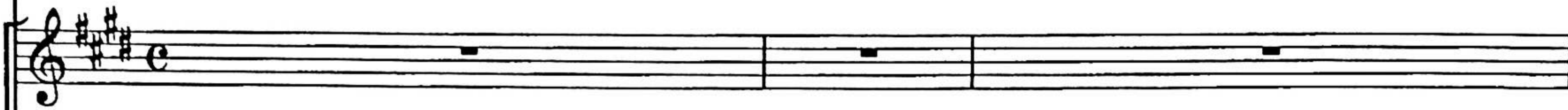


[N. 14] - Scena ed Aria Cherubino

[Adagio]

CHERUBINO



CORO



[Adagio]

Piano accompaniment, first system, starting with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment.Piano accompaniment, second system, marked with a forte (*f*) dynamic. The right hand continues the melodic line with a crescendo, and the left hand maintains the accompaniment.Piano accompaniment, third system, marked with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, and the left hand provides a steady accompaniment.Piano accompaniment, fourth system, marked with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, and the left hand provides a steady accompaniment.

15

Musical notation for measures 15-17, piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes.

18

Musical notation for measures 18-19, piano accompaniment. Measure 18 includes a fermata over a chord. Measure 19 features a dynamic marking of *pp* (pianissimo).

20

Musical notation for measures 20-21, piano accompaniment. Measure 21 includes a dynamic marking of *s* (sforzando).

22

Musical notation for measures 22-24, piano accompaniment. Measure 24 includes a dynamic marking of *legato* and a wavy line indicating a tremolo effect.

25

Ch. CHERUBINO Recitato

Già per le vie del

Musical notation for measures 25-29, vocal and piano accompaniment. The vocal line (Ch.) begins with the lyrics "Già per le vie del". The piano accompaniment consists of sustained chords in the right hand and a rhythmic accompaniment in the left hand.

30

Ch. cie-lo sten-de la not-te il te - ne-bro - so ve-lo; tut-to è

Musical notation for measures 30-32, vocal and piano accompaniment. The vocal line (Ch.) continues with the lyrics "cie-lo sten-de la not-te il te - ne-bro - so ve-lo; tut-to è". The piano accompaniment includes a dynamic marking of *p* (piano) and slurs over the vocal line.

34

Ch. cal - ma d'in - tor - no, al - tro non s'o - de che il mor - mo - rar del -

38

Ch. - l'au - ra in fra le pian - te, so - lo il mio

41

Ch. co - re a - - - - - man - te nel ri - po - so co -

43

Ch. - mu - ne pa - - - - - ce, pa - ce non tro - va.

Allegro

47 [Recitato] *f*

Ch. Ah! Che più in-du-gio ma-i? L'ul-ti-ma

51 [Recitato]

Ch. *deciso* pro-va si ten - - - ti al me-no, tut-to si sve-li al

54 *a piacere*

Ch. Con-te, e se il de-stin ti - ran-no m'in-vo - la il ca - ro be-ne, la mor-te fia sol-

Coro

57

Ch. - lie - vo a tan - te, a tan - te pe - ne.

61 [Andante]

Ch. Lun - gi oh

[Andante]

p assai

65

Ch. Di - o! dal ben che a - do - ro va per - den - do il cor la

p assai

68

Ch. cal - - - ma, per la te - ma in sen que - st'al - ma già co -

canto

71 *a piacere*

Ch. *>* *>* *>* *>*
- min - cia a pal - pi - - - tar, co - - - -

74

Ch. - min-cia a pal-pi - tar... Deh! Ri -

78

Ch. *s* *s*
- tor - na, a - ma - to - - - ne,

tempo

81

Ch. *>* *>* *>*
que-sto co-re, que-sto co-re a con - so - la - - - re...

84

Ch. Deh! Ri - tor-na, a-ma - to be - ne, que - sto co - - - re, que - sto

p *canto* *p assai*

88

Ch. co - - - re a con-so - lar, deh ri -

p

91

Ch. - tor-na que - sto co - - - re, que - sto co - - - re

canto *p assai* *f*

94

Ch. a con - - - so - lar.

a piacere *p*