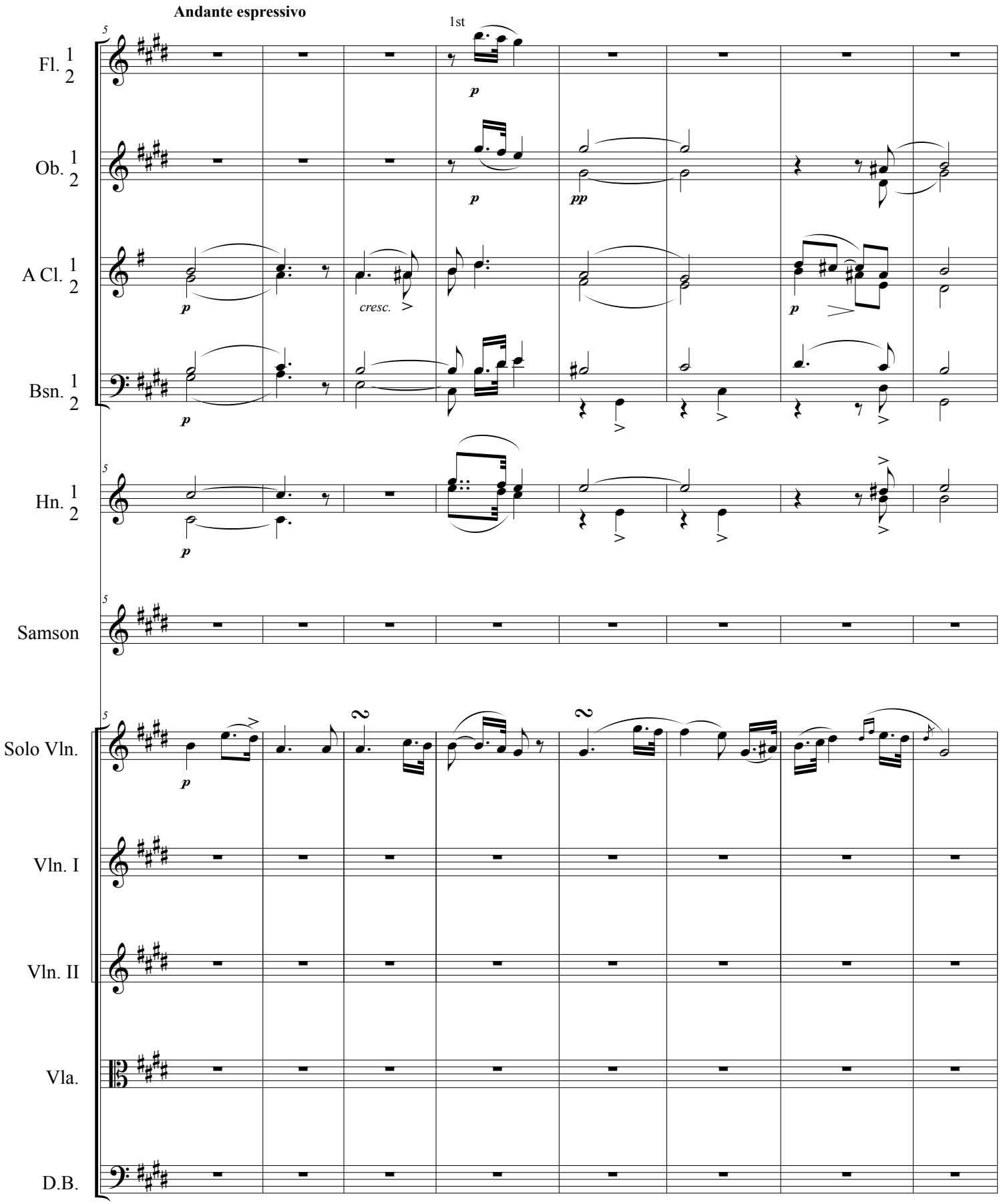

51
rit.
Flute 1
Flute 2
Oboe
Clarinet in A
Trumpet
Horn in F
Horn in E
Tenor Trombone
Bassoon
Violin 1
Violin 2
Viola
Samson
Double Bass
Double Bass 2
f
p
pp
mp
div.
tous ceux qui vou-laie nt arre - ter ce fier tor

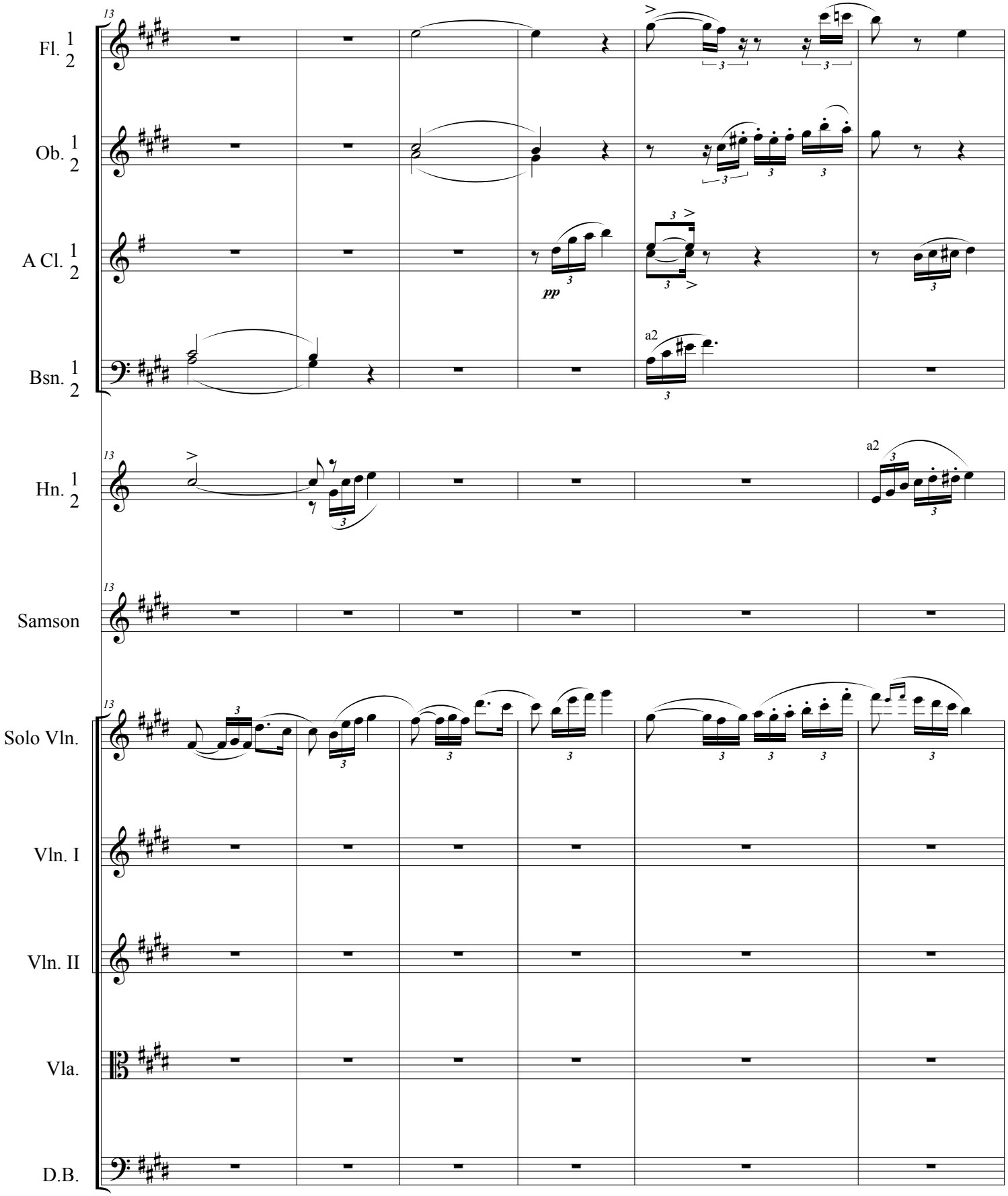

55
Flute 1
Flute 2
Oboe
Clarinet in A
Trumpet
Horn in F
Horn in E
Tenor Trombone
Bassoon
Violin 1
Violin 2
Viola
Samson
rent dans son pas-sage n'o - nt fait que l'ir - ri ter
Double Bass
Double Bass 2

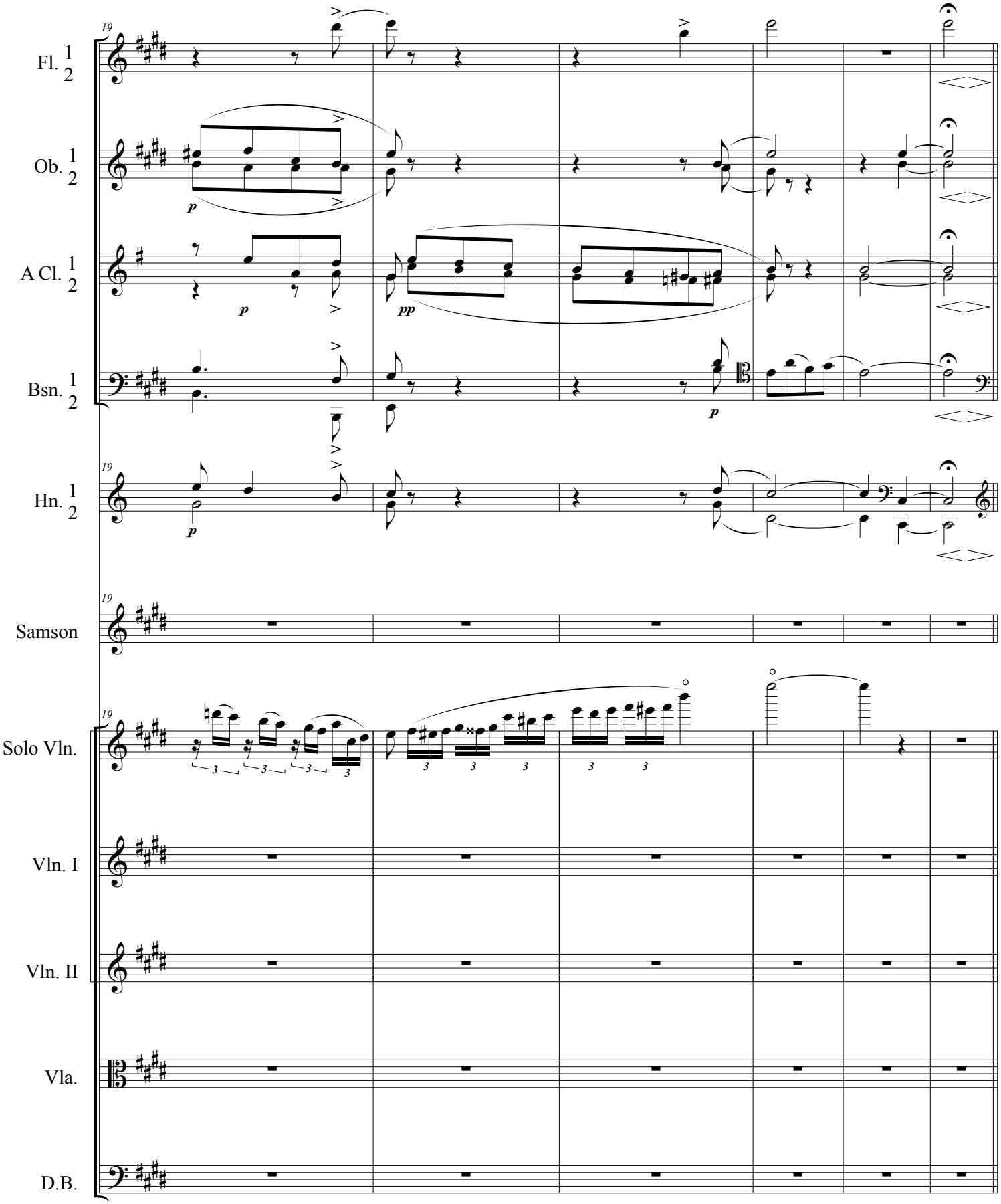

59
Flute 1
Flute 2
Oboe
Clarinet in A
Trumpet
Horn in F
Horn in E
Tenor Trombone
Bassoon
Violin 1
Violin 2
Viola
Samson
ils sont tom - bes la mort est_leur por - ta - ge.
Double Bass
Double Bass 2

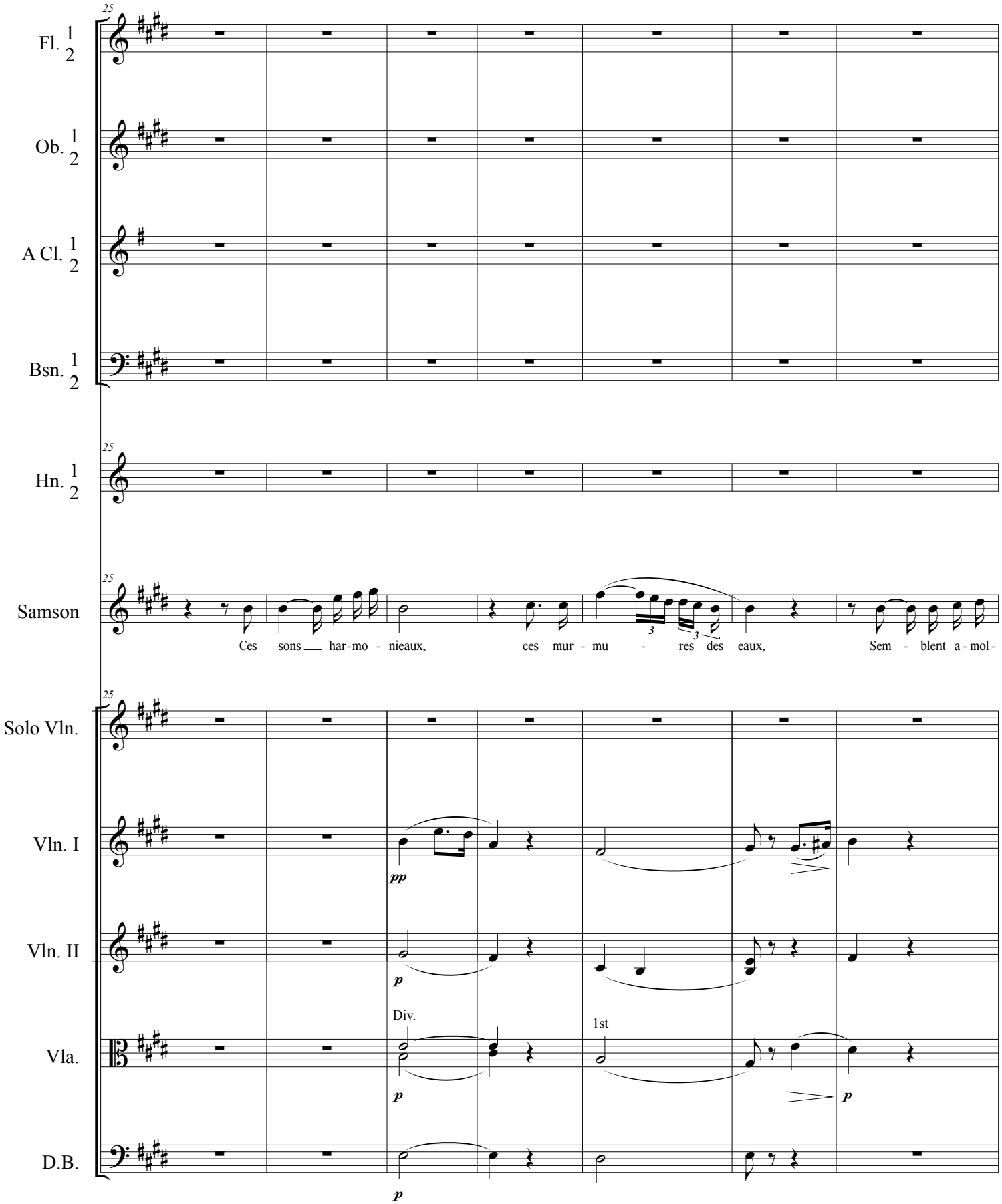
Act II, *Cantabile*
"Ces son harmonieux"

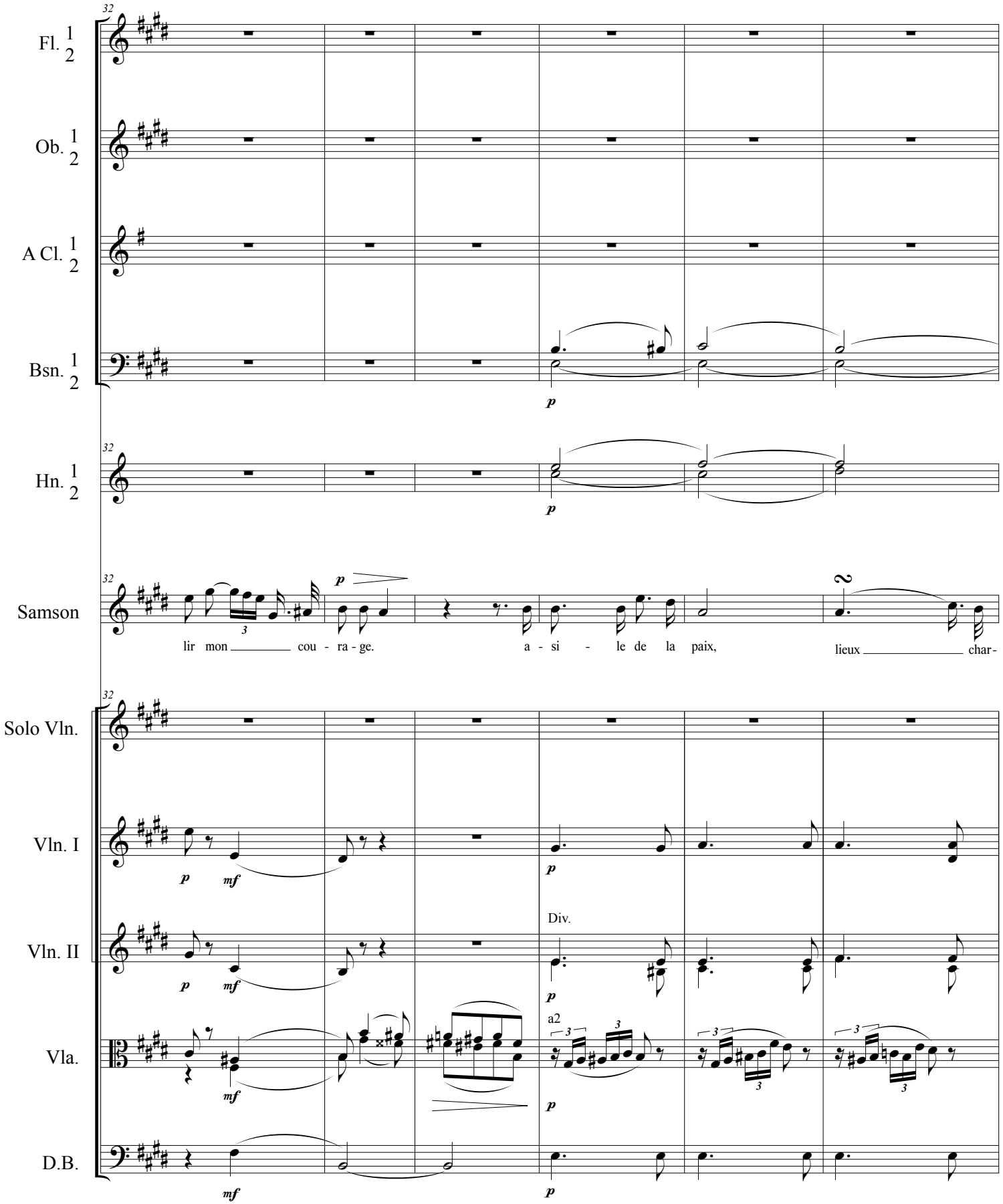


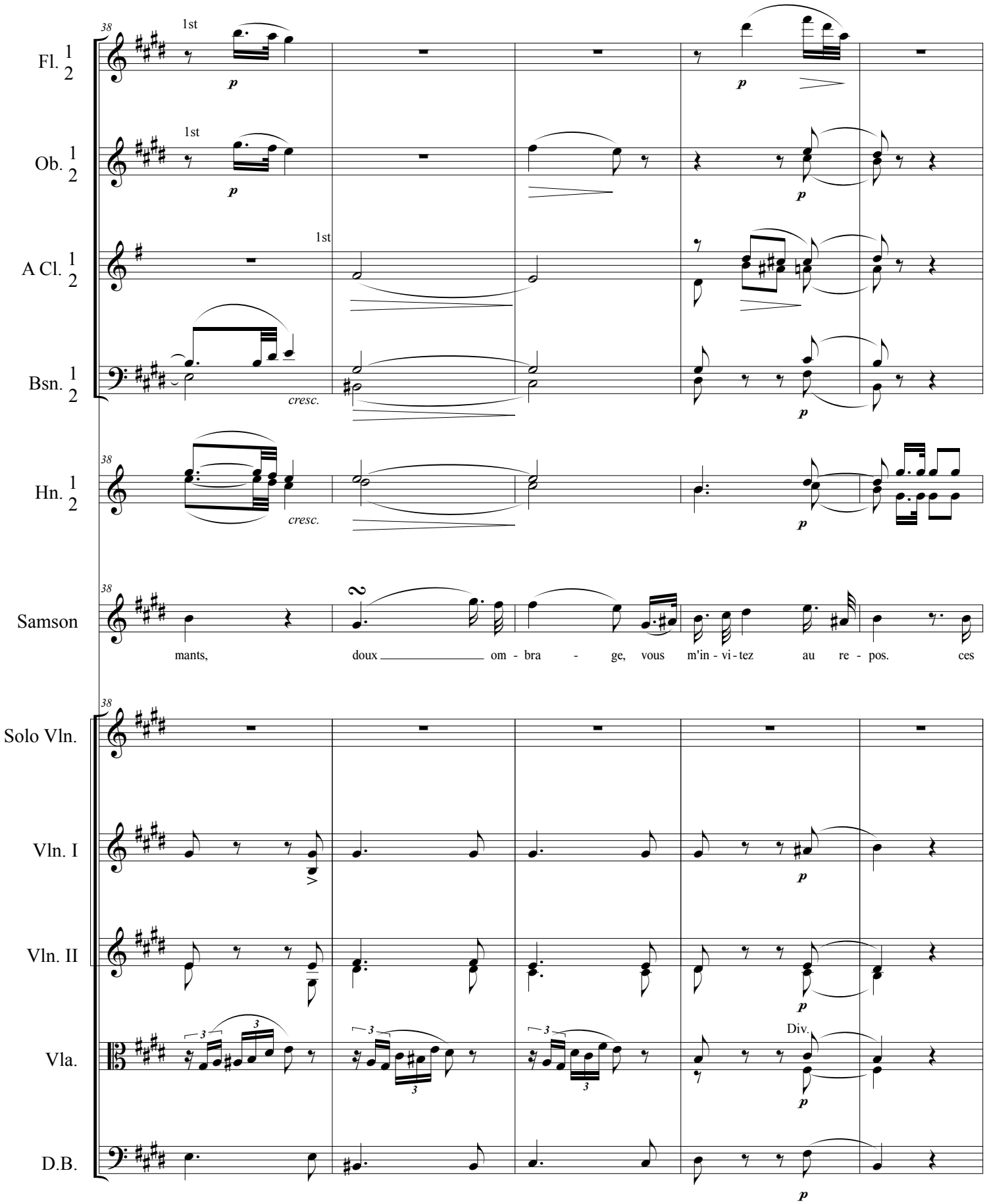

Andante espressivo
1st
Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2
Samson
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.
p
pp
cresc.

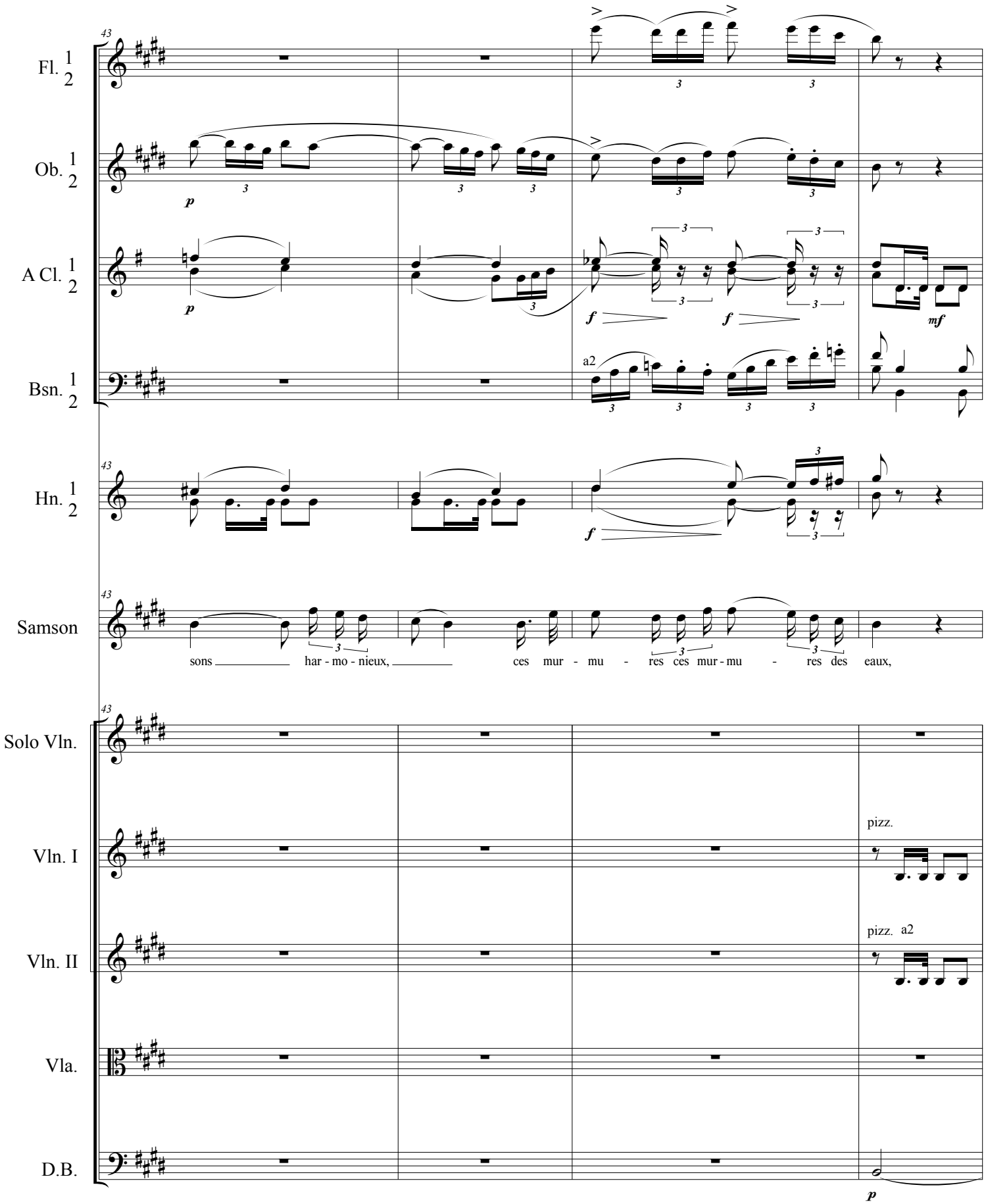

13
Fl. 1 2
Ob. 1 2
A Cl. 1 2
pp
Bsn. 1 2
a2
Hn. 1 2
a2
Samson
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.

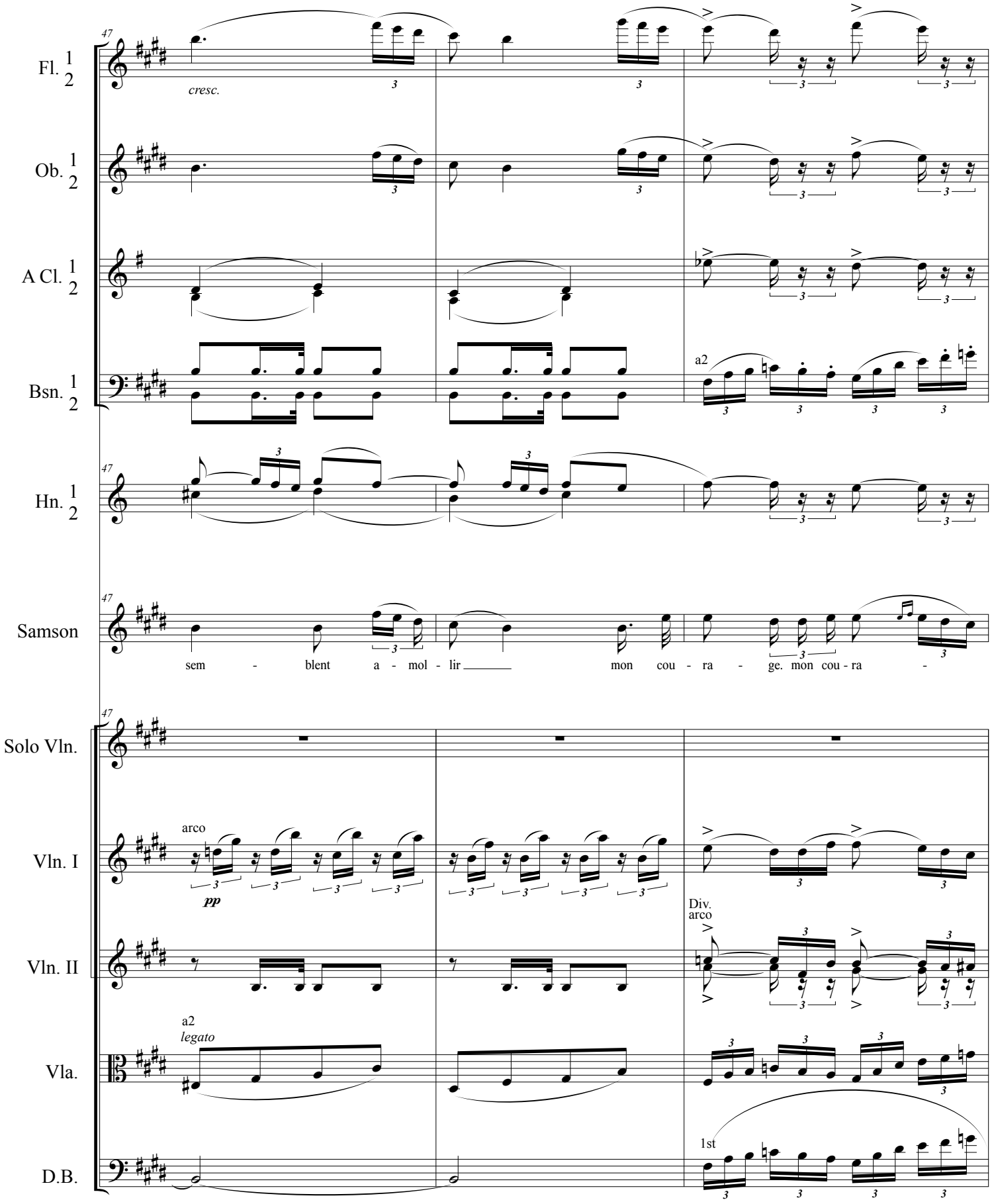

19
Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2
Samson
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.
p
pp

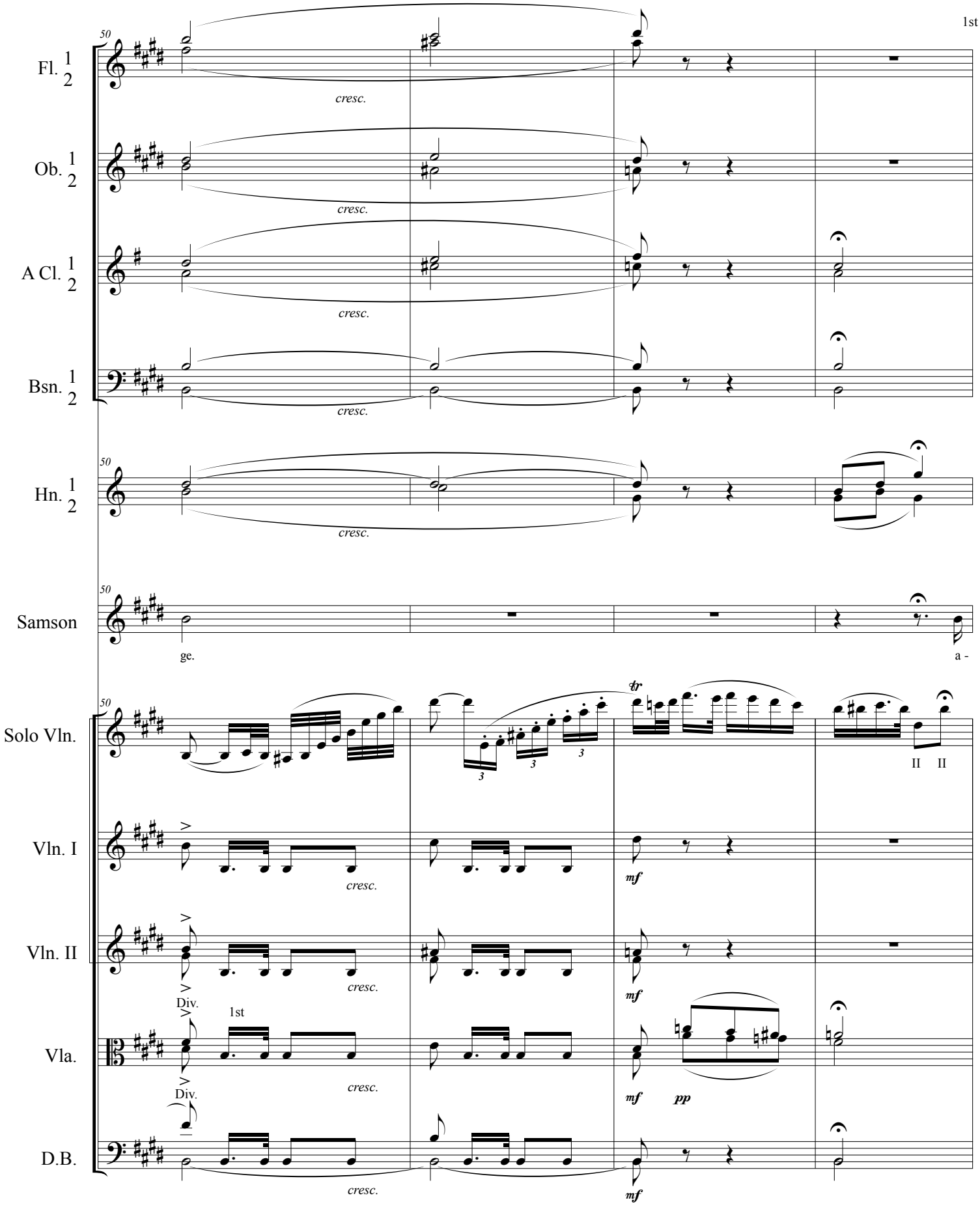

25
Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
25
Hn. 1 2
25
Samson
Ces sons har-mo - nieaux, ces mur - mu - res des eaux, Sem - blent a - mol -
25
Solo Vln.
Vln. I
pp
Vln. II
p
Div.
1st
Vla.
p
p
D.B.
p

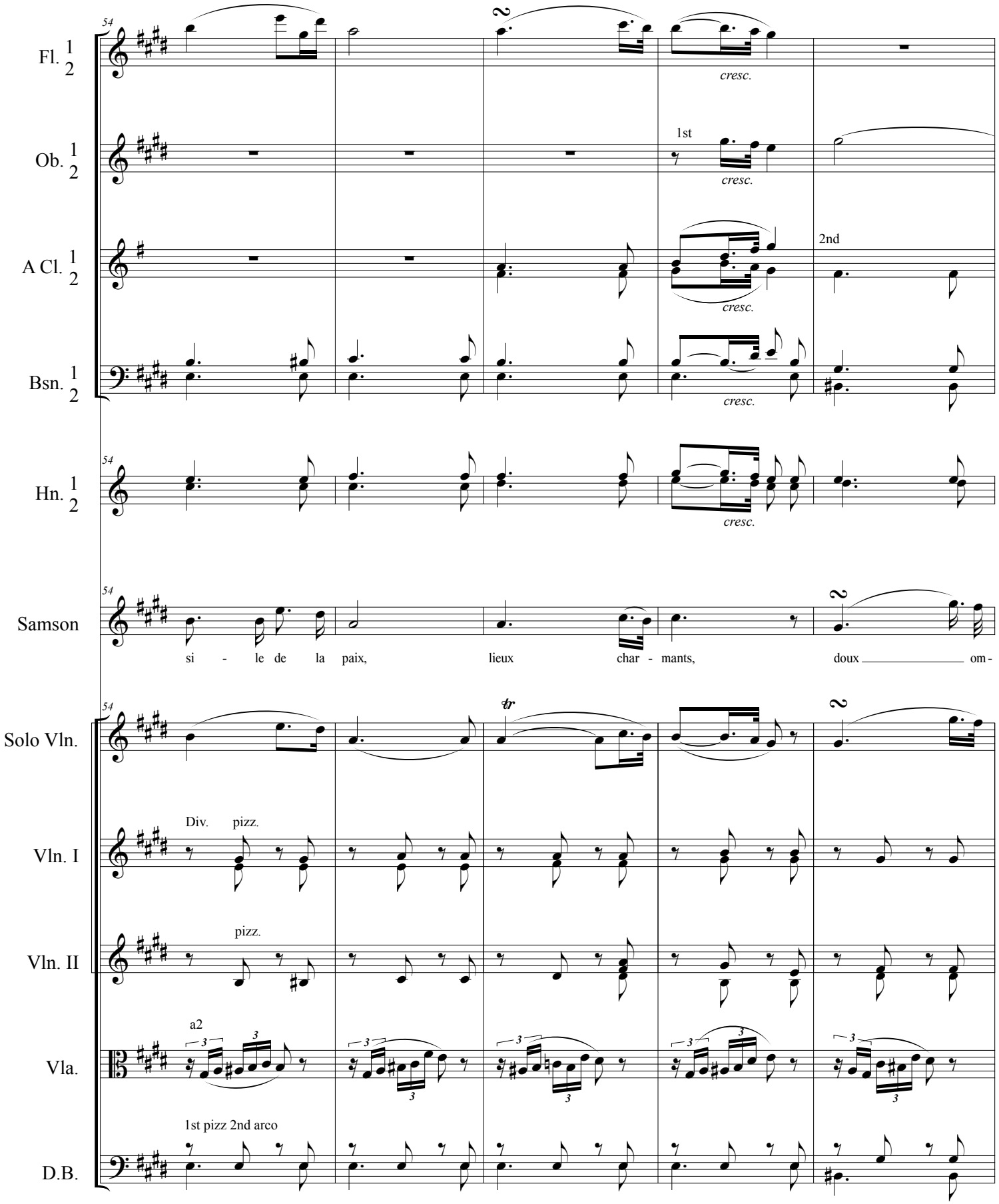

32
Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
p
Hn. 1 2
p
Samson
p
lir mon cou - ra - ge.
a - si - le de la paix,
lieux char-
Solo Vln.
Vln. I
p mf
p
Vln. II
Div.
p mf
p
Vla.
mf
a2
p
D.B.
mf
p

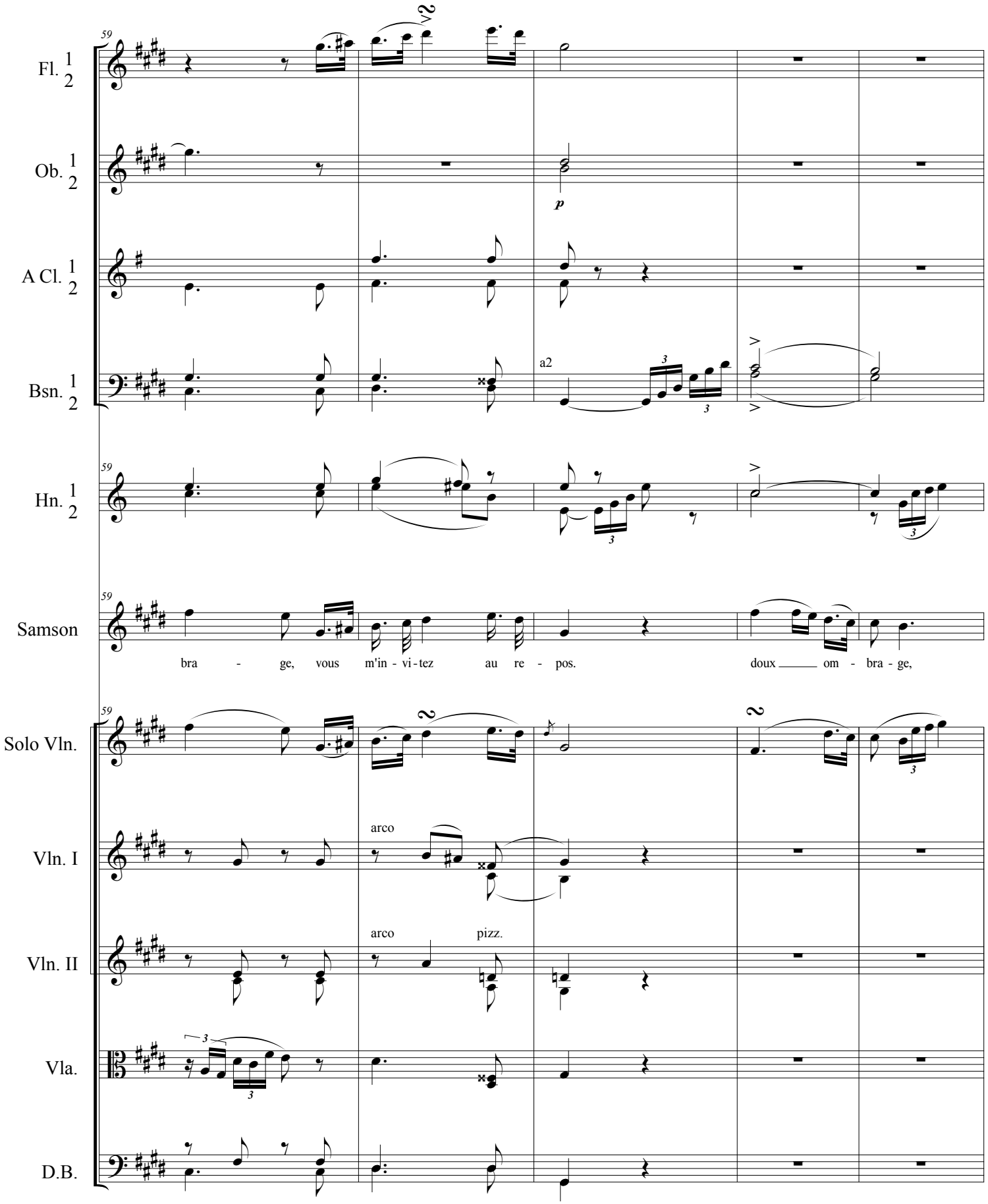

38
Fl. 1 2
1st
p
Ob. 1 2
1st
p
A Cl. 1 2
1st
Bsn. 1 2
cresc.
p
Hn. 1 2
cresc.
p
Samson
mants, doux om - bra - ge, vous m'in - vi - tez au re - pos. ces
Solo Vln.
Vln. I
p
Vln. II
p
Vla.
Div.
p
D.B.
p

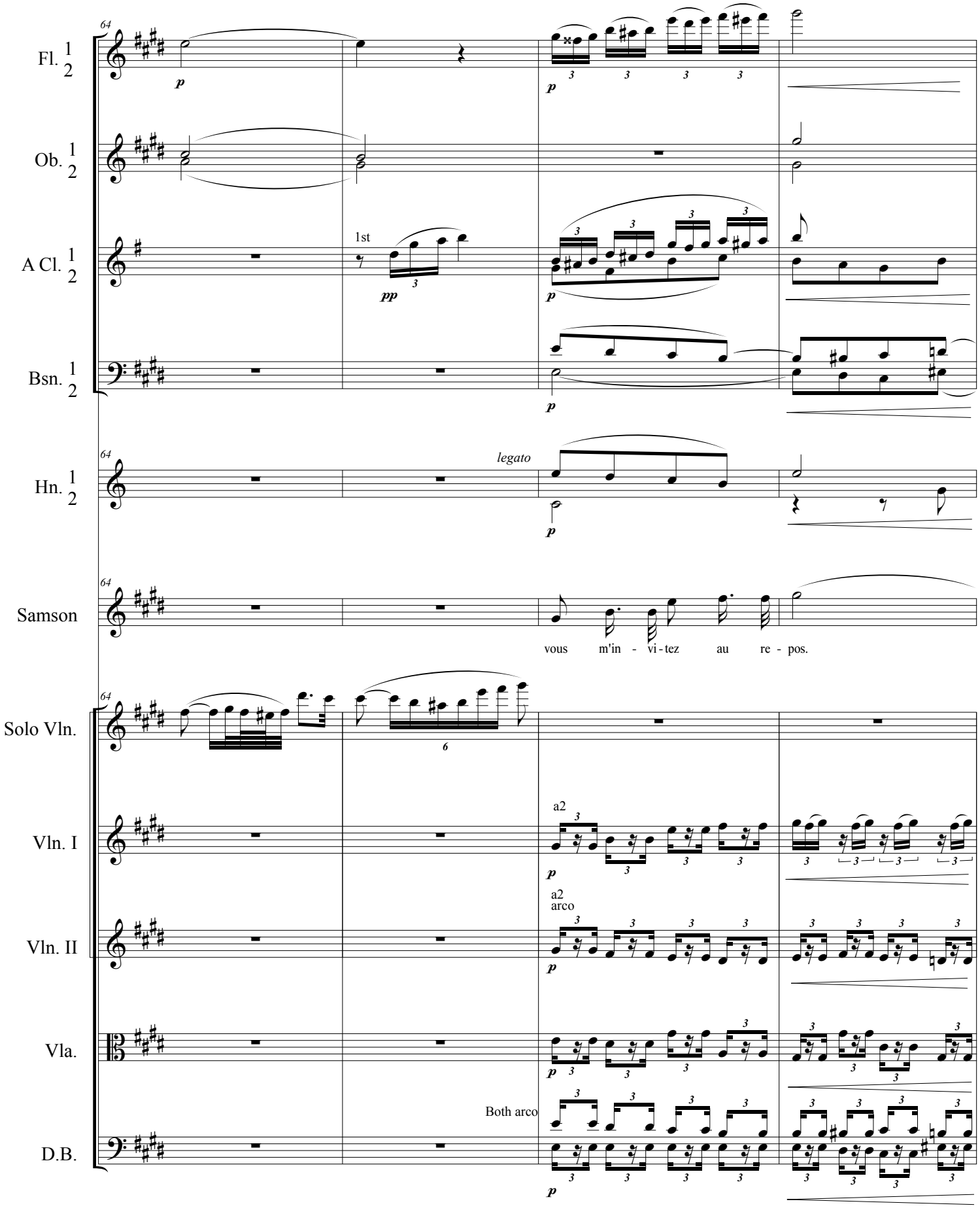

Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2
Samson
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.
43
p
f
mf
a2
sons har - mo - nieux, ces mur - mu - res ces mur - mu - res des eaux,
pizz.
pizz. a2

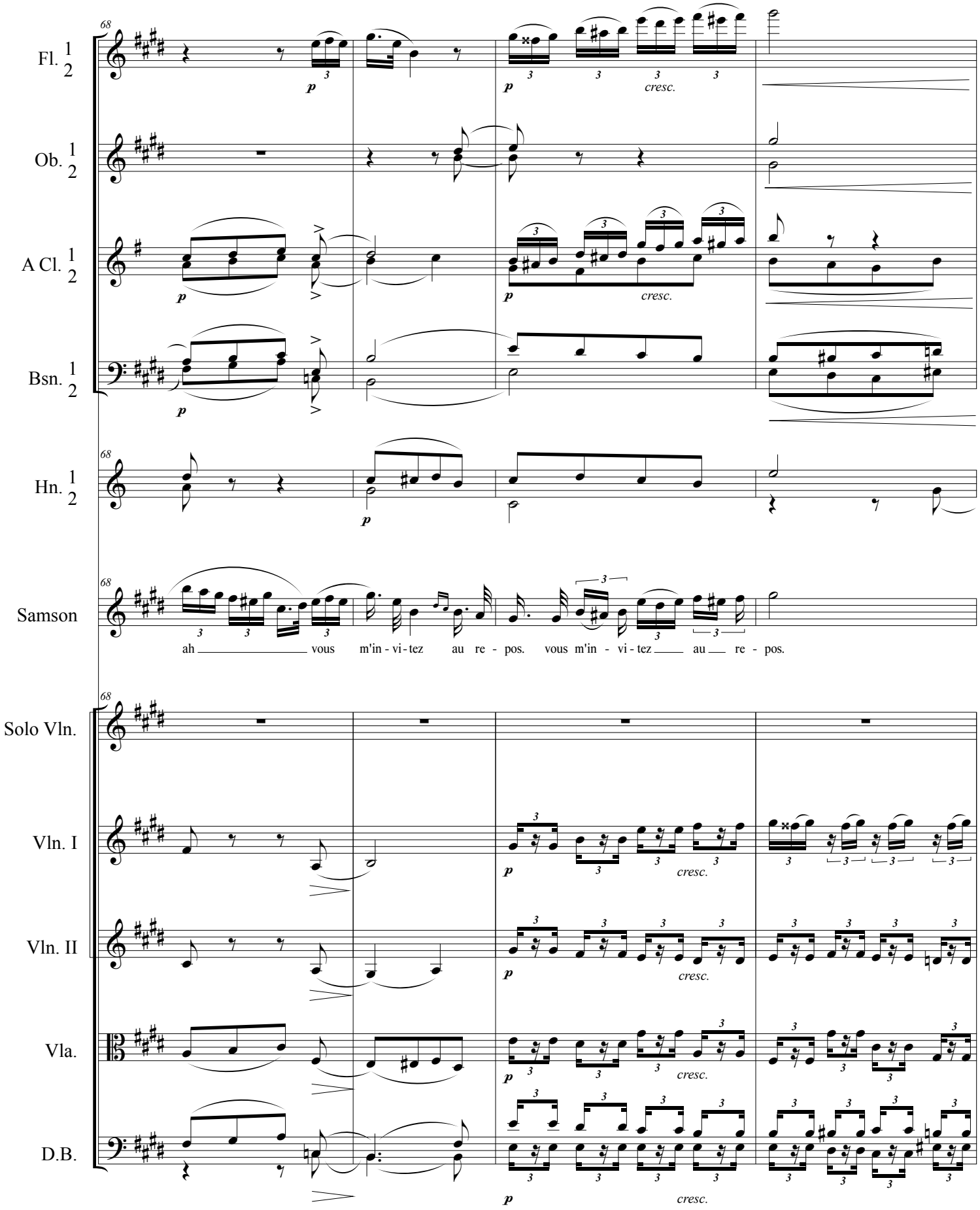

47
Fl. 1 2
cresc.
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
a2
47
Hn. 1 2
47
Samson
sem - blent a - mol - lir mon cou - ra - ge. mon cou - ra -
47
Solo Vln.
arco
pp
Vln. I
Div.
arco
Vln. II
a2
legato
Vla.
1st
D.B.

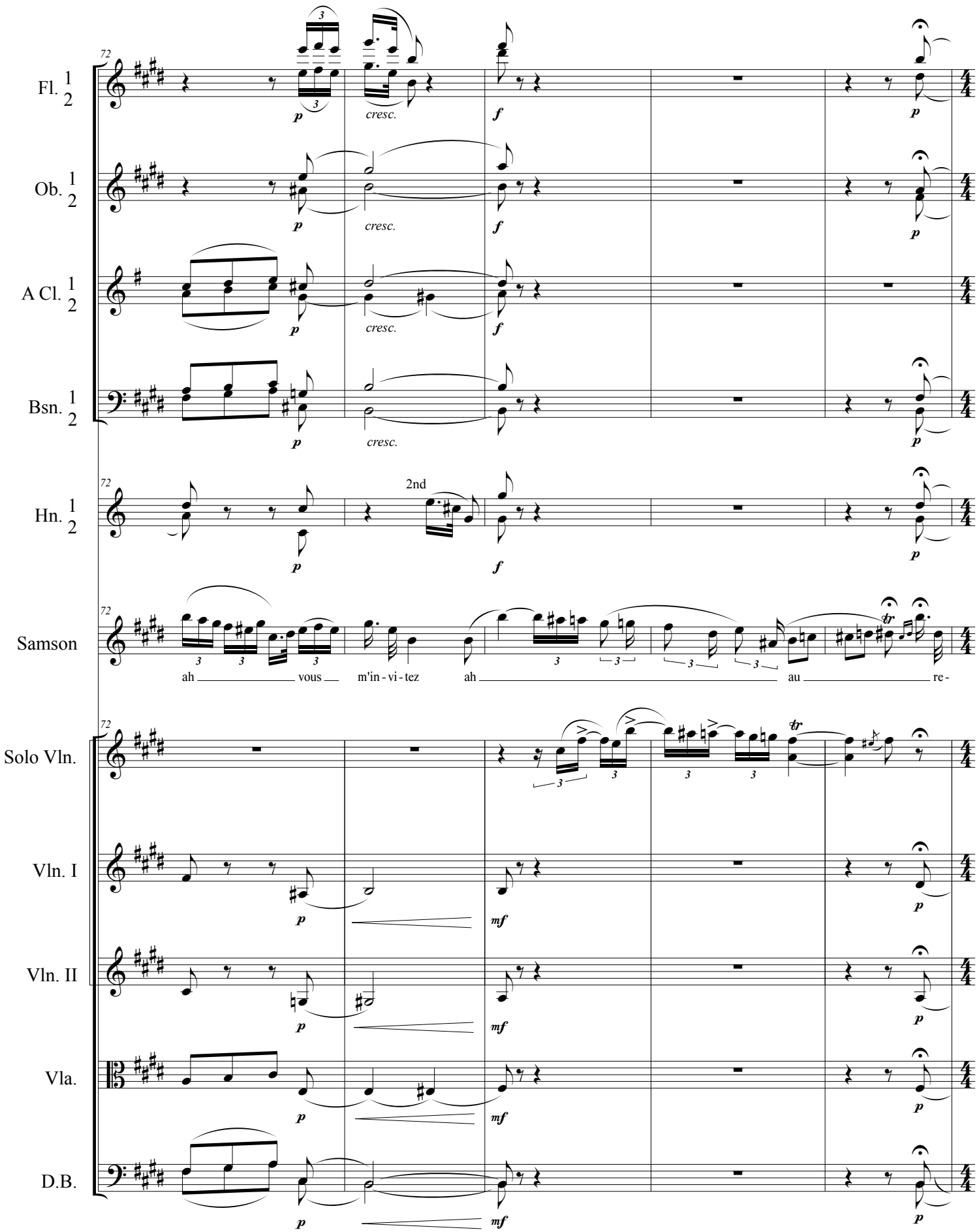

1st
Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2
Samson
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.
50
cresc.
ge.
a -
tr
II II
mf
pp
Div.
1st

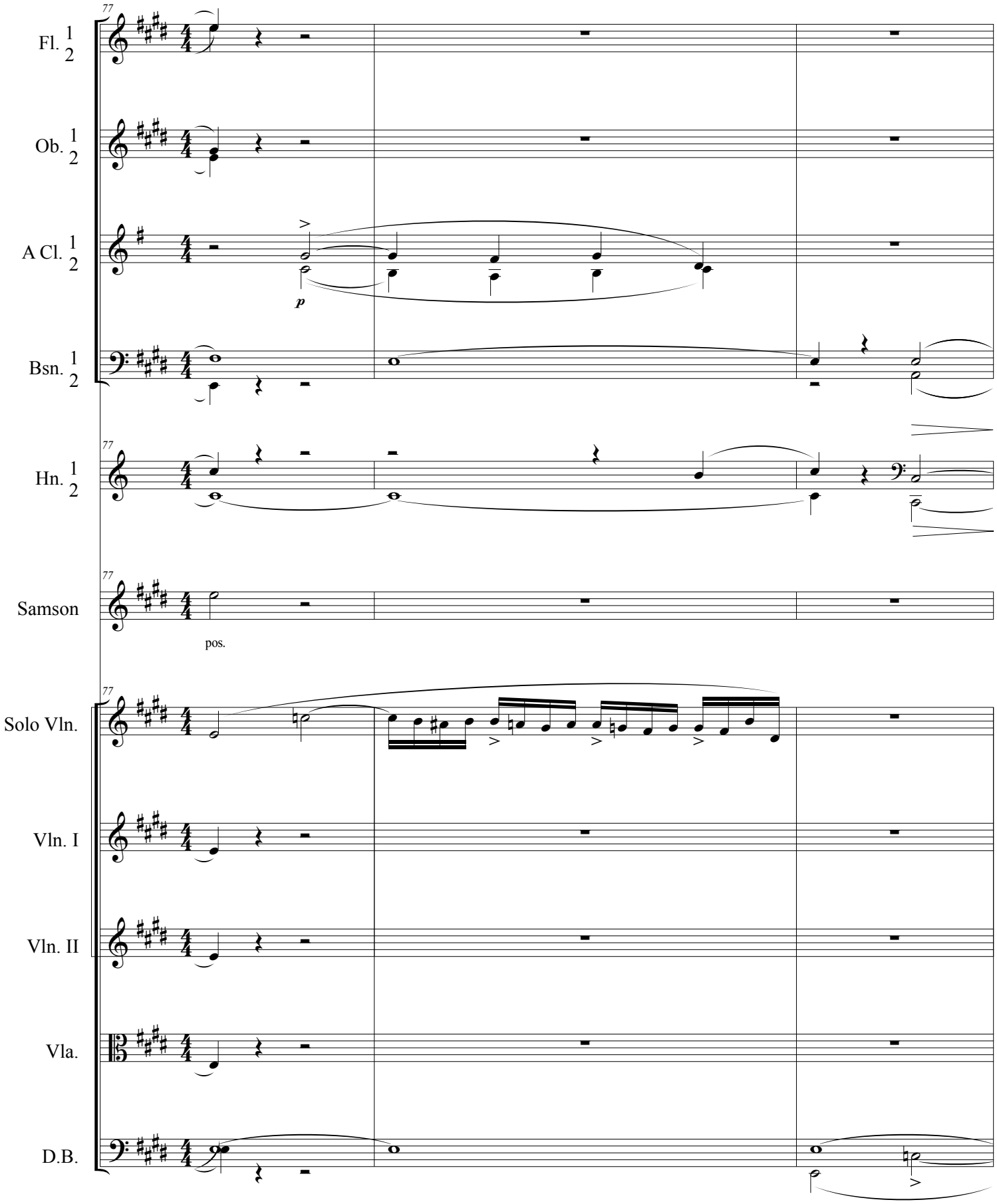

Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2
Samson
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.
54
2
cresc.
1st
2nd
si - le de la paix, lieux char - mants, doux om -
tr
Div. pizz.
pizz.
a2
1st pizz 2nd arco

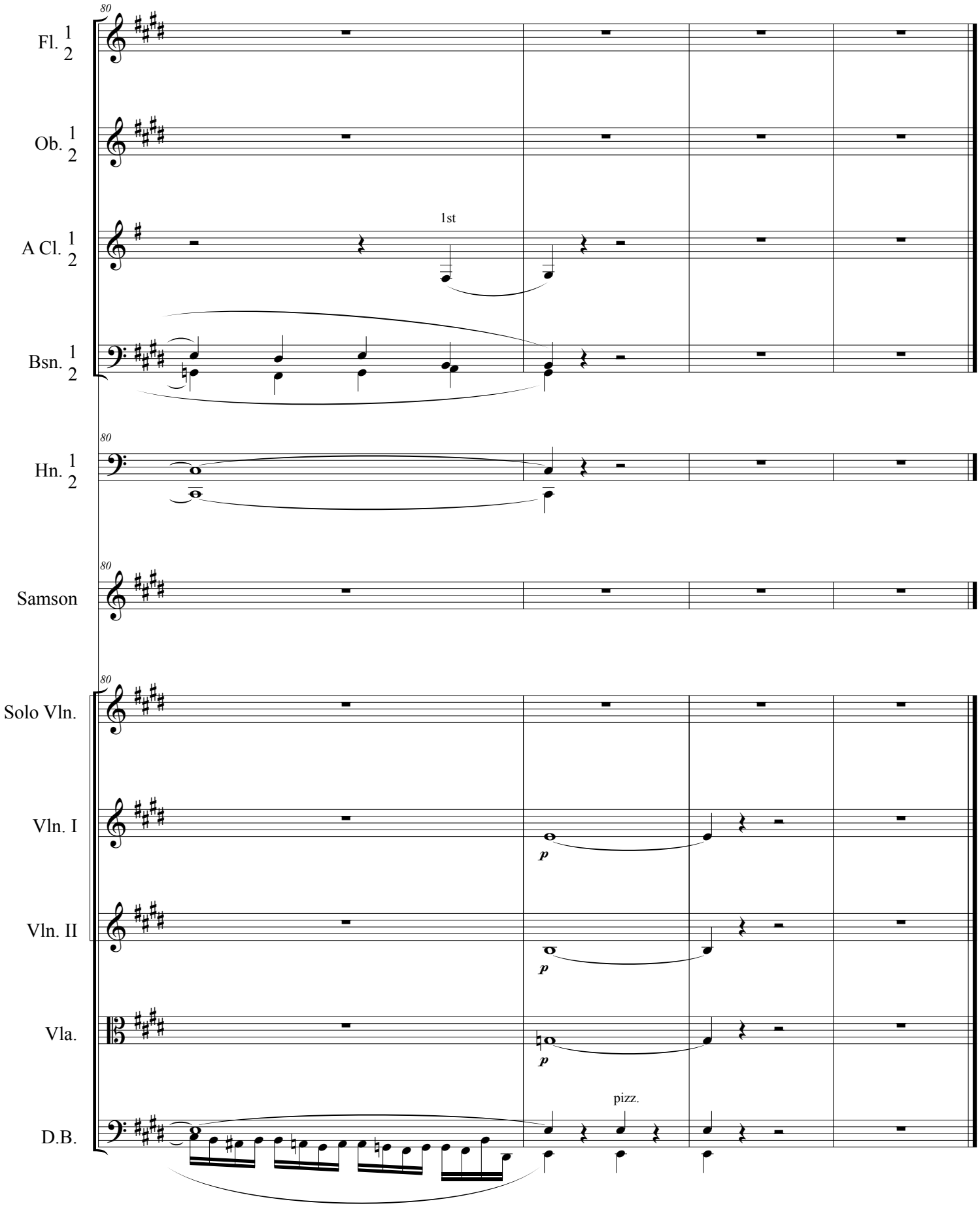

Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2
Samson
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.
59
a2
p
arco
arco pizz.
bra - ge, vous m'in - vi - tez au re - pos. doux om - bra - ge,


Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2
Samson
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.
64
p
pp
1st
legato
vous m'in - vi - tez au re - pos.
6
a2
a2 arco
Both arco


Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2
Samson
ah vous m'in - vi - tez au re - pos. vous m'in - vi - tez au re - pos.
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.
p
cresc.


Fl. 1 2
Ob. 1 2
A Cl. 1 2
Bsn. 1 2
Hn. 1 2
Samson
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.
72
cresc.
2nd
ah vous m'in - vi - tez ah au re -


77
Fl. 1 2
Ob. 1 2
A Cl. 1 2
p
Bsn. 1 2
77
Hn. 1 2
77
Samson
pos.
77
Solo Vln.
Vln. I
Vln. II
Vla.
D.B.


80
Fl. 1 2
Ob. 1 2
A Cl. 1 2
1st
Bsn. 1 2
80
Hn. 1 2
80
Samson
80
Solo Vln.
Vln. I
p
Vln. II
p
Vla.
p
pizz.
D.B.