



Antonio Zencovich

Arrangeur, Compositeur

Italie, IMPERIA Frazione Torrazza

A propos de l'artiste

Il a étudié piano classique et théorie de la musique pendant plus de dix ans, à Sanremo, chez M.me Adalgisa Mantovani (Vintimille 1889- Imperia 1976), diplômée au Conservatoire de Turin dans les premières décades du XX siècle. Plus tard il a suivi les cours d'histoire de la musique dirigés par le Professeur Leopoldo Gamberini (Como 1922 - Genova 2012) dans les années soixante-dix à l'Université de Gênes. Ses interprétations se sont jusqu'ici limitées au cadre privé. Après une période de inactivité, il a repris à jouer pour sa femme Anabell (d'où le pseudo "An&An"), en adaptant de nombreuses pièces à un niveau d'exécution et d'écoute plus facile. Au cours de ces dernières années il a traité aussi avec de petites compositions conceptuelles, habituellem... (la suite en ligne)

Qualification : On continue toujours à apprendre

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A propos de la pièce



Titre : Vater unser im Himmelreich (Luthérien "Pater Noster")
[Version in C sharp minor for Piano solo after the original in D minor for Organ]

Compositeur : Bohm, Georg

Arrangeur : Zencovich, Antonio

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Instrumentation : Piano seul

Style : Religieux - Eglise

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Vater unser im Himmelreich (Lutheran "Pater Noster")

Version in C sharp minor for Piano solo after the original in D minor for Organ

Georg Böhm (1661-1733), IGB 22 and 24, about 1730, first published 1738;
formerly misattributed to J.S. Bach as BWV 760 and 761 (Arr. An&An)

Adagio

Piano

p

Measures 1-5 of the piece. The music is in C sharp minor (three sharps) and 4/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line.

Measures 6-11. The music continues with a mezzo-piano (*mp*) dynamic. The right hand has a more active melodic line with grace notes, and the left hand maintains a consistent bass line.

Measures 12-17. The dynamic fluctuates between piano (*p*) and mezzo-piano (*mp*). The right hand continues with a melodic line, and the left hand provides a steady bass line.

Measures 18-22. The music includes a crescendo (*cresc.*) and a triplet of eighth notes in the right hand. The dynamic is mezzo-piano (*mp*).

Measures 23-27. The music features a triplet of eighth notes in the right hand and a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with grace notes, and the left hand provides a steady bass line.

28

Musical score for measures 28-32. The piece is in A major (three sharps) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

33

Musical score for measures 33-38. The right hand has a more active melodic line with eighth notes and some grace notes. The left hand continues with a bass line. Dynamics include *mp* (mezzo-piano) and *cresc.* (crescendo).

39

Musical score for measures 39-43. The right hand has a melodic line with some grace notes and a *p* (piano) dynamic marking. The left hand has a bass line with a *mf* (mezzo-forte) dynamic marking.

44

Musical score for measures 44-48. The right hand features a melodic line with eighth notes and grace notes. The left hand has a steady bass line with quarter notes.

49

Musical score for measures 49-53. The right hand has a melodic line with eighth notes and grace notes. The left hand has a bass line with quarter notes. A *mp* (mezzo-piano) dynamic marking is present.

55

p *mp*

60

3 3 3 3

64

3 3 3 3

rall. *p* a tempo

Viv.

69

mp

74

mf rallentando