



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 : La Maddalena ai piedi di Cristo (Madeleine aux pieds du Christ)
[“In un bivio è il mio voler” - "My will is at a cross-way"
- Aria for Soprano]

Compositeur : Caldara, Antonio

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Editeur : Zencovich, Antonio

Instrumentation : Piano seul

Style : Baroque

Antonio Zencovich sur [free-scores.com](https://www.free-scores.com)

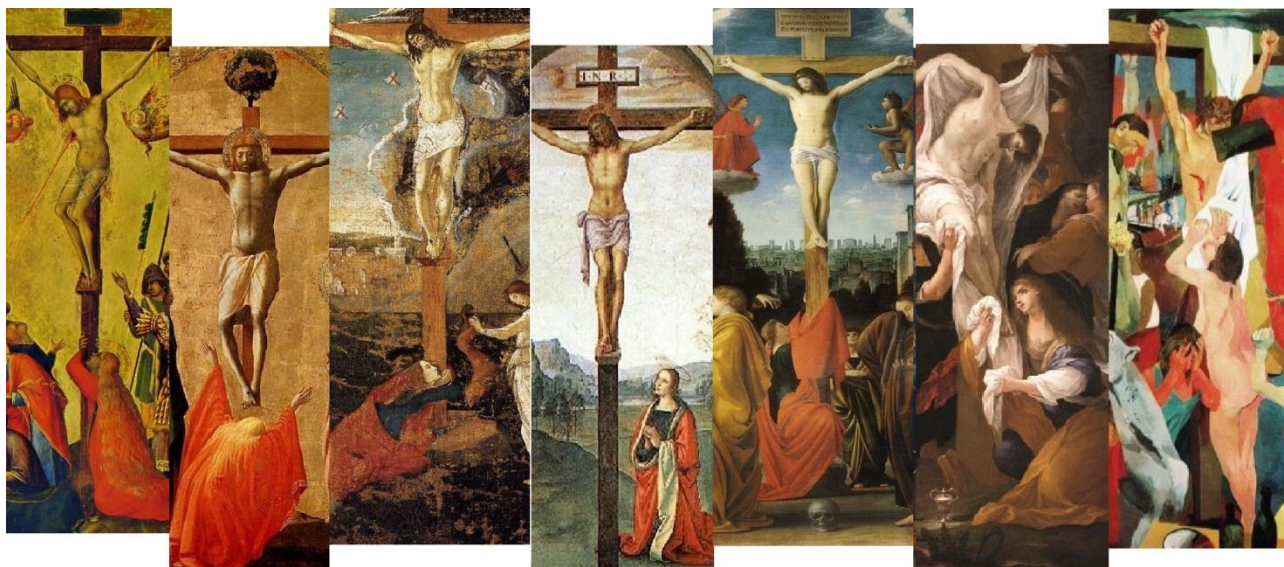


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ANTONIO CALDARA
(VENEZIA 1670 - VIENNA 1736)
LA MADDALENA AI PIEDI DI CRISTO
ORATORIO PER LA SETTIMANA SANTA
(1697/1698, PUBBLICATO NEL 1713)
"IN UN BIVIO È IL MIO VOLER"
(ARIA DEL SOPRANO)
ARRANGIAMENTO PER PIANO SOLO



IMAGES FROM: L. ERCOLANI, A. ZENCOVICH, *LA SANTA DALLE MILLE IMMAGINI - PICCOLA STORIA DELLA FIGURA DI SANTA MARIA MADDALENA NELL'ARTE ITALIANA*, RALEIGH 2016 (URL: [HTTP://WWW.LULU.COM/SHOP/LUCIA-ERCOLANI-AND-ANTONIO-ZENCOVICH/LA-SANTA-DALLE-MILLE-IMMAGINI/PAPERBACK/PRODUCT-22567165.HTML](http://www.lulu.com/shop/lucia-ercolani-and-antonio-zencovich/la-santa-dalle-mille-immagini/paperback/product-22567165.html))

ANTONIO CALDARA
(VENICE 1670 - VIENNA 1736)
MAGDALENE AT THE FEET OF CHRIST
ORATORY FOR HOLY WEEK
(1697/1698, PUBLISHED IN 1713)
"MY WILL IS AT A CROSS-WAY"
(ARIA FOR SOPRANO)
ARR. AN&AN FOR PIANO SOLO

Antonio Caldara (1670-1736)

“In un bivio è il mio voler” (My will is at a cross-way)

Free version for Piano solo after the original for Voice and Baroque Orchestra from
"La Maddalena ai piedi di Cristo", Oratory for Holy Week (1697/1698, published 1713)

Larghetto

Arr. An&An

Piano

The first system of the piano score consists of two staves. The treble clef staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass clef staff provides a simple harmonic accompaniment with quarter and eighth notes. A piano (*p*) dynamic marking is present in the treble staff.

The second system continues the piece. The treble staff features more complex rhythmic patterns, including sixteenth-note runs. The bass staff continues with a steady accompaniment. A mezzo-piano (*mp*) dynamic marking is indicated in the treble staff.

The third system shows further development of the melodic line in the treble staff, with some chromaticism. The bass staff maintains its accompaniment. A piano (*p*) dynamic marking is present in the treble staff.

The fourth system features a more active treble staff with sixteenth-note passages. The bass staff continues with a steady accompaniment. A mezzo-piano (*mp*) dynamic marking is indicated in the treble staff.

The fifth system concludes the piece. The treble staff has a melodic line with some grace notes. The bass staff continues with a steady accompaniment. A piano (*p*) dynamic marking is present in the treble staff.

25 *mf*

30 *mp* *p*

36 *mp* *mf*

42 *mp*

47 *mf* *mp*

52 *p*

57

mp

mf

4

Detailed description: This system contains measures 57 to 61. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mp* and *mf*. A fermata is placed over the final chord of measure 61.

62

Detailed description: This system contains measures 62 to 65. The right hand has a continuous eighth-note pattern, and the left hand has a steady accompaniment of quarter notes. A fermata is placed over the final chord of measure 65.

66

mp

mf

Detailed description: This system contains measures 66 to 69. The right hand continues with eighth-note patterns, and the left hand has a more active accompaniment. Dynamic markings include *mp* and *mf*. A fermata is placed over the final chord of measure 69.

70

f

Detailed description: This system contains measures 70 to 73. The right hand has a dense eighth-note texture, and the left hand has a simple accompaniment. A dynamic marking of *f* is present. A fermata is placed over the final chord of measure 73.

74

mp

fz

p

rall.

Detailed description: This system contains measures 74 to 77. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment. Dynamic markings include *mp*, *fz*, and *p*. A *rall.* marking is present. A fermata is placed over the final chord of measure 77.

78

pp

Detailed description: This system contains measures 78 to 81. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment. A dynamic marking of *pp* is present. A fermata is placed over the final chord of measure 81.