



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: Ciaccona in A minor from Suite n° 10 - First Part [Version for Piano solo after the original for Lute]
Composer: Weiss, Leopold Silvius
Arranger: Zencovich, Antonio
Copyright: Copyright © Antonio Zencovich
Publisher: Zencovich, Antonio
Instrumentation: Piano solo
Style: Baroque

Antonio Zencovich on [free-scores.com](https://www.free-scores.com)



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Silvius Leopold Weiss (1687 - 1750)

Piaccona from Suite n° 10 (London Manuscript) - First Part

Version for Piano solo after the original for Lute

Adagio

(Arr. An&An)

Piano

Measures 1-7. Treble clef, 3/4 time signature. Bass clef. Dynamics: *p*.

Measures 8-13. Treble clef, 3/4 time signature. Bass clef. Dynamics: *mp*.

Measures 14-17. Treble clef, 3/4 time signature. Bass clef. Dynamics: *mf*.

Measures 18-21. Treble clef, 3/4 time signature. Bass clef. Dynamics: *mf*. Trills (tr) are present in measures 19 and 21.

Measures 22-25. Treble clef, 3/4 time signature. Bass clef. Dynamics: *p*. A measure rest (m.s.) is indicated in measure 24. Trills (tr) are present in measures 24 and 25.

29 *mp*

31 *m.s.*

33

35 *p* *m.s.*

41 *mf*

44

Musical notation for measures 44-45. The right hand features a continuous eighth-note pattern, while the left hand provides a simple bass line.

46

Musical notation for measures 46-47. The right hand continues with eighth notes, and the left hand has a few notes.

48

Musical notation for measures 48-51. The right hand has eighth notes and chords, and the left hand has a bass line. A *mp* dynamic marking is present.

52

Musical notation for measures 52-57. The right hand has chords and a trill, and the left hand has a bass line. A *tr.* marking is present.

(The score continues with the second part)

58

Musical notation for measures 58-63. The right hand has rests, and the left hand has a bass line. A *p* dynamic marking is present.