

# Le Nozze di Figaro.

171

(1786.)

“Non più andrai.”

Aria.

W. A. MOZART.

(1756-1791.)

Allegro. *mf marziale*

Non più an-drai, far-fal-lo-ne a-mo-ro-so, notte e  
Now your days of philand-ring are o-ver, And your

gior-no d'in-tor-no gi-ran-do, del-le bel-le tur-bando il ri-  
stray-ing from flow-er to flow-er, You'll no more, as a faithless young

po-so, Nar-ci-set-to, A-don-ci-no d'a-mor, del-le  
rov-er, Play A-do-nis with each pret-ty maid, You'll no

bel-le tur-bando il ri-po-so, Nar-ci-set-to, A-don-ci-no d'a-  
more, as a faith-less young rov-er, Play A-do-nis with each pret-ty

mor. *p*  
maid. Non più a -  
Now put

vrai que-sti bei pennac - chi - ni, *p*  
off all your dain - ty be - long - ings, quel ca -  
Cap be -

pel - lo leg-gie - ro ga - lan - te, quel - la chio - ma, quell'a - ria bril -  
plumed, and the gew - gaws and lac - es, Shear your locks, now no need of their

lan - te, quel ver - mi - glio don - ne - sco co - lor, *f*  
grac - es, Soon these lil - ies and ros - es shall fade, quel ver -  
soon these

mi - glio don - ne - sco co - lor. *p*  
lil - ies and ros - es shall fade; Non più a -  
Now put

*poco a poco cresc.*

vrai quei pen - nac - chi - ni, quel ca -  
 off your gay be - long - ings, All the

pel-lo, quel-la chioma, quell'a - ria bril - lan - te. Non più an -  
 gewgaws and your lac - es, No need of such grac - es. Now your

*cresc.* *f* *mf*

drai, far - fal - lo - ne a - mo - ro - so, notte e gior - no d'in - tor - no gi -  
 days of phi - land - ring are o - ver, And your stray - ing from flow - er to

ran - do, del - le bel - le tur - ban - do il ri - po - so, Nar - ci -  
 flow - er, You'll no more, as a faith - less young rov - er, Play A -

*f* *p* *ten.* *mf*

set - to, Adon - ci - no d'a - mor, del - le bel - le tur - bando il ri -  
 do - nis with each pret - ty maid, You'll no more, as a faith - less young

*ten.* *ten.*

*f* *p*

po - so, Nar - ci - set - to, A - don - ci - no d'a - mor.  
 rov - er, Play A - do - nis with each pret - ty maid.

*f deciso*

Fra guer - rie - ri, pof - far Bac - co! Gran mustac - chi, stret - to  
 Now 'mid warriors grim ca - rousing, Long moustache and beard im -

*f*

sac - co, schiop - po in spal - la, scia - bla al fian - co, col - lo  
 pos - ing, Pile your knap - sack, gun to shoulder, Head up -

drit - to, mu - so franco, un gran ca - sco, un grantur - ban - te, molto o -  
 lift - ed, you'll grow bold - er, Shining helmet, and gait im - perious, Endless

*p*

nor, po - co con - tan - te, po - co con - tan - te, po - co con - tan - te, ed in -  
 fame, Purse im - pe - cu - nious, purse im - pe - cu - nious, purse im - pe - cunious. Stead of

*poco a poco cresc.*

ve - - ce del fan - dan - go u - na  
dance by flow - 'ry bor - der, "March at

mar - cia per il fan-go, per mon-ta-gne, per val -  
mid - night" is the or-der. O - ver mountain, o - ver

lo-ni, col - le ne - vi e i sol Lio-ni, al con-cer-to di trom-  
valley, Through the rain and mud you sal-ly, Till the trumpet calls to

*molto cresc.*

bo - ni, di bom - bar - de, di ca - no - ni, che le pal - le in tut - ti  
bat - tle, And 'mid shells and can - nons' rat - tle, Ranks of fly - ing, comrades

tuo - ni al - l'o - rec - chio fan fi - schiar. Non più a -  
dy - ing, Of your prowess shall be told. Now put

vrai quei pen - nac - chi - ni, non più a -  
 off your gay be - long - ings, Cap be -

vrai quel ca - pel - lo, non più a -  
 plumed, bows and lac - es, yes, put

vrai quel - la chio - ma, non più a -  
 off all your gew - gaws, Shear your

*cresc.*

vrai quell'a - ria bril - lan - te. Non più avrai, far - fallone a - mo - ro - so, notte e  
 locks, no need of such graces. Now your days of philandering are o - ver, And your

*mf*

giorno d'in - tor - no gi - ran - do, del - le bel - le tur - bando il ri - po - so, Narci -  
 straying from flow - er to flow - er, Now no more, as a faithless young rover, Play A -

*f* *p*

*ten.* *ten.* *ten.* *mf*

set - to, Adon - ci - no d'a - mor, del - le bel - le tur - bando il ri -  
do - nis with each pret - ty maid, Now no more, as a faithless young

po - so, Nar - ci - set - to, A - don - ci - no d'a - mor.  
rov - er, Play A - do - nis with each pret - ty maid.

Che - ru - bino al - la vit - to - ria, al - la gloria mi - li -  
You shall have a life of glo - ry, Che - ru - bi - no, brave and

tar, Che - ru - bi - no al - la vit - to - ria, al - la  
bold, You shall have a life of glo - ry, Che - ru -

glo - ria mi - li - tar, al - la glo - ria mi - li -  
bi - no, brave and bold, Che - ru - bi - no, brave and

*f*

tar, al - la glo - ria mi - li - tar!  
bold, Che - ru - bi - no, brave and bold!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata on a whole note, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *f* is placed above the vocal line.

The second system continues the piano accompaniment. The right hand features a more complex rhythmic pattern with some sixteenth-note runs, while the left hand maintains a steady eighth-note accompaniment.

The third system of the piano accompaniment shows the right hand playing a series of chords and eighth-note patterns, with the left hand continuing its steady accompaniment.

The fourth system of the piano accompaniment features a more active right hand with eighth-note runs and chords, while the left hand remains steady.

The fifth system of the piano accompaniment concludes the piece. The right hand features a series of chords and eighth-note patterns, with the left hand continuing its steady accompaniment. The system ends with a double bar line.