



# 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:** Fantasy study on "The flag of three colors" [Seven variations of structure on a patriotic theme of the Italian Risorgimento]  
**Composer:** Zencovich, Antonio  
**Arranger:** Zencovich, Antonio  
**Copyright:** Copyright © Antonio Zencovich  
**Publisher:** Zencovich, Antonio  
**Instrumentation:** Piano solo  
**Style:** Studies

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



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# Fantasia-studio sopra "La bandiera dei tre colori"

Sette variazioni di struttura su un tema patriottico del Risorgimento italiano

Anan

## *Tema*

Piano

The first system of the 'Tema' section consists of measures 1 through 8. It is written for piano in 2/4 time with a key signature of one sharp (F#). The melody in the right hand begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line provides a steady accompaniment of quarter notes.

The second system of the 'Tema' section consists of measures 9 through 15. The melody continues with eighth and quarter notes, while the bass line maintains its accompaniment of quarter notes.

## *Variazione prima (moto retrogrado)*

The first system of the 'Variazione prima' section consists of measures 16 through 25. It begins with a double bar line and a fermata over the final note of the previous system. The melody is played in retrograde motion, and the bass line continues with quarter notes.

The second system of the 'Variazione prima' section consists of measures 26 through 32. The retrograde melody continues in the right hand, and the bass line continues with quarter notes.

The third system of the 'Variazione prima' section consists of measures 33 through 39. The retrograde melody continues in the right hand, and the bass line continues with quarter notes.

*Variazione seconda (prima intersezione)*

40

Measures 40-46: The right hand features a melodic line with eighth and sixteenth notes, including a fermata on a whole note in measure 44. The left hand provides a rhythmic accompaniment with eighth notes and chords.

47

Measures 47-54: The right hand continues with a melodic line, showing some chromatic movement. The left hand maintains a steady accompaniment of eighth notes and chords.

55

Measures 55-62: The right hand has a more active melodic line with eighth notes and some rests. The left hand accompaniment remains consistent with eighth notes and chords.

63

Measures 63-69: The right hand features a melodic line with eighth notes and some chromaticism. The left hand accompaniment consists of eighth notes and chords.

70

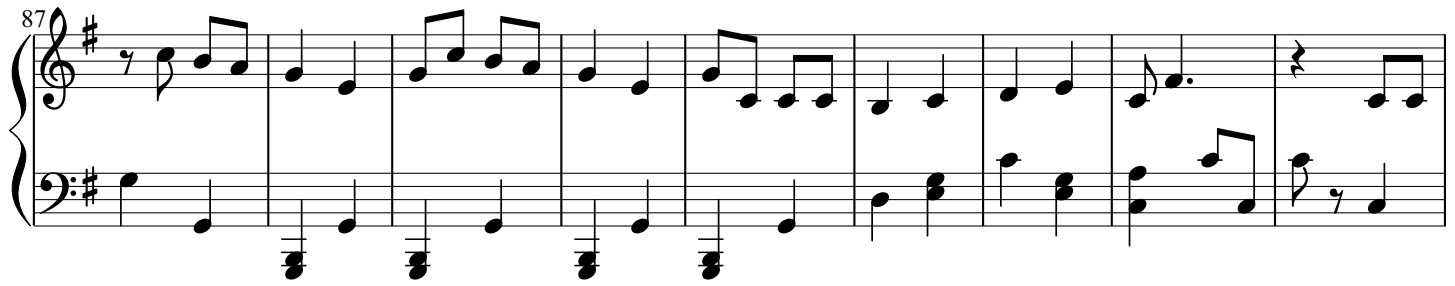
Measures 70-76: The right hand has a melodic line with eighth notes and some chromaticism. The left hand accompaniment consists of eighth notes and chords.

77

Measures 77-84: The right hand features a melodic line with eighth notes and some chromaticism, ending with a fermata. The left hand accompaniment consists of eighth notes and chords, also ending with a fermata.

*Variazione terza (moto contrario)*

87



96



*Variazione quarta (seconda intersezione)*

104



115



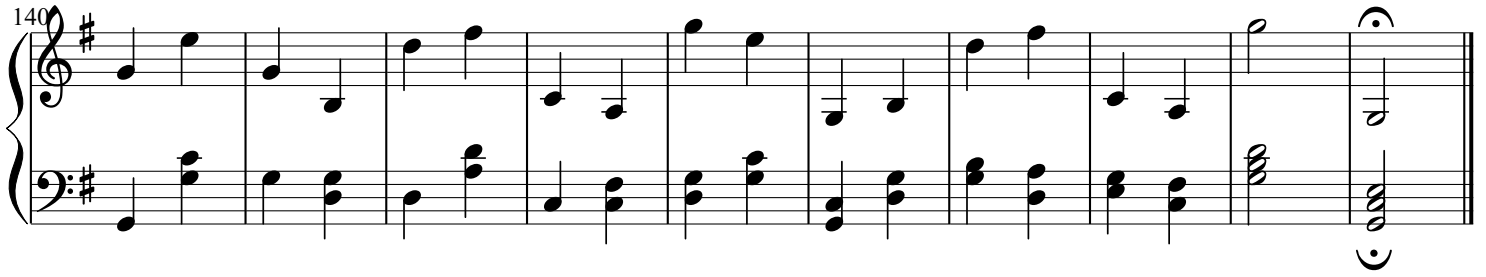
125



133

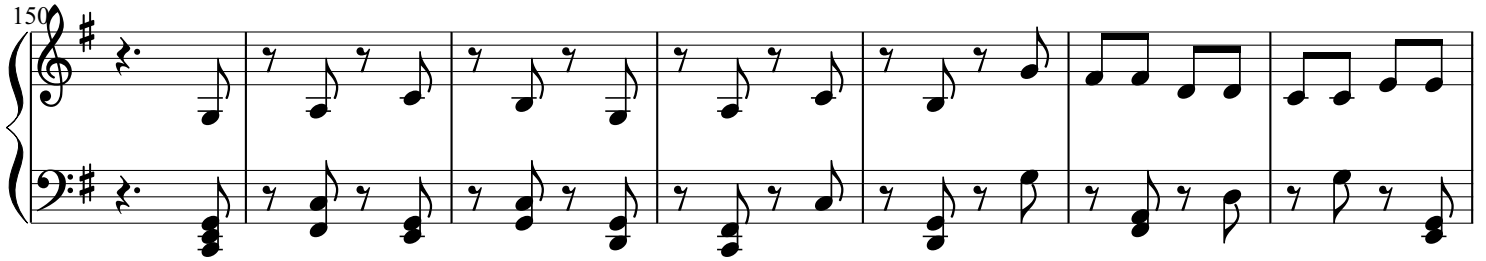


140



*Variazione quinta (moto contrario retrogrado)*

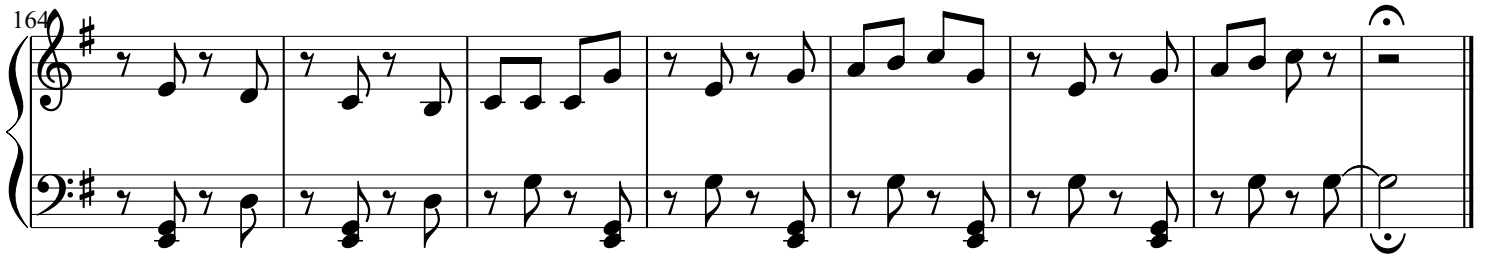
150



157

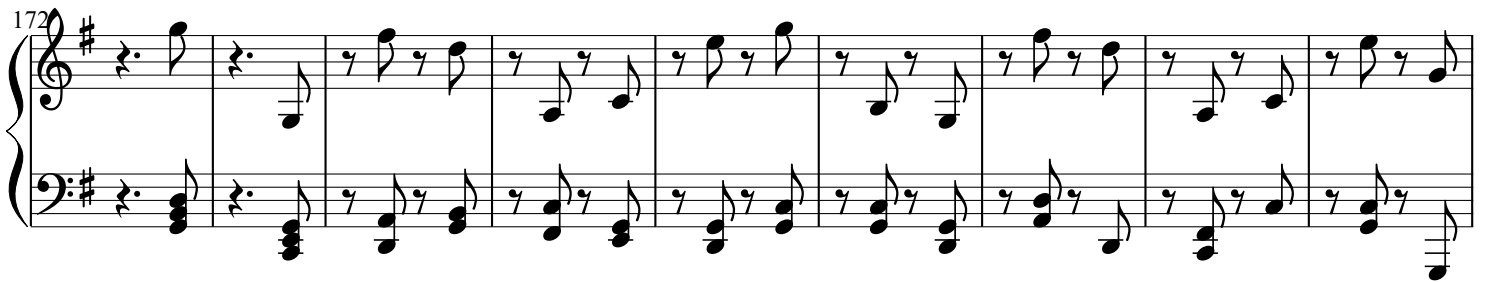


164



*Variazione sesta (terza intersezione)*

172



181



188

195

203

*Variazione settima (minore con spostamenti di ottava)*

211

219

228