



Antonio Zencovich

Arranger, Composer

Italia, IMPERIA Frazione Torrazza

About the artist

He is an amateur (historian of art for job). When he was young, he studied the piano for more than ten years with Lady Adalgisa Mantovani, graduate at the Conservatory of Turin in the early decades of XX century. After a period of inactivity, he started playing again for his wife Anabell (from what the pseudo "An&An), adapting several pieces at an easier level of execution and listening.

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

About the piece



Title: Ciaccona for the Emperor [Version in A for Piano solo after the original for Violin and B.C.]
Composer: Schmelzer, Johann Heinrich
Arranger: Zencovich, Antonio
Copyright: Copyright © Antonio Zencovich
Publisher: Zencovich, Antonio
Instrumentation: Piano solo
Style: Baroque
Comment: It is the almost famous Ciaccona in A Major of Johann Heinrich Schmelzer, which for philological reasons we lowered of a semitone. Though much appreciated by Baroque music lovers (not yet with the general public), the news found in the texts of music history, a decade after its discovery, is still scarce. What we have mentioned in the titles about origin and dating results from the site of a German publisher, and as such should be confirmed by ... (more online)

Antonio Zencovich on free-scores.com



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Ciaccona for the Emperor

Version in A flat M. for Piano solo after the original in A M. for Violin and B.C.

Johann Heinrich Schmelzer (1623-1680), 1669, after a manuscript in Vienna coming from the Emperor Charles I's Bedroom Library (Arr.An&An)

Adagio

Piano

pp *crescendo* *p* *mp*

10

p *più piano le ripetizioni per tutto il brano* *mf* *mp*

19

p *mp* *ma sentito*

28

mf *diminuendo* *mp* *espressivo*

36

mf *un poco calando* *mf*

43

mp mf

Musical score for measures 43-49. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth-note patterns and some triplets. The left hand provides a steady accompaniment of quarter notes. Dynamic markings include *mp* at measure 44 and *mf* at measure 47. Repeat signs with first and second endings are used at measures 44-45 and 47-48.

50

mp

Musical score for measures 50-53. The right hand continues with eighth-note patterns, including a triplet in measure 53. The left hand remains with quarter notes. A *mp* dynamic marking is present at measure 52. A repeat sign with a first ending is at measure 52.

54

p crescendo mp

Musical score for measures 54-60. The right hand features eighth-note patterns with triplets in measures 54 and 55. The left hand has quarter notes. Dynamics start at *p* in measure 56 and increase through a *crescendo* to *mp* by measure 60. A repeat sign with a first ending is at measure 59.

61

mf calmo

Musical score for measures 61-67. The right hand has eighth-note patterns. The left hand has quarter notes. A *mf* dynamic marking with the instruction *calmo* (calm) is at measure 62. A repeat sign with a first ending is at measure 66.

68

mp crescendo mf

Musical score for measures 68-74. The right hand has eighth-note patterns. The left hand has quarter notes. Dynamics start at *mp* in measure 68 and increase through a *crescendo* to *mf* by measure 72. A repeat sign with a first ending is at measure 71.

76 *mp* *p* *sommesso*

84 *mp* *mf*

91 *mp* 6

95 *sfumando* *p* *mp*

103 *p* *mp* *diminuendo* *p*