



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 : C'est encore Noël 2 - Deuxième partie
[A new small anthology of 10 easy pieces (more or less famous) for children from 6 to 106 years]

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Style : Noel

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It's Christmas again 2

C'est encore Noël 2

A new small anthology of 10 easy pieces (more or less famous) for children from 6 to 106 years
Nouvelle petite anthologie de 10 pièces faciles (plus ou moins célèbres) pour les enfants de 6 à 106 ans

Second part: numbers 6-10
Deuxième partie: numéros 6-10



1. *Leise rieselt der Schnee*
2. *O Freude über Freude*
3. *I saw three ships*
4. *Berger, secoue ton sommeil profond*
5. *En Belén tocan a fuego*
6. *Angelus ad Virginem*
7. *Puer natus in Bethleem*
8. *Veni, veni Emanuel*
9. *In dulci jubilo*
10. *Aes tinnulum claudum pulsat*

6. Angelus ad Virginem

Irish Christmas carol from the Dublin Troparium (about 1360)

Arr. An&An

Moderato

Piano

mp *mf* *mp* *mf* *mp* *p*

7. Puer natus in Bethlehem

Christmas liturgical song, perhaps of the XIV century, transcribed in 1553

Arr. An&An

Adagio

Piano

12

24

37

50

8. In dulci jubilo

German Christmas carol of the 14th century

Arr. An&An

Allegro

Piano *mf*

The first system of the piano arrangement consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The left staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a dynamic marking of *mf*. The melody in the right hand is composed of quarter and eighth notes, while the left hand provides a steady accompaniment of quarter notes.

9 *mp* *mf* *mp*

The second system continues the piece from measure 9. It features two staves with treble and bass clefs. The right hand melody continues with quarter and eighth notes, and the left hand accompaniment remains consistent. Dynamic markings of *mp* and *mf* are placed above the right staff, and *mp* is placed above the left staff.

18 *mf* *mp*

The third system starts at measure 18. The right hand melody continues with quarter and eighth notes. The left hand accompaniment includes some chords. Dynamic markings of *mf* and *mp* are placed above the right staff.

28 *p* *mf* *mp*

The fourth system begins at measure 28. The right hand melody features a half note followed by quarter notes. The left hand accompaniment includes a triplet of eighth notes. Dynamic markings of *p*, *mf*, and *mp* are placed above the right staff.

38 *p*

The fifth system starts at measure 38. The right hand melody continues with quarter and eighth notes. The left hand accompaniment includes a triplet of eighth notes. A dynamic marking of *p* is placed above the right staff.

9. Veni, veni Emanuel!

Liturgical song of the fifteenth century, published in Germany in 1710

Arr. An&An

Allegretto

Piano

The first system of the piano accompaniment is in 4/4 time. The right hand (treble clef) starts with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) provides a harmonic accompaniment with chords: G2-B2, A2-C3, B2-D3, C3-E3, B2-D3, A2-C3, G2-B2, F2-A2, E2-G2, D2-F2, C2-E2. Dynamics are marked *mp* and *mf*.

The second system continues the piece. The right hand melody includes a triplet of eighth notes (G4, A4, B4) at the end. The left hand accompaniment features more complex chords and textures. Dynamics are marked *mp*.

The third system begins with a key signature change to one sharp (F#). The right hand melody continues with quarter notes. The left hand accompaniment includes a *p* dynamic marking. Dynamics are marked *p* and *mp*.

The fourth system continues in the key of one sharp. The right hand melody is primarily quarter notes. The left hand accompaniment features chords and textures. Dynamics are marked *mf*.

The fifth system concludes the piece. The right hand melody includes a triplet of eighth notes (G4, A4, B4) and ends with a half note. The left hand accompaniment features chords and textures. Dynamics are marked *p*.

10. Aes tinnulum claudum pulsat

Antonio Zencovich - Easier version of his "Hobbling bell"

Anan, Christmas 2018

Adagio pastorale

Piano

8va

mp

pp

mp

pp

mf

p

mf

mp

8va

mf

p

8va

mp

pp