



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 1887- 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: Mortu cu li mè manu cci haju a dari (I have to kill him with my hands) [Version for Piano solo after the original for Piano and Voice from from "Eco della Sicilia", 1883]

Composer: Frontini, Francesco Paolo

Arranger: Zencovich, Antonio

Copyright: Copyright © Antonio Zencovich

Publisher: Zencovich, Antonio

Instrumentation: Piano solo

Style: Romantic

Antonio Zencovich on free-scores.com



This work is not Public Domain. You must contact the artist for any use outside the private area.



- listen to the audio
- share your interpretation
- comment
- contact the artist

Morti cu li mè manu cci haju a dari

Version for Piano solo after the original for Piano and Voice

Francesco Paolo Frontini (1860-1939), after a Sicilian folk song; n° 27 from "Eco della Sicilia", 1883 (Arr. An&An)

Agitato

Piano

mf

Musical notation for measures 1-2 of the piano solo. The piece is in 2/2 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 3-4. Measure 3 continues the previous pattern. Measure 4 features a key signature change to one sharp (F#) and a dynamic shift to *f*. The right hand has a triplet of eighth notes.

Musical notation for measures 5-7. Measure 5 continues the accompaniment. Measure 6 has a dynamic of *mp*. Measure 7 has a dynamic of *mf* and features a slur over the right hand.

Musical notation for measures 8-11. Measure 8 has a slur over the right hand. Measures 9-11 continue the melodic and accompanimental lines.

Musical notation for measures 12-14. Measure 12 has a dynamic of *f*. Measure 13 ends with a fermata. Measure 14 continues the accompaniment.

15

Musical notation for measures 15-17. Treble clef has dotted quarter notes and eighth notes. Bass clef has eighth-note chords and a final chord with a sharp sign.

18

mf *mp*

Musical notation for measures 18-20. Treble clef has dotted quarter notes and eighth notes. Bass clef has eighth-note chords. Dynamics *mf* and *mp* are indicated.

21

mf

Musical notation for measures 21-23. Treble clef has eighth-note chords. Bass clef has quarter notes and chords. Dynamic *mf* is indicated.

24

mp *f*

Musical notation for measures 24-26. Treble clef has eighth-note chords. Bass clef has quarter notes and chords. Dynamics *mp* and *f* are indicated.

27

mf

Musical notation for measures 27-30. Treble clef has eighth-note chords. Bass clef has quarter notes and chords. Dynamic *mf* is indicated. The piece ends with a double bar line and repeat signs.