



# 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:** Prince of Denmark's March, from "A Choice Collection of Ayres" [Version in G major for Piano Solo after the original in D major for Organ]

**Composer:** Clarke, Jeremiah

**Arranger:** Zencovich, Antonio

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**Publisher:** Zencovich, Antonio

**Instrumentation:** Piano solo

**Style:** Baroque

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



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# Jeremiah Clarke (1673/4-1707)

## Prince of Denmark's March (from "A Choice Collection of Ayres", 1700)

Version in G major for Piano Solo after the original in D major for Organ

*Andante solenne* (Arr. Am & Am)

Piano

The first system of the score is in 4/4 time, G major, and marked *Andante solenne*. It begins with a piano (*f*) dynamic. The right hand features a melody with a four-measure phrase starting on the second measure. The left hand provides a simple harmonic accompaniment. The system concludes with a *mf* dynamic and a four-measure phrase in the right hand.

The second system continues the piece, starting at measure 6. It includes a first ending (1.) and a second ending (2.) marked with a repeat sign. The dynamics range from *mp* to *mf*. The right hand has a more active melodic line, including a sixteenth-note run in the first ending. The left hand continues with a steady accompaniment.

The third system begins at measure 12. It features a piano (*p*) dynamic in the right hand, followed by a *mf* dynamic. The right hand melody includes a triplet of eighth notes. The left hand accompaniment remains consistent with the previous systems.

*Da Capo a %*

The fourth system starts at measure 17 and includes a *Da Capo a %* instruction. It features a first ending (1.) and a second ending (2.) marked with a repeat sign. The dynamics are *mp* and *mf*. The right hand has a melodic line with some grace notes, while the left hand provides a simple accompaniment.

*Da Capo a %*

The fifth system begins at measure 23 and includes another *Da Capo a %* instruction. It features a first ending (1.) and a second ending (2.) marked with a repeat sign. The dynamics are *mp* and *mf*. The right hand has a melodic line with some grace notes, while the left hand provides a simple accompaniment.

29

*p* *mp*

*Da Capo a §* *Piu lento*

36

*mf* 5

42

5 *p* *mf* 5

47

*mp* *p* *fz* 5 *mf*

*Da § a §*

52

*mp* *p* *rallentando* *pp*