



Antonio Zencovich

Arranger, Composer

Italia, IMPERIA Frazione Torrazza

About the artist

He studied classical piano and music theory for more than ten years, in Sanremo, with Lady Adalgisa Mantovani (Ventimiglia 1889- Imperia 1976), graduated at the Conservatory of Turin in the first decades of the twentieth century. Later he attended the history of music lessons taught by Professor Leopoldo Gamberini (Como 1922 - Genoa 2012) in the seventies at the University of Genoa. His interpretations have hitherto been limited to the private sphere. After a period of inactivity, he started playing again for his wife Anabell (from what the pseudo "An & An"), adapting several pieces to an easier level of execution and listening. In recent years he has also dealt with small conceptual compositions, habitually seasoned with irony.

Qualification: Always one continue to learn

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

About the piece



Title: "Tartini's Sarabanda" or else "Largo in G minor"
[Version for Piano solo, after an unidentified original for Organ or Violin and B.C.]

Composer: Tartini, Giuseppe

Arranger: Zencovich, Antonio

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Publisher: Zencovich, Antonio

Instrumentation: Piano solo

Style: Baroque

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"Tartini's Sarabanda" (or else "Largo in G minor")

Version for Piano solo, after an unidentified original for Organ or Violin and B.C.

Uncertainly attributed to Giuseppe Tartini
(1692-1770), about 1740 or 1750 (Arr. An&An)

Largo

Piano

6

11

16

22

mp *mf* *mp* *p* *mp* *p* *rall.*

26

Trills and accents in the right hand; chords in the left hand. Dynamics: *mf*.

Measures 26-30: The right hand features a melodic line with trills and accents. The left hand provides a harmonic accompaniment with chords. The dynamic is marked *mf*.

31

Trills and accents in the right hand; chords in the left hand. Dynamics: *mp*, *p*.

Measures 31-36: The right hand continues with trills and accents. The left hand accompaniment includes a section marked *p* (piano) in measures 35-36.

37

Trills and accents in the right hand; chords in the left hand. Dynamics: *mp*.

Measures 37-41: The right hand features a melodic line with trills and accents. The left hand accompaniment is marked *mp*.

42

Trills and accents in the right hand; chords in the left hand. Dynamics: *mf*.

Measures 42-46: The right hand continues with trills and accents. The left hand accompaniment is marked *mf*.

47

Trills and accents in the right hand; chords in the left hand. Dynamics: *mp*.

Measures 47-51: The right hand features a melodic line with trills and accents. The left hand accompaniment is marked *mp*.

52

52

p

mp

tr

52-56: Musical score for measures 52-56. The piece is in B-flat major (two flats). The right hand features a melodic line with trills and grace notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include piano (*p*) and mezzo-piano (*mp*).

57

57

mf

tr

57-61: Musical score for measures 57-61. The right hand continues with melodic lines and trills. The left hand accompaniment includes chords and moving bass lines. Dynamics include mezzo-forte (*mf*).

62

62

mp

tr

62-65: Musical score for measures 62-65. The right hand features melodic lines with trills. The left hand accompaniment includes chords and moving bass lines. Dynamics include mezzo-piano (*mp*).

66

66

tr

66-69: Musical score for measures 66-69. The right hand features melodic lines with trills and grace notes. The left hand accompaniment includes chords and moving bass lines.

70

70

rall.

p

70-73: Musical score for measures 70-73. The piece concludes with a melodic line in the right hand and a final chord in the left hand. Dynamics include piano (*p*) and a *rall.* (rallentando) marking.