



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 : "Sarabande de Tartini" ou bien "Largo en Sol mineur"
[Version for Piano solo, after an unidentified original for Organ or Violin and B.C.]

Compositeur : Tartini, Giuseppe

Arrangeur : Zencovich, Antonio

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Editeur : Zencovich, Antonio

Instrumentation : Piano seul

Style : Baroque

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"Tartini's Sarabanda" (or else "Largo in G minor")

Version for Piano solo, after an unidentified original for Organ or Violin and B.C.

Uncertainly attributed to Giuseppe Tartini
(1692-1770), about 1740 or 1750 (Arr. An&An)

Largo

Piano

mp

mf

6

tr

mp

11

p

16

tr

mp

tr

tr

p rall.

22

tr

mp

tr

tr

tr

26

Trills and accents in the right hand, and block chords in the left hand. Dynamics include *mf*.

31

Trills and accents in the right hand, and block chords in the left hand. Dynamics include *mp* and *p*.

37

Trills and accents in the right hand, and block chords in the left hand. Dynamics include *mp*.

42

Trills and accents in the right hand, and block chords in the left hand. Dynamics include *mf*.

47

Trills and accents in the right hand, and block chords in the left hand. Dynamics include *mp*.

52

52

p

mp

tr

52-56: Musical score for measures 52-56. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. Measure 52 starts with a treble clef and a bass clef. The bass line features chords. Dynamics include *p* and *mp*. Trills (*tr*) are present in measures 54 and 56.

57

57

mf

tr

57-61: Musical score for measures 57-61. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. Measure 57 starts with a treble clef and a bass clef. The bass line features chords. Dynamics include *mf*. Trills (*tr*) are present in measures 57, 59, and 61.

62

62

mp

tr

62-65: Musical score for measures 62-65. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. Measure 62 starts with a treble clef and a bass clef. The bass line features chords. Dynamics include *mp*. Trills (*tr*) are present in measures 62, 63, 64, and 65.

66

66

tr

66-69: Musical score for measures 66-69. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. Measure 66 starts with a treble clef and a bass clef. The bass line features chords. Trills (*tr*) are present in measures 66 and 67.

70

70

rall.

p

tr

70-73: Musical score for measures 70-73. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. Measure 70 starts with a treble clef and a bass clef. The bass line features chords. Dynamics include *rall.* and *p*. Trills (*tr*) are present in measures 70 and 71.