



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: Stille Nacht (Holy Night) [Version in C flat major for Piano solo]
Composer: Gruber, Franz Xaver
Arranger: Zencovich, Antonio
Copyright: Copyright © Antonio Zencovich
Publisher: Zencovich, Antonio
Instrumentation: Piano solo
Style: Christmas - Carols

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



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Stille Nacht (Holy Night)

Version in C flat major for Piano solo

Franz Xaver Gruber (1787-1863), 1818 (Arr. An&An)

Adagio

Piano

p

The first system of musical notation for the piano solo. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is C flat major (three flats: Bb, Eb, Ab). The time signature is 6/8. The music begins with a piano (*p*) dynamic. The melody in the treble staff starts with a dotted quarter note followed by an eighth note, and the bass staff provides a steady accompaniment of eighth notes.

mp

The second system of musical notation, starting at measure 5. The dynamics change to mezzo-piano (*mp*). The melody continues in the treble staff, and the bass staff accompaniment remains consistent.

mf *mp*

The third system of musical notation, starting at measure 9. The dynamics change to mezzo-forte (*mf*) in the first two measures and then to mezzo-piano (*mp*) in the last two measures. The melody and accompaniment continue.

mf *mp*

The fourth system of musical notation, starting at measure 13. The dynamics change to mezzo-forte (*mf*) in the first two measures and then to mezzo-piano (*mp*) in the last two measures. The piece concludes with a final chord in the bass staff.