

Sull'aria? Che soave zeffiretto

(from opera *Marriage of Figaro*)

W. A. Mozart
(1756-1791)

Allegretto (♩ = 50)

p Sul - la - ria...

4 Che so - a - ve zef - fi - ret - to...

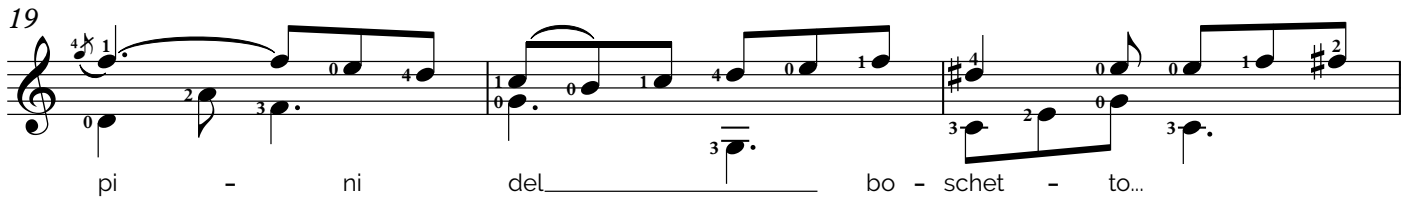
7 Zef - fi -

10 -ret - to... que - sta se - ra spi - re -

13 - rà... que - sta

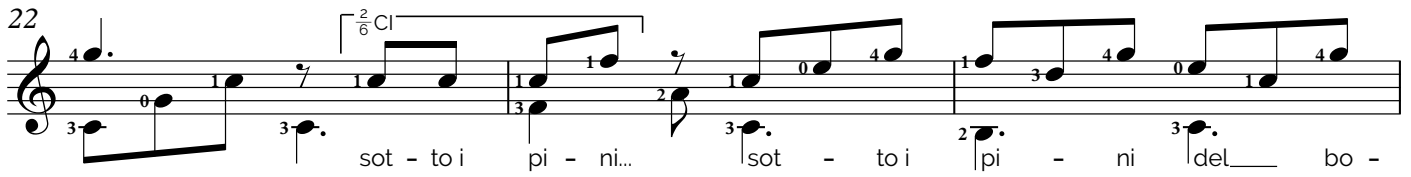
16 se - ra spi - re - rà... sot - to i

19



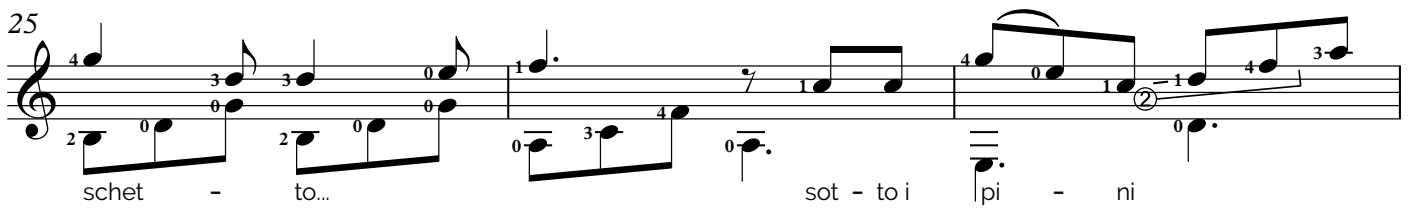
pi - ni del bo - schet - to...

22



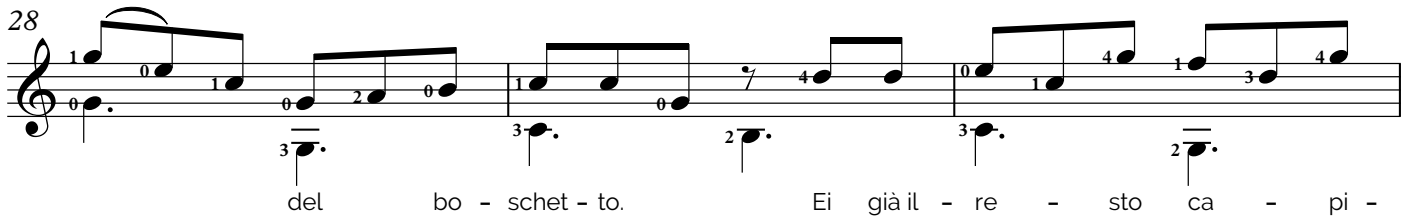
sot - to i pi - ni... sot - to i pi - ni del bo -

25



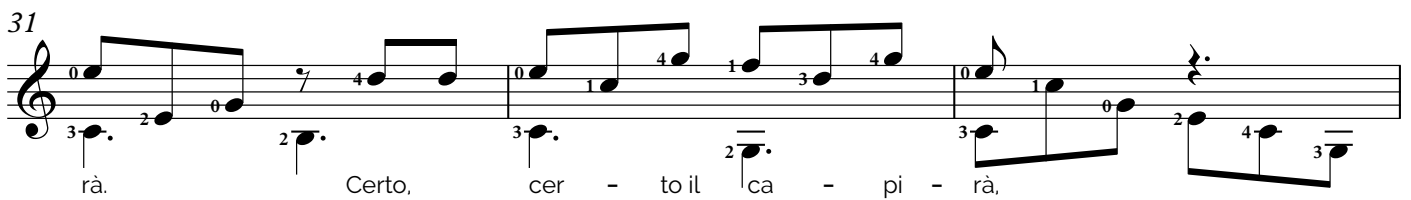
schet - to... sot - to i pi - ni

28



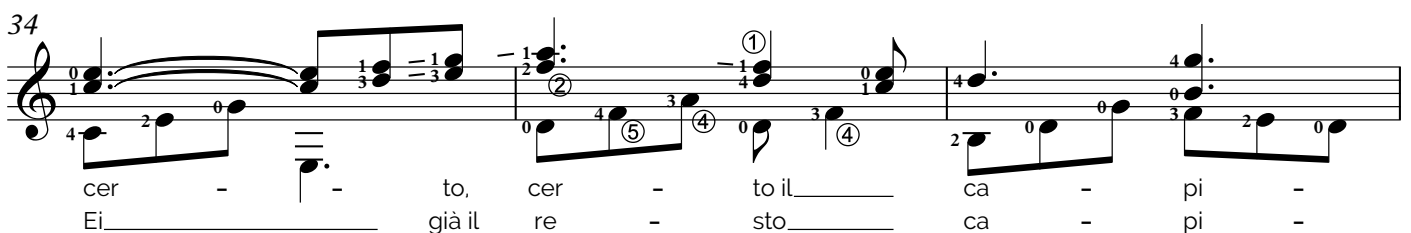
del bo - schet - to. Ei già il - re - sto ca - pi -

31



rà. Certo, cer - to il ca - pi - rà,

34



cer - to, cer - to il ca - pi -
Ei già il re - sto ca - pi -

37

rà.
rà.

Can-zo-net - ta sul - l'a - ria Che so -

40

a - ve zef - fi - ret - to...
que - - sta se - ra spi - re -

43

sot - - to i pi - ni del bo - schet - to
rà... ei già il

46

re - sto ca - cer - to, cer - to il ca - pi - il
ca - pi - rà, il

48

rà, ca - - pi - il ca - - pi - -
ca - - pi - - rà, - - pi - -

50

-rà, ei cer - to, cer - to il ca - pi -
ei già il re - sto ca - pi -

53

rà, cer - to, cer - to il ca - pi -
 rà, ei già il re - - - sto

56

rà, il ca - pi - rà. il ca - pi -
 rà, il ca - pi -

59

rit.

rà, il ca - pi - rà, il ca - pi -
 rà, il ca - pi - rà.

Sull'aria? Che soave zeffiretto

(from opera *Marriage of Figaro*)

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Allegretto (♩. = 50)

First system of musical notation. It features a treble clef, a 6/8 time signature, and a dynamic marking of *p*. The melody is written on a single staff with notes and rests. Chords C and G7 are indicated above the staff. Below the staff are three lines for guitar tablature, labeled T, A, and B, with numbers 0-4 indicating fret positions. The lyrics "Sul - la - ria..." are written below the staff.

Second system of musical notation, starting at measure 4. It continues the melody and tablature from the first system. Chords C and G7 are indicated. The lyrics "Che so - a - ve zef - fi - ret - to..." are written below the staff.

Third system of musical notation, starting at measure 7. It continues the melody and tablature. Chords G7 and C are indicated. The lyrics "Zef - fi -" are written below the staff.

Fourth system of musical notation, starting at measure 10. It continues the melody and tablature. Chords G and D7 are indicated. The lyrics "-ret - to... que - - sta se - ra spi - re -" are written below the staff.

13 Em Em7 A7 D7 G Am7

- rà... que - sta

T 1-0 0 0 2 5 2 (2) 0 1 3 3 0 2 1 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 2 0 4 5 3 3 2 3

16 G D7 G G7 C

se - ra spi - re - rà... sot - to i

T 3 0 3 1 0 2 0 0 0 2 0 1 0 (1) 3 0

A 0 0 0 0 2 0 0 0 0 2 0 2 0 0 0

B 0 0 0 3 2 1 0 0 0

19 Dm G7 C

pi - ni del bo - schet - to...

T 3-1 (1) 0 3 1 0 1 3 0 1 4 0 0 1 2

A 0 2 3 0 0 1 3 0 1 4 0 0 3

B 0 0 3 0 0 3 0 1 3 3 2 0 3

22 C $\frac{2}{6}$ Cl F C G7 C

sot - to i pi - ni... sot - to i pi - ni del bo -

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

A 0 0 3 3 3 2 1 0 3 3 3 0 1 3

B 3 3 3 3 3 2 3 2 3

25 G F C Dm

schet - to... sot - to i lpi - ni

28 C G C G7 C G7

del bo - schet - to. Ei già il - re - sto ca - pi -

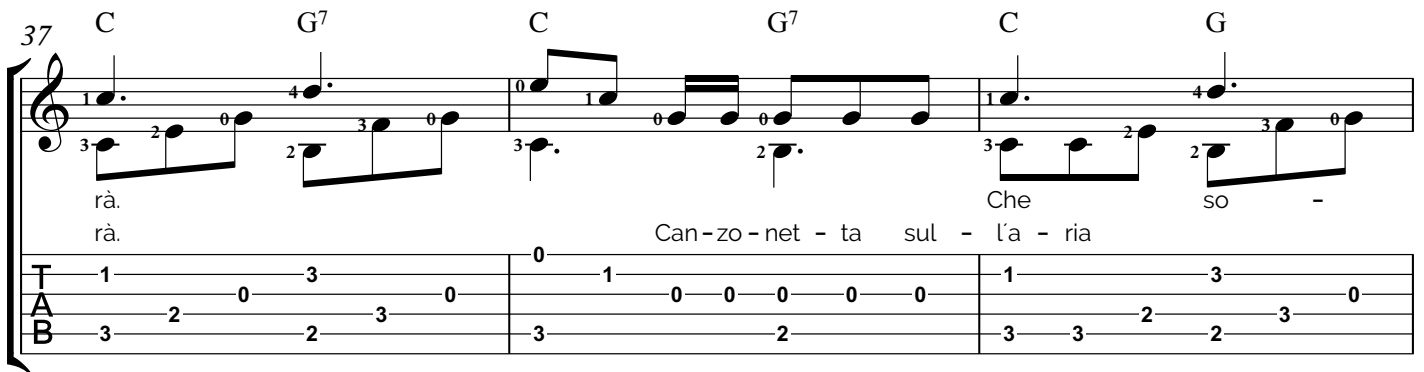
31 C G7 C G7 C

rà. Certo, cer - to il ca - pi - rà.

34 C C7 Dm Dm7 G7

cer - to, cer - to il ca - pi -
Ei già il re - sto ca - pi -

37 C G7 C G7 C G



rà.
rà.

Can-zo-net - ta sul - l'a - ria

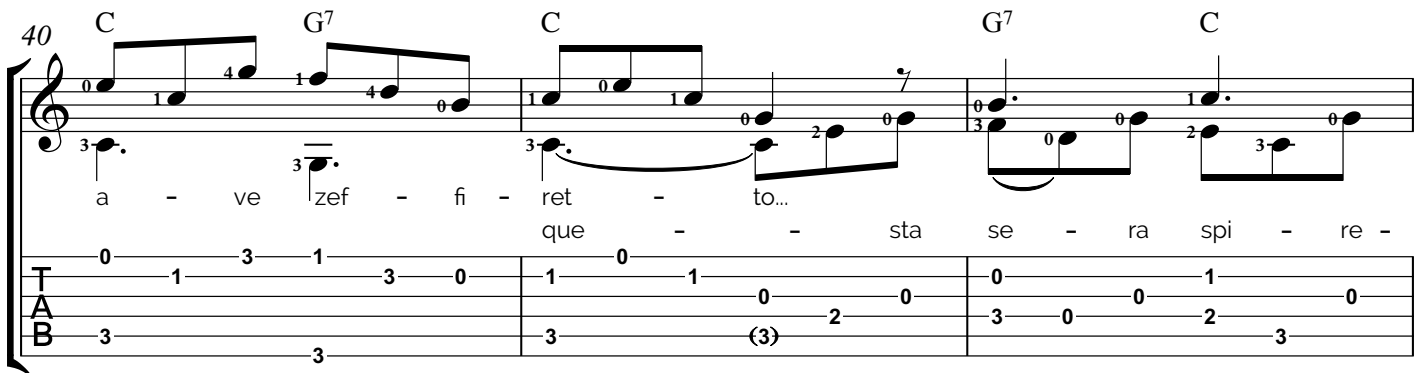
Che so -

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

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

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

40 C G7 C G7 C



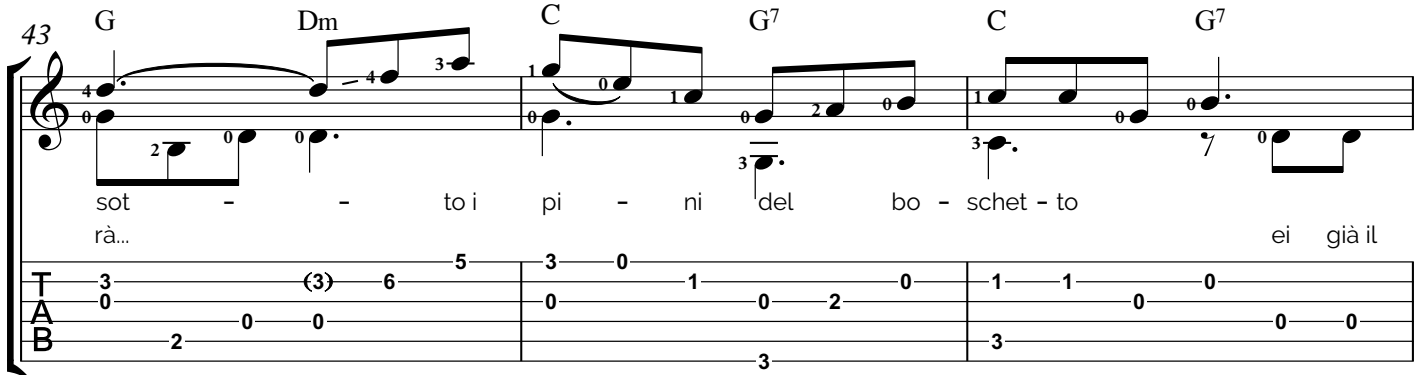
a - ve zef - fi - ret que - - sta se - ra spi - re -

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

A 3 1 3 0 1 0 1 0 0 0 1 0 0 0 0

B 3 3 3 3 (3) 2 0 3 0 0 2 3

43 G Dm C G7 C G7



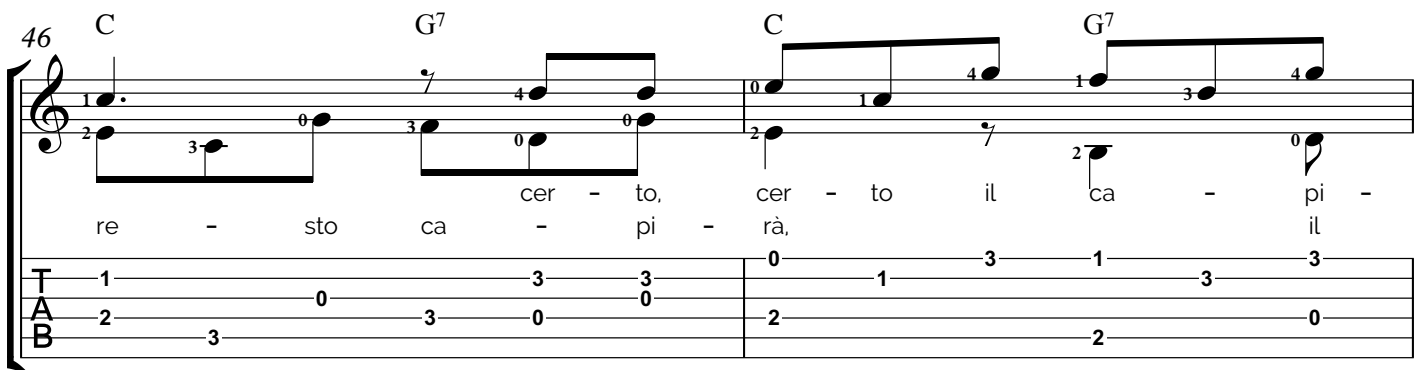
sot - - to i pi - ni del bo - schet - to ei già il

T 4 0 0 0 1 0 0 2 0 0 1 0 0 0 0

A 0 0 (3) 6 5 0 1 0 2 0 1 1 0 0 0

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

46 C G7 C G7



re - sto ca cer - to, cer - to il ca - pi - il

T 1 0 3 3 0 1 3 1 3 3

A 2 0 3 0 0 2 1 3 1 3 3

B 2 3 3 0 0 2 3 2 2 0

48 C C G7

rà, ca - pi - il ca - pi -

TAB: 0 1 4 3 0 2 1 0 0 0 3 2 3 3 2 3 2 3

50 C C7 Dm Dm7 G G7

-rà, ei già cer - to, già il cer - to il ca - pi -

TAB: 0 1 3 5 0 1 3 5 6 1 3 1 3 0 0 3 2 0

53 C C7 Dm Dm7 G G7

rà, rà, cer - to, ei già il cer - to il ca - pi -

TAB: 0 1 3 5 0 1 3 5 6 8 10 10 3 3 0 0 3 2 0

56 C G7 C

rà, il ca - pi - rà, il ca - pi - rà, il ca - pi -

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

59

G7

C *rit.*

C

G7

C

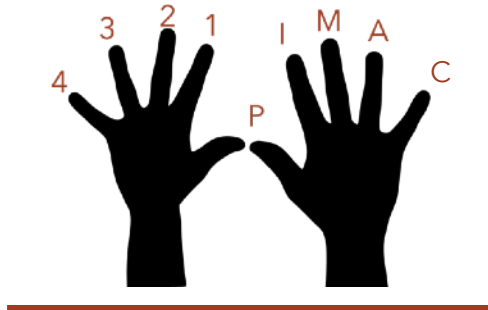
rà, il ca - pi - rà, il ca - pi - rà, il ca - pi - rà.

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

A 0 0 0 2 0 1 0 0 0 1 3 0 1

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

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.

From beginning to intermediate and beyond, how well you play depends on the quality of your basics.

And to improve your playing, you need only strengthen your fundamentals, and fill any gaps in your learning. The Woodshed® Classical Guitar Program can help you with that.

It's structured and organized to help you refine your skills, and always see forward progress in your daily practice.

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