



Bruno Bizzarri

Italia, Ascoli Satriano (Foggia)

Ah, non credea mirarti Bellini, Vincenzo

About the artist

Hello, I'm a teacher in Primary School and an amateur guitarist. Passion for music incited me to elaborate arrangements to make music much easier to play for non-professional musicians like me. In fact I wrote a large number of scores of musical pieces in public domain that can be played by a single or a couple of beginners. I hope that it will be useful for someone. Good luck and... good music!!!

Qualification: Beginner

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-brunobizzarri.htm>

About the piece



Title: Ah, non credea mirarti

Composer: Bellini, Vincenzo

Arranger: Bizzarri, Bruno

Copyright: Public Domain

Instrumentation: Flute and Guitar

Style: Opera

Comment: "Ah, non credea mirarti" è l'ultima aria cantata dalla protagonista Amina dell'opera semiseria "La Sonnambula", di Vincenzo Bellini, che fu rappresentata per la prima volta a Milano nel 1831. I primi due versi dell'aria sono scritti sulla tomba di Bellini a Catania.

Bruno Bizzarri on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist

Ah, non credea mirarti

Da "La Sonnambula" - Arr. Bruno Bizzarri

Musica di V. Bellini

$\text{♩} = 48$

Flauto *p*

Chitarra classica *p*

Measures 1-4: Flute and Classical Guitar. Chords: Sib, LAm, MI7, LAm. Rhythmic patterns include triplets.

Fl. 5

Chit. cl. 8

Measures 5-7: Flute and Classical Guitar. Chords: LAm, MI7, LAm, RE m. Rhythmic patterns include triplets.

Fl. 8

Chit. cl. 8

Measures 8-9: Flute and Classical Guitar. Chords: LAm, MI7, LAm. Rhythmic patterns include triplets.

Fl. 10

Chit. cl. 8

Measures 10-12: Flute and Classical Guitar. Chords: MI7, LAm, RE dim, MI7. Rhythmic patterns include triplets.

Fl. 13

Chit. cl. 8

$\text{♩} = 34$ rall. $\text{♩} = 48$ a tempo *mp*

Measures 13-15: Flute and Classical Guitar. Chords: LAm, RE m, LAm, MI7, LAm. Rhythmic patterns include triplets. Tempo change from 34 to 48.

16

Fl. *p*

SOL FA MIm REm LAm MI

Chit. cl. 8 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

19

Fl. *mp* *p*

LAm SOL FA MIm REm

Chit. cl. 8 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

22

Fl. *mp* *p*

LAm MI LAm SOL

Chit. cl. 8 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

25

Fl. *mp*

DO SOL7 DO FA SOL7

Chit. cl. 8 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

28

Fl. *♩ = 20*

DO FA SI7 MIm REm

Chit. cl. 8 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

31 $\text{♩} = 48$

Fl. *mf* *p*

DO SOL7 DO LA RE_m SOL7

Chit. cl. ♩ 8 3 3 3 3 3 3 3 3 3 3 3

34

Fl. DO RE_m MI LA_m SOL7 DO RE_m DO SOL7

Chit. cl. ♩ 8 3 3 3 3 3 3 3 3 3 3 3

37 $\text{♩} = 40$

Fl. DO SOL7 DO

Chit. cl. ♩ 8

39 $\text{♩} = 6$ $\text{♩} = 48$

Fl. SOL7 DO

Chit. cl. ♩ 8 *pp* 3 3 3 3

41

Fl.

Chit. cl. ♩ 8