



# 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 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:** Septimum nuntium [Hermetica in festo epiphaniae novissima Horridi Monstri adnotatio]

**Composer:** Zencovich, Antonio

**Arranger:** Zencovich, Antonio

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**Publisher:** Zencovich, Antonio

**Instrumentation:** Piano solo

**Style:** Celebratory

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# Septimum nuntium

Hermetica in festo epiphaniae novissima Horridi Monstri adnotatio

1. Tombeau du gras G.B. Sol - Mi bémol (25. VII. 16)

Anan

Piano

2. Litaniae triginta in mortem crassi G.B. (12. XII.16)

3. 'O Paggiaccio, in memory of fat G.B. (2. II. 17)

38

Musical score for measures 38-44. The piece is in G minor (one flat) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment of dotted half notes.

45

Musical score for measures 45-52. The right hand continues the melodic development with some grace notes and a final flourish. The left hand maintains the dotted half note accompaniment.

*4. Prelude et fugue sur les lettres G B d b d c d e a d (29. III. 17)*

53

Musical score for measures 53-62. The right hand has a more active melodic line with some rests, while the left hand continues with the dotted half note accompaniment.

63

Musical score for measures 63-71. The right hand features a rhythmic pattern of eighth notes, and the left hand continues with the dotted half note accompaniment.

*5. Septem lamentationes secundum modos Glareani (14. IX. 17)*

72

Musical score for measures 72-81. The piece is in 4/4 time. The right hand has a melodic line with some grace notes, and the left hand has a bass line with dotted half notes.

79

Musical score for measures 79-85. The piece is in a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 84. The left hand provides a steady accompaniment of quarter notes.

86

Musical score for measures 86-92. The right hand continues the melodic line with eighth and sixteenth notes, featuring a triplet of eighth notes in measure 91. The left hand continues with quarter notes.

*6. De crassi mortalium gestarum G.B. magnificentia (27. II. 18)*

93

Musical score for measures 93-97. The right hand begins with a half note, followed by eighth and sixteenth notes. The left hand has a similar rhythmic pattern. A double bar line is present after measure 94.

98

Musical score for measures 98-101. The right hand features a melodic line with eighth and sixteenth notes. The left hand continues with quarter notes.

*7. Septimum nuntium (16. VII. 18)*

102

Musical score for measures 102-108. The right hand starts with a half note, followed by eighth and sixteenth notes. The left hand has a similar rhythmic pattern. A double bar line is present after measure 103.

108

115

121

128

135