

“Dinorah.”

Ombra leggiera.  
(Shadow Dance.)

Meyerbeer.

Allegro ben moderato. dolce

15 *mf*

*ff*

*dolce.*

*leggiermente.*

Ombra leg-  
O ten-der

*p* *dolce.*

gie - ra, non te n'an - dar, — non t'in - vo - lar, no, no, no, fa-ta, o chi-  
shad - ow, that hov-er'st near — thou shalt not fear, no, no, no, ca-pri-cious

me - ra, sei lu - sin - ghie - ra, non t'in - vo - lar, no, no, no, om - bra, a me  
 fair - y so dim and air - y, thou shalt not stray; no, no, no, but still de -

ca - ra, cor - ria - mo - a - ga - ra, re - sta con me, al mio piè, — ah! — non  
 light me, and not a - fright me, oh no not fade, stay, oh stay, — why — wouldst

*a piacere.*  
 t'in - vo - lar — non t'in - vo - lar!  
 fade, why fade, — why fade a - way!

*col canto.* *a tempo. ff p*

ad o - gui au - ro - ra ti vo' tro - var,  
 how did I weep thee when thou didst hide,

*ff p.*

ah, re - sta an - co - ra, vie - ni a dan - zar, — se re - ste -  
 now will I keep thee close by my side, — here's nought to

ra - - i, se non ten va - - i, m'u-drai can - tar,  
 harm the, mysmile shall charm thee, my song en - trance;

t'ap-pres-sa a me, ri-spon-di a me, can-ta con  
 come yet more nigh, cease from the dance hear and re -

## Allegro animato.

me! Ah!  
 ply! Ah!

a tel Ah!  
 re-ply! Ah!

pp

*f.* *f.* *pp*

— va ben! ah! a te! ah!  
 — well-sung! ah! re-ply ah!

*pp*

— va ben! ah! a te! ah!  
 — well-sung! ah! re-ply ah!

L'istesso tempo, ma un poco più mosso.

si! ah! a te! ah!  
 yes! ah! re-ply! ah!

*stacc.*

*pp* *f.* *pp* *f.*

va ben! ah! a te! ah! a  
 re - - ply! ah! re - ply! ah! re-

Ossia. *f* *pp* *f* *pp*

*pp* *f* *pp* *f* *pp*

tel \_\_\_\_\_ ah!  
ply, \_\_\_\_\_ ah!

*rall. poco a poco.*

*ad libitum.*

*f*

*col canto.*

Tempo I. *dolce.*

Om-bra leg - gie - ra, non te n'an - dar, — non t'in - vo -  
O ten - der shad - ow that hov - er'st near — thou shalt not

lar, no, no, no, fa - ta, o chi - me - ra, sei lu - sin - ghie - ra, non t'in - vo -  
fear, no, no, no, ca - pri - cious fair - y, so dim and air - y, thou shalt not

lar, no, no, no, om-bra, sì ca - ra, cor-ria-mo a ga - ra, re-sta con  
 stray no, no, no, but still de - light me, and not a - fright me, oh do not

me, al mio piè, — ah! — non t'in - - vo - lar  
 fade stay, oh stay, — why — wouldst fade — a - way!

Andantino quasi allegretto. *cantabile.*

Non sai tu, — ch'Ho-el m'a - - -  
 Has he told — that my sor - - -

*mf cresc.*

ma? — non sai tu, — ch'Ho-el m'a - - ma?  
 row — needs must end — from to - mor - - - row,

*un poco cresc.* *molto cresc.*

che all' al-tar mi chia ma? dee le-gar l'a-mor, le-gar l'a-  
when we kneel to- geth- er at the ho-ly shrine, when we both

*3 dim.* *p*

mor il mi-oal su-o cor? il sai tu? il sai  
kneel, we kneel 'fore the ho-ly shrine? has he told? has he

*sf* *colla voce.* *p*

*p* **Tempo I.**

tu? il sai tu? Magià tu t'a-scon-di, per-chè vuoi par-tir,  
told? has he told? Cru-el thus to leave me to my lone-ly pain!

*pp*

ah, dim-mi ri-spon-di per-chè vuoi partir? per-chè, per-chè vuoi par-tir?  
where-fore now dost grieve me, shall I sing a-gain? oh why, oh why dost me leave?

qui so-la, so-let-ta! nel bu-io son  
 the dark night is drear-y! I am lone-ly, ah

*stringendo.* *f* *p* *Molto moderato.*

già! a tor-nar t'af-fret-ta, deh vien! deh vien! deh vien!  
 me! oh, re-turn, and cheer me, re-turn! re-turn! re-turn!

*f* *con gioia.*

ah! ri-tor-na! ah! ri-tor-na!  
 ah! how wel-come! ah! how wel-come!

*f*

ah! in-gra-ta, co-sì vuoi fug-gir, vuoi par-tir? in-  
 ah! my tru-ant! thou nev-er shalt leave me a-gain! my

*p*

*Tempo I.*

gra-ta, in-gra-ta, in-gra-ta, co-sì vuoi fug-gir? Om-bra leg-  
 tru-ant! thou nev-er, thou nev-er shalt leave me a-gain! O ten-der



gie - ra, non te n'an - dar — non t'in - vo - lar, no, no, no, fa-ta, o chi-  
 shad - ow, that how-erst near, — thou shalt not fear, no, no, no, ca-pri-cious

me - ra, sei lu-sin - ghie - ra, non t'in - vo - lar, no, no, no! om-bra, si  
 fair - y, so dim and air - y, thou shalt not stray, no, no, no! but still de -

ca - ra, cor-riam a - ga - ra, re-sta con me, al mio piè, —  
 light me, and not af - fright me, oh do not fade, stay, oh stay, —

ah! — non t'in — vo - lar! la, la, la, la, la, la,  
 why — wouldst fade — a - way! la, la, la, la, la, la,

*rall.* *stacc.*

*f* *p leggiermente.*

la, ah! dan - za, la, la, la, la, la, la,  
 la, ah! dance then la, la, la, la, la, la, la,

Ossia.

ah!  
 ah!  
 ah! ah!  
 ah! ah!

*dolce.*

*Allegro con spirito.*

re - sta, re - sta con me!  
 prith - ee stay, prith - ee stay!

ah!  
 ah!

*p*

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat).

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures. The piano part includes some triplet figures.

Third system of musical notation, featuring prominent triplet patterns in both the treble and bass staves of the piano accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and accompanimental themes. The piano part features a steady bass line with chords.

Fifth system of musical notation, concluding the page with a final melodic flourish and piano accompaniment. The piano part includes some triplet figures.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. It features a melodic line with eighth-note patterns and rests. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature. It features a rhythmic accompaniment with chords and eighth-note patterns. A *cresc.* marking is present in the piano part.

The second system includes a vocal line with lyrics and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "a piacere." followed by "ah!" and "ah!". The piano accompaniment is in a grand staff with a key signature of three flats and a 3/4 time signature, featuring a *col canto.* marking.

The third system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature, marked *Ossia.* and *staccato.* The piano accompaniment is in a grand staff with a key signature of three flats and a 3/4 time signature, featuring a *fr* marking.

The fourth system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature, marked *a tempo.* The piano accompaniment is in a grand staff with a key signature of three flats and a 3/4 time signature, marked *ff*.