



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: Fandango de la Biblioteca de Catalunya [Free version for Piano solo, after two ancient manuscripts in Barcelona]

Composer: Anonymous

Arranger: Zencovich, Antonio

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Publisher: Zencovich, Antonio

Instrumentation: Piano solo

Style: Popular - Dance

Comment: According to the article by Guillermo Castro Buendia, "A vuelta con el Fandango", in "Sinfoniavirtual", Enero 2013 (we took some liberty, but philology was not a concern at that time).

Antonio Zencovich on free-scores.com



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Fandango de la Biblioteca de Catalunya

Free version for Piano solo, after two ancient manuscripts in Barcelona

Anonymous of XVIII century (Arr. An&An)

Source: Guillermo Castro Buendia, *A vueltas con el fandango*.

Nuevos documentos de estudio y análisis de la evolución rítmica en el género del fandango, "Sinfonivirtual", Enero 2013

Allegro, ma senza fretta

Piano

pp (sordino) *mp*

un po' marcata la sinistra

mf *f*

fz

mp

mf

26 ϕ MAGGIORE - Più calmo

33

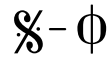
39

44

mf

staccata la sinistra

47



Senza rigore di tempo, quasi improvvisando

50

50-53: Treble clef has a complex rhythmic pattern of eighth notes. Bass clef has a simpler eighth-note accompaniment. A hairpin line over the bass clef indicates a deceleration labeled "rallentando". A repeat sign with first and second endings is present. The first ending leads to measure 54. The second ending is marked "mf".

rallentando

mf

54

54-56: Treble clef continues with eighth-note patterns. Bass clef has a block-chord accompaniment. A hairpin line over the bass clef indicates a deceleration.

57

57-59: Treble clef features triplet eighth notes. Bass clef has block chords. A hairpin line over the bass clef indicates a deceleration. A first ending is marked with a fermata and "fz rall.". The second ending is marked with a fermata.

fz rall.

60

60-63: Treble clef has a first ending with a fermata and a hairpin line over the bass clef labeled "rall.". A second ending is marked with a hairpin line over the bass clef labeled "mp". The section ends with a treble clef, a phi symbol (Φ), and a fermata.

rall.

mp

64

64-67: Treble clef has a melodic line with a hairpin line over the bass clef labeled "sempre diminuendo". The section ends with a treble clef, a phi symbol (Φ), and a fermata. The final measure is marked "p".

sempre diminuendo

p