

Non più andrai

(from opera *Marriage of Figaro*)

W. A. Mozart
(1756-1791)

Moderato

marcato

p

Non più an-drai, far - fal-lo - ne a-mo-ro - so, Not - te e

cresc.

gior - no d'in-tor - no gi - ran - do, Del - le bel - le tur-ban - do il ri -

loco

f dim. *p*

po - so, Nar - ci - set - to, A - don-ci - no d'a - mor, del - le

cresc. *f dim.* *p* *loco*

bel - le tur-ban - do il ri - po - so, Nar - ci - set - to, A - don-ci - no d'a -

f *tr*

mor. Non più a - *p*

p

vrai que - sti bei pen-nac - chi - ni. Quel cap -

19

pel - lo leg-gie - ro e ga - lan - te, Quel-la chio - ma, quell'a - ria bril-

22

lan - te, Quel ver - mi - glio, don-ne - sco co - lor, quel ver-

25

mi - glio, don-ne - sco co - lor! *p* non più a - vrai quei pen-nac-

28

chi - ni, quel cap - pel - lo, quel-la chio-ma, quell' a - ria bril-

31

lan - te! Non più an - drai, far - fal - lo - ne a - mo - ro - so, Not - te e

34

gior - no d'in-tor - no gi - ran - do, Del - le bel - le tur-ban - do il ri-

37 *f dim.* *p* *loco*

po - so, Nar - ci - set - to, A - don - ci - no d'a - mor, del - le

40 *cresc.* *f dim.* *p* *loco*

bel - le tur - ban - do il ri - po - so, Nar - ci - set - to, A - don - ci - no d'a -

43 *f*

mor. Tra guer - riè - ri, pof - far

45

Bac - co! Gran mus - tac - chi, stret - to

47

sac - co, Schiop-po in spal - la, scia-bla al fian - co, Col - lo

50 $\frac{4}{6}$ *Cl*

drit - to, mu - so fran - co, O un gran ca - sco, o un gran tur -

68

tuo - ni, All' o - rec - chio fan fi - schiar. *p* Non più a - vrai, quei pen - nac -

71

chi - ni, non più a - vrai, quel cap - pel - lo, non più a -

74

vrai, quel - la chio - ma, non più a - vrai quell' a - ria bril - *poco rall.*

77

lan - te! *dim.* *p* *dim.* Non più an - drai, far - fal - lo - ne a - mo - ro - so, Not - te e

80

gior - no d'in - tor - no gi - ran - do, *cresc.* Del - le bel - le tur - ban - do il ri -

83

f *dim.* *p* *loco* po - so, Nar - ci - set - to, A - don - ci - no d'a - mor, del - le

86 *cresc.* *f* *dim.* *loco* *p*

bel - le tur-ban - do il ri - po - so, Nar - ci - set - to, A - don - ci - no d'a-

89 *Marziale* *p* *f* *p*

mor. *p* *f* Che - ru - bi - no alla vit - to - ria,

92 *f* *p* *f*

Al - la glo - ria mi - li - tar! *p* *f* Che - ru - bi - no, al - la vit -

95 *p* *f*

to - ria, Al - la glo - ria mi - li - tar! *p* *f* al - la

98 *p* *f*

glo - ria mi - li - tar! *p* *f* al - la glo - ria mi - li -

101 *f*

tar! *f*

104

Musical notation for measure 104, featuring a treble clef, a 4/4 time signature, and a key signature of one flat. The notation includes a 7-measure rest, followed by eighth and sixteenth notes with various fingerings (1, 2, 4, 2, 1, 0) and a triplet of eighth notes. The bass line consists of a 3-measure rest followed by a triplet of eighth notes.

107

Musical notation for measure 107, featuring a treble clef, a 4/4 time signature, and a key signature of one flat. The notation includes a 3-measure rest, followed by eighth and sixteenth notes with fingerings (0, 2, 3, 2, 0, 1, 4, 0) and a triplet of eighth notes. The bass line consists of a 3-measure rest followed by a triplet of eighth notes.

110

Musical notation for measure 110, featuring a treble clef, a 4/4 time signature, and a key signature of one flat. The notation includes a 3-measure rest, followed by eighth and sixteenth notes with fingerings (4, 0, 1, 4, 0, 1, 3, 2, 0) and a triplet of eighth notes. The bass line consists of a 3-measure rest followed by a triplet of eighth notes.

113

Musical notation for measure 113, featuring a treble clef, a 4/4 time signature, and a key signature of one flat. The notation includes a 3-measure rest, followed by eighth and sixteenth notes with fingerings (1, 0, 2, 4, 1) and a triplet of eighth notes. The bass line consists of a 3-measure rest followed by a triplet of eighth notes. The measure concludes with a circled 3 and a circled 6.

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Moderato

First system of musical notation. It features a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is marked *p* (piano) and includes a *marcato* section. The lyrics are: "Non più an-drai, far - fal-lo - ne a-mo - ro - so, Not - te e". The guitar tablature below the staff shows fingerings for the strings, including triplets and various fret positions.

Second system of musical notation. It continues the melody with a *cresc.* (crescendo) marking. The lyrics are: "gior - no d'in-tor - no gi - ran - do, Del - le bel - le tur-ban - do il ri-". The guitar tablature includes circled numbers 1, 2, and 3, likely indicating specific techniques or fingerings.

Third system of musical notation. It features a *f dim.* (forte decrescendo) marking and a *loco* section. The lyrics are: "po - so, Nar - ci - set - to, A - don-ci - no d'a - mor, del - le". The guitar tablature shows a change in fretting, with a -4 indicating a natural harmonic.

Fourth system of musical notation. It includes a *cresc.* marking and a *f dim.* marking. The lyrics are: "bel - le tur-ban - do il ri - po - so, Nar - ci - set - to, A - don-ci - no d'a-". The guitar tablature continues with various fretting and fingerings.

13 C G ⁰⁻¹⁻⁰ *tr* D7 ¹⁻³⁻¹ *tr* G D7

mor. *f* Non più a - *p*

16 G D7 G D7 G D7

vrai que - sti bei pen - nac - chi - ni. Quel cap - *p*

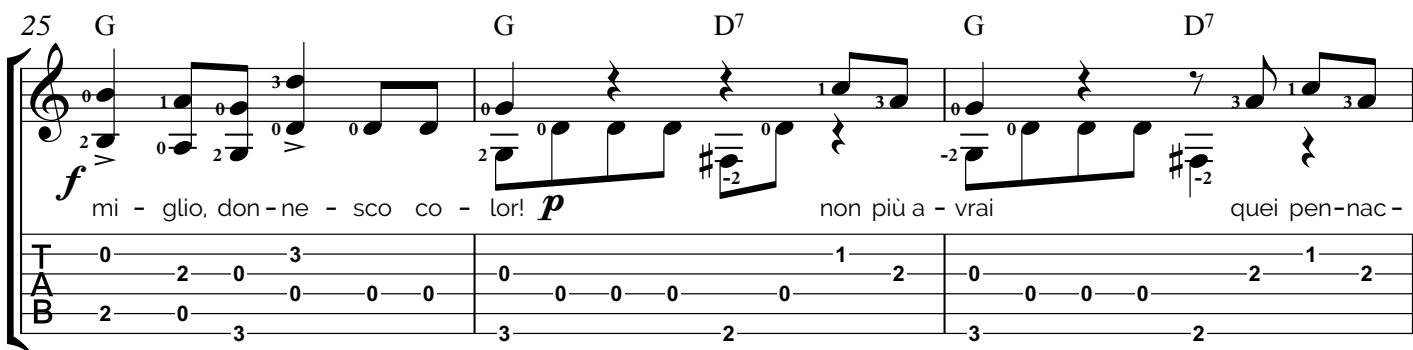
19 G D7 G A7 D A7

pel - lo leg - gie - ro e ga - lan - te, Quel - la chio - ma, quell'a - ria bril -

22 D A7 D A7 D D7

lan - te, Quel ver - mi - glio, don - ne - sco co - lor, quel ver -

25 G G D7 G D7



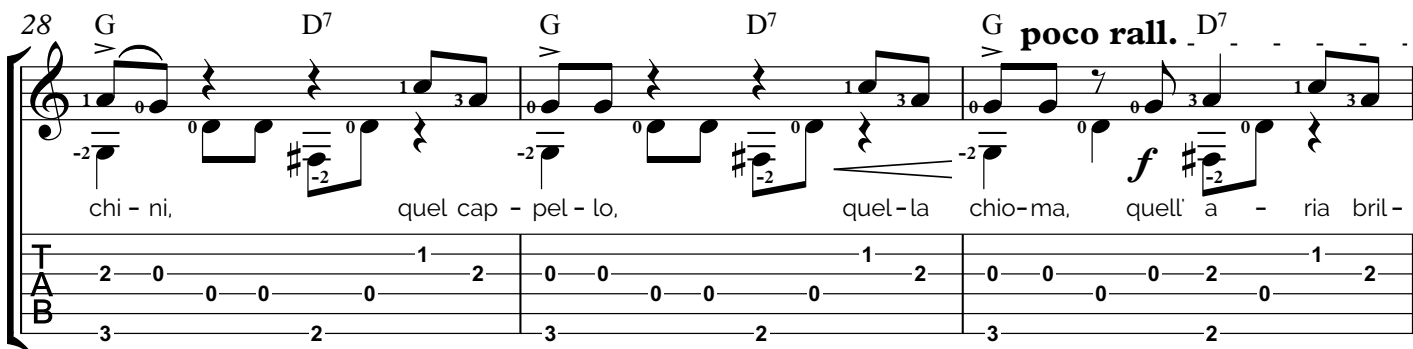
f mi - glio, don - ne - sco co - lor! *p* non più a - vrai quei pen - nac -

T 0 2 0 3 | 0 0 0 0 1 2 | 0 0 0 0 2 1 2

A 2 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 2 1 2

B 2 0 3 | 3 2 0 0 | 3 2 0 0

28 G D7 G D7 G poco rall. D7



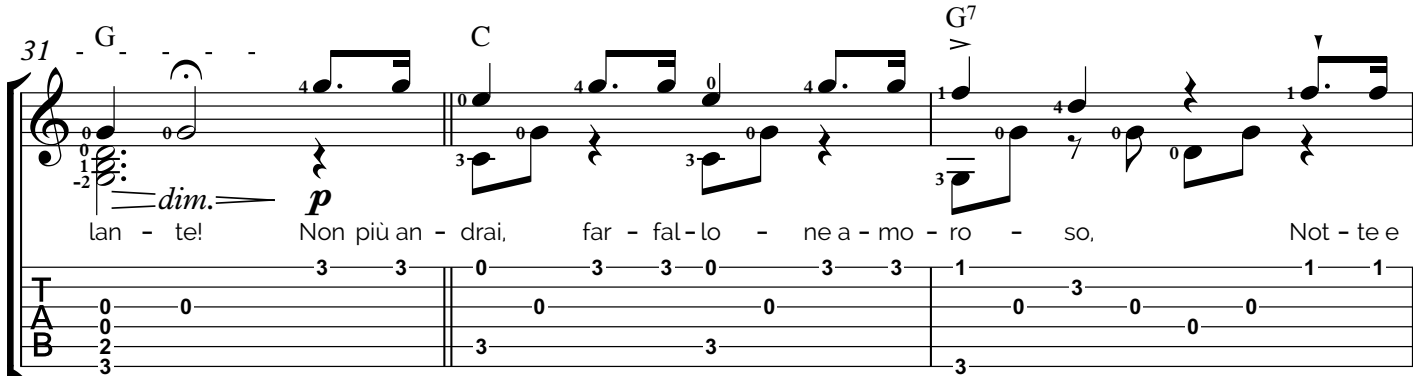
chi - ni, quel cap - pel - lo, quel - la chio - ma, quell' a - ria bril -

T 2 0 1 2 | 0 0 0 0 1 2 | 0 0 0 0 2 1 2

A 3 0 0 0 | 3 0 0 0 0 0 | 3 0 0 0 2 0 2

B 3 2 3 | 3 2 0 0 | 3 2 0 0

31 G C G7



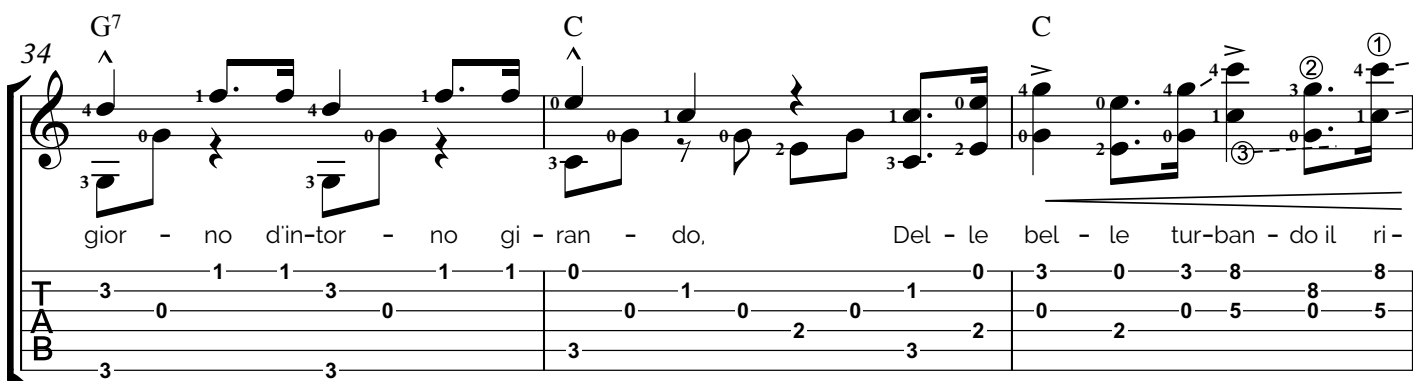
lan - te! Non più an - drai, far - fal - lo - ne a - mo - ro - so, Not - te e

T 3 3 | 0 3 3 0 3 3 | 1 3 1 1

A 0 0 | 0 0 0 0 0 0 | 0 3 0 0 0

B 2 3 | 3 3 0 0 | 3 0 0 0

34 G7 C C



gior - no d'in - tor - no gi - ran - do, Del - le bel - le tur - ban - do il ri -

T 3 1 1 3 1 1 | 0 1 0 1 0 | 3 0 3 8 8 8

A 0 0 0 0 0 0 | 0 1 0 2 0 1 | 0 2 0 5 0 5

B 3 3 | 3 3 0 0 | 3 2 3 2

47 C F C

sac - co, Schiop-po in spal - la, scia-bla al fian - co, Col - lo

T 1 1 1 1 1 1 1 1 1 1 1 1
 A 2 0 2 2 2 2 2 2 2 2 2 2
 B 3 3 3 3 3 3 3 3 3 3 3 3

50 D7 G Am A

drit - to, mu - so fran - co, O un gran ca - sco, o un gran tur -

T 1 2 3 3 3 0 0 3 0 0 2 2 2 2 2 2
 A 0 2 0 0 0 0 0 0 2 2 2 2 2 2 2 2
 B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

53 D B Em B

ban - te. Mol - to o - nor, Po - co con - tan - te, po - co con -

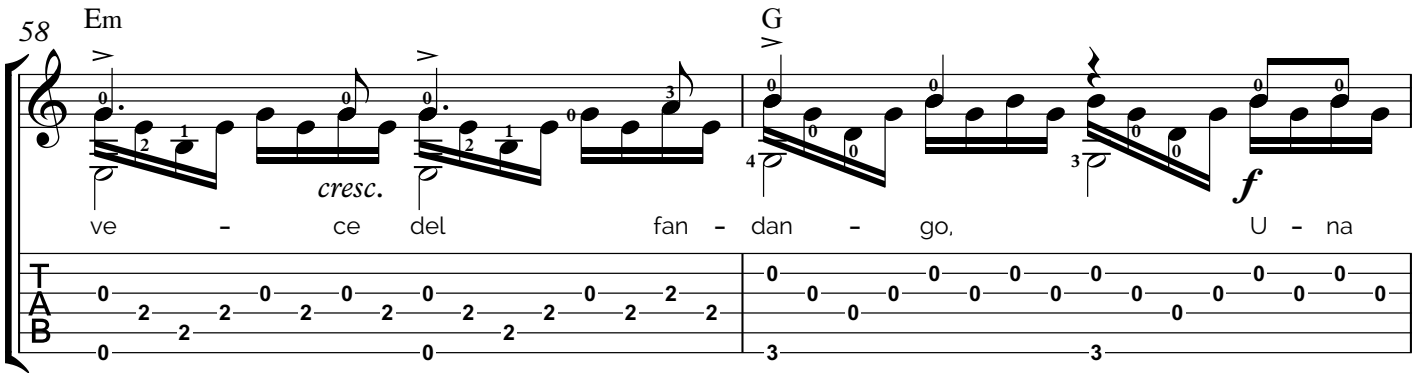
T 3 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0
 A 4 4 2 4 4 6 4 0 2 1 0 0 0 0 0 0
 B 5 5 4 4 7 7 7 0 2 1 2 0 0 0 0 0

56 Em B Em

tan - te, po - co con - tan - te, Ed in -

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 A 0 2 1 0 2 2 4 0 2 2 4 0 0 0 0 0
 B 0 2 2 0 2 2 4 0 2 2 4 0 0 0 0 0

58 Em G

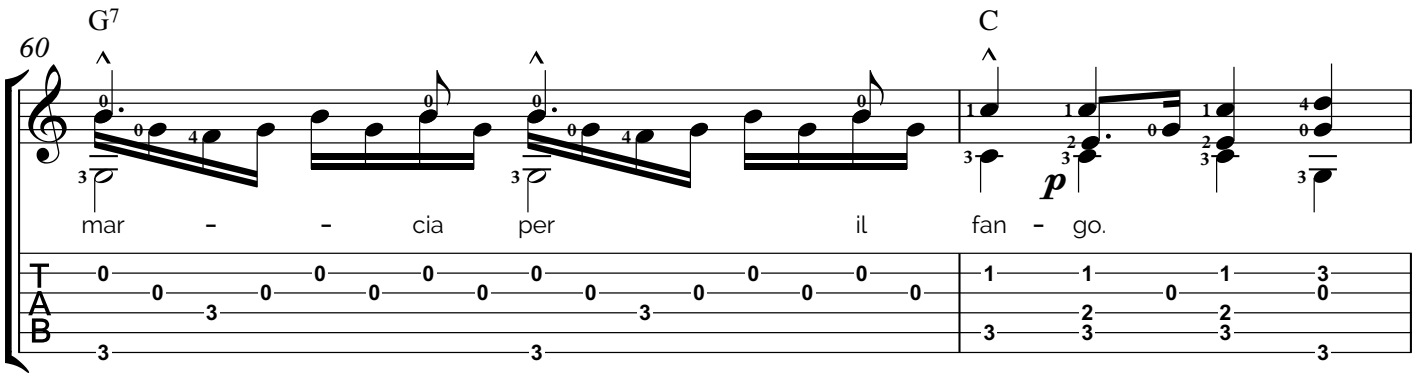


ve - ce del fan - dan - go, U - na

TAB: 0 2 2 2 0 2 0 2 0 2 2 2 | 0 0 0 0 0 0 0 0 0 0 0 0

BASS: 0 2 0 2 0 2 3 3

60 G7 C

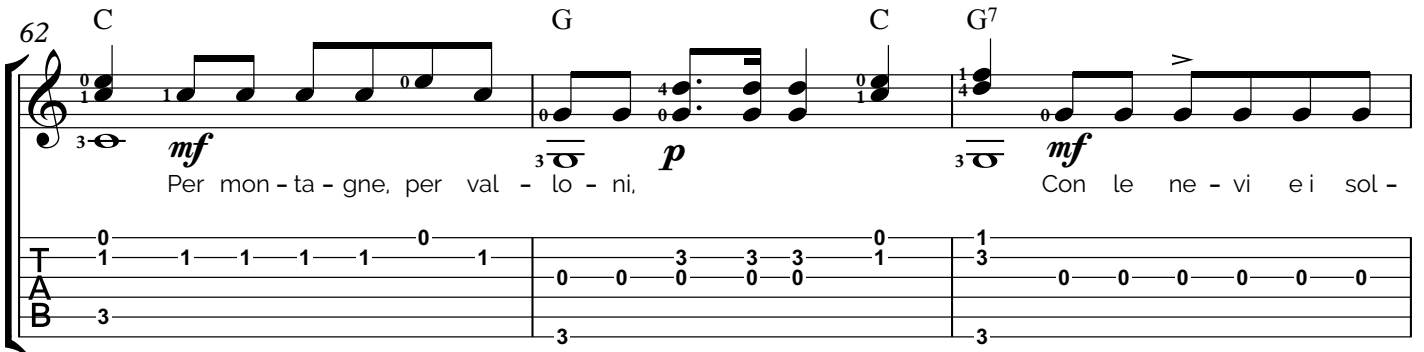


mar - cia per il fan - go.

TAB: 0 0 3 0 0 0 0 0 0 0 0 0 | 1 1 0 1 3 0

BASS: 3 3 3 3 3 3 3 3

62 C G C G7

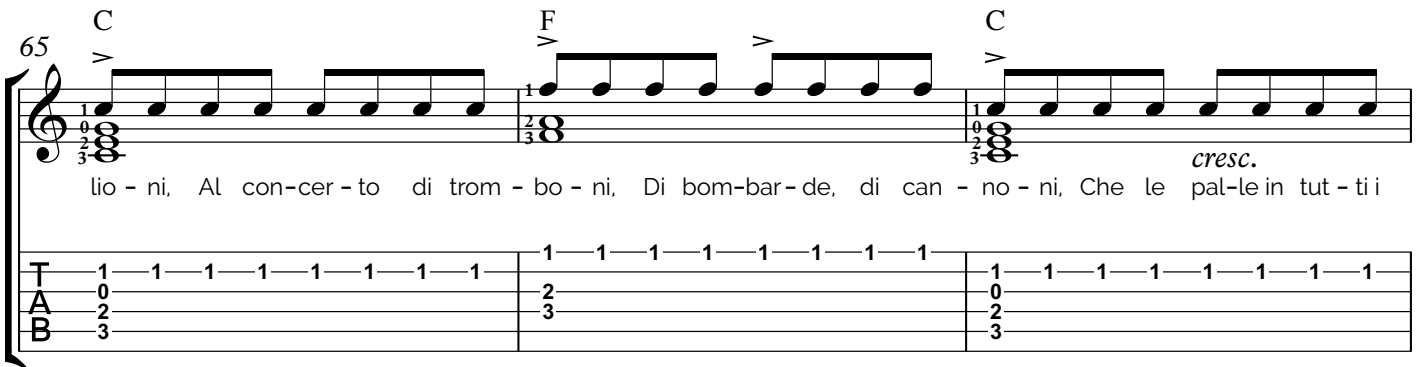


Per mon - ta - gne, per val - lo - ni, Con le ne - vi e i sol -

TAB: 0 1 1 1 1 1 0 1 | 0 0 0 0 0 0 1 | 1 3 0 0 0 0 0 0

BASS: 3 3 3 3 3 3 3 3

65 C F C



lio - ni, Al con - cer - to di trom - bo - ni, Di bom - bar - de, di can - no - ni, Che le pal - le in tut - ti i

TAB: 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1

BASS: 0 2 3 0 2 3 0 2 3

68 G G7 C D7 G D7

tuo - ni, All' o - rec - chio fan fi - schiar. *p* Non più a - vrai, quei pen - nac -

TAB: 0 0 0 0 0 0 0 0 | 1 0 2 0 2 1 2 | 0 0 2 1 2

A: 0 0 0 0 0 0 0 0 | 1 0 2 0 2 1 2 | 0 0 2 1 2

B: 3 3 3 3 3 3 3 3 | 3 2 2 0 2 1 2 | 3 2 0 2 0 2 1 2

71 G D7 G D7 G D7

chi - ni, non più a - vrai, quel cap - pel - lo, non più a -

TAB: 0 0 0 2 1 2 | 0 0 2 1 2 | 0 0 0 2 1 2

A: 0 0 0 2 1 2 | 0 0 2 1 2 | 0 0 0 2 1 2

B: 3 2 0 2 0 2 | 3 2 0 2 0 2 | 3 2 0 2 0 2

74 G D7 G D7 G poco rall. D7

vrai, quel - la chio - ma, non più a - vrai quell' a - ria bril -

TAB: 0 0 0 0 2 1 2 | 0 0 0 0 2 1 2 | 0 0 0 2 1 2

A: 0 0 0 0 2 1 2 | 0 0 0 0 2 1 2 | 0 0 0 2 1 2

B: 3 2 2 2 0 2 | 3 2 2 2 0 2 | 3 2 2 2 0 2

77 G C G7

lan - tel! *dim.* *p* *dim.* Non più an - drai, far - fal - lo - ne a - mo - ro - so, Not - te e

TAB: 3 3 || 0 3 3 0 3 3 | 1 3 0 0 0

A: 0 0 || 0 0 0 0 0 0 | 0 3 0 0 0

B: 3 3 || 3 3 3 3 3 3 | 3 3 3 3 3 3

80

G7 C C

cresc.

gior - no d'in-tor - no gi - ran - do, Del - le bel - le tur-ban - do il ri -

TAB: 3 0 1 1 3 0 1 1 0 3 0 3 8 8

A: 0 0 0 0 2 0 1 0 0 2 0 5 0 5

B: 3 3 3 3 3 2 3 2

83

C G7 C

f dim. loco p

po - so, Nar - ci - set - to, A - don-ci - no d'a - mor, del - le

TAB: 12 8 9 5 0 1 0 0 3 0 0 0 1 3 1 0 1 0

A: 3 2 3 0 0 2 3 3 2

B: 3 3 3

86

C C G7

cresc. f dim. loco p

bel - le tur-ban - do il ri - po - so, Nar - ci - set - to, A - don-ci - no d'a -

TAB: 3 0 3 8 8 8 12 8 9 5 0 1 0 0 3 0 0 3 2 3 0 0 3 3

A: 0 2 0 5 0 5 9 5 0 1 0 0 2 0 3 0 0

B: 3 3 2 3

89

C C G

Marziale p f p

mor. *p* *f* Che - ru - bi - no alla vit - to - ria, *p*

TAB: 1 1 1 3 1 1 1 1 1 0 1 0 3 3 3 1

A: 0 0 0 0 1 1 1 1 1 0 0 0 0

B: 3 3 2 3 3

92 *G7* *C* *F*

f Al - la glo - ria mi - li - tar! *p* *f* Cheru - bi - no, al - la vit -

TAB: 3 0 0 0 0 0 0 | 1 0 0 0 1 1 | 1 1 1 1 2 3 3 3 3 3 3 3

95 *C* *G7* *C*

to - ria, Al - la glo - ria mi - li - tar! *p* *f* al - la

TAB: 0 1 1 1 | 0 0 0 0 1 1 1 1 | 0 2 2 0 1 0 1 1

98 *G7* *C* *G7*

glo - ria mi - li - tar! *p* *f* al - la glo - ria mi - li -

TAB: 0 0 0 0 1 2 0 2 0 1 0 1 1 | 0 0 0 0 | 3 3 3 3 3 3 3 3

101 *C* *C* *G* *C*

tar!

f

TAB: 1 1 1 3 | 1 3 3 3 3 3 3 3 | 0 0 0 0 3 3 3 3

104 G7 C F

T
A
B

107 C G7 C

T
A
B

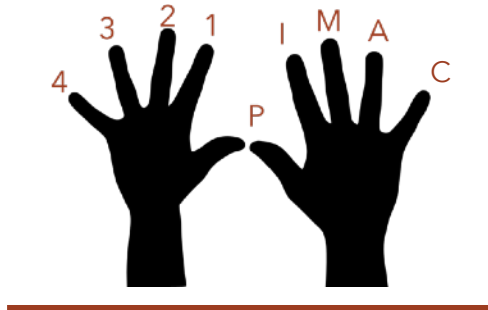
110 G7 C G7

T
A
B

113 C

T
A
B

Fingering Notations



Practice Tips

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes! Count aloud.)
7. Play hands together in rhythm, with a slow metronome, counting aloud.

Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)
6. Repeated notes get louder (start quiet if you need to)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For problem spots, state the problem out: where, what, how. ("What's going on here?")
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Record yourself frequently. Listen or watch to decide what to practice next.

If you're planning on playing guitar for years to come, it pays to shore up your basics. We'd love to help. The Woodshed® Classical Guitar Program is a step-by-step method that guarantees flowing music. Train great habits of form, positioning and movement so your hands move freely and you play beautifully.

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