



# 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:** Sé que me muero, me muero de amor (F major)  
[Version for Piano solo in F major after the original in B flat for Voices, Strings and Basso continuo]

**Composer:** Lully, Jean-Baptiste

**Arranger:** Zencovich, Antonio

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**Publisher:** Zencovich, Antonio

**Instrumentation:** Piano solo

**Style:** Baroque

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# Sé que me muero, me muero de amor (F major)

(*Toujours à toi, évidemment...*)

Version for Piano solo in F major after the original in B flat for Voices, Strings and Basso continuo

Jean-Baptiste Lully (1632-1687), from

"Le Bourgeois Gentilhomme", 1670 (Arr. An&An)

**Adagio sentimentale**

Piano

Measures 1-7 of the piano solo. The music is in F major and 3/4 time. The first measure starts with a piano (*p*) dynamic. The melody in the right hand features eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The dynamic changes to *fz* (forzando) in measure 5, marked with an accent (>) over the first note.

Measures 8-15. The melody continues with a mezzo-piano (*mp*) dynamic in measure 8, which then changes to mezzo-forte (*mf*) in measure 11. The accompaniment remains consistent with the previous section.

Measures 16-21. The dynamic is *fz* (forzando) throughout this section, with an accent (>) over the first note of measure 18. The melody becomes more active with sixteenth-note runs in measure 17.

Measures 22-28. The dynamic is mezzo-forte (*mf*) throughout this section. The melody continues with a steady eighth-note pattern.

Measures 29-34. The dynamic starts as *fz* (forzando) in measure 29, then changes to mezzo-piano (*mp*) in measure 31. The piece concludes with a final cadence in measure 34.

35

*p*

40

44

48

52

*mp*

56

3 3 3 3 3 3 3 3 3 3 3

60

3 3 3 3 3 3 3

*p*

65

*mp*

73

*mf* *mp*

80

*tr* *pp*

diminuendo e rallentando