



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: "Passaglia"(Passacaglia) bis - Second Part [Version in A minor for Piano solo after the original in G minor for Violin]
Composer: Biber, Heinrich Ignaz
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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Heinrich Ignaz Franz von Biber (1644-1704)
"Passaglia" (Passacaglia) - Second Part
from "Sonata XVI en Sol mineur et Passacalle", 1674

Version in A minor for Piano solo after the original in G minor for Violin

Adagio a piacere (Arr. An & An)

Piano

p senza rigore di tempo

(Continuing from the First Part)

8

mp

13

sempre un poco crescendo

19

fz *mp*

24

Andante

29

p

Musical notation for measures 29-33. Measure 29 features a treble clef with a melodic line starting on G4, moving to A4, B4, and C5, with a fermata over the final note. The bass clef provides a harmonic accompaniment. Measure 30 continues the treble line with a fermata. Measure 31 shows a dynamic marking of *p* (piano) and the start of a more complex melodic passage in the treble. Measures 32 and 33 continue this passage with various rhythmic values and accidentals.

34

Musical notation for measures 34-36. Measure 34 begins with a treble clef and a melodic line starting on G4, moving to A4, B4, and C5. The bass clef has a rhythmic accompaniment. Measure 35 continues the treble line with a fermata. Measure 36 continues the melodic passage in the treble.

37

Musical notation for measures 37-38. Measure 37 starts with a treble clef and a melodic line starting on G4, moving to A4, B4, and C5. The bass clef has a rhythmic accompaniment. Measure 38 continues the treble line with a fermata.

39

mp

Musical notation for measures 39-41. Measure 39 starts with a treble clef and a melodic line starting on G4, moving to A4, B4, and C5. The bass clef has a rhythmic accompaniment. Measure 40 continues the treble line with a fermata. Measure 41 continues the melodic passage in the treble.

42

Musical notation for measures 42-44. Measure 42 starts with a treble clef and a melodic line starting on G4, moving to A4, B4, and C5. The bass clef has a rhythmic accompaniment. Measure 43 continues the treble line with a fermata. Measure 44 continues the melodic passage in the treble.

45

3

continuuando a crescere

Musical notation for measures 45-47. Measure 45 starts with a treble clef and a melodic line starting on G4, moving to A4, B4, and C5. The bass clef has a rhythmic accompaniment. Measure 46 continues the treble line with a fermata. Measure 47 continues the melodic passage in the treble. The text "continuuando a crescere" is written below the bass clef.

48 *mf*

51 *mp*

53

55 *fz* *tr* *declamato*

60 *f*

65 *rallentando* *mf*