



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 T - Ceux qui disent que rien n'est vrai
[Another consideration on a topic that has already been discussed]

Compositeur : Zencovich, Antonio

Arrangeur : Zencovich, Antonio

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Editeur : Zencovich, Antonio

Instrumentation : Piano seul

Style : Contemporain

Antonio Zencovich sur free-scores.com



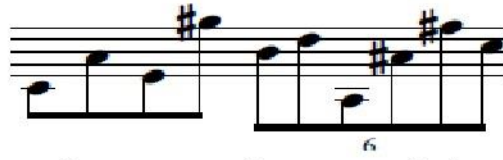
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Those who say that nothing is true...



"It may be a coincidence, but those who assure that everything is okay, always look to another side while they are talking..."

"What I most regret is that, if this cause were successful, they too would risk being saved..."



Those who say that nothing is true

Anan, with a quote from Arrigo Boito, "Mefistofele" (1868)

Ad libitum

Piano

26

mp *cresc.* *staccato*

This system contains measures 26 through 31. The music is written in bass clef with a key signature of two flats. It features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. The dynamics start at mezzo-piano (*mp*) and include a crescendo (*cresc.*) and staccato markings.

32

mf

This system contains measures 32 through 37. The music continues in bass clef with the same key signature. The dynamics are marked mezzo-forte (*mf*). The rhythmic complexity remains, with frequent rests and slurs.

38

fz *rall.* *mp*

This system contains measures 38 through 44. The music is in bass clef. Dynamics include fortissimo (*fz*), a tempo marking of *rall.* (rallentando), and mezzo-piano (*mp*). The piece concludes this system with a whole note chord.

45

cresc. *f*

This system contains measures 45 through 49. The music is in bass clef. It features a crescendo (*cresc.*) and fortissimo (*f*) dynamic. The final measure of this system ends with a fermata over a chord.

50

8va

This system contains measures 50 through 54. The music is written in treble clef for the upper voice and bass clef for the lower voice. The upper voice has an *8va* (octave up) marking. The dynamics are mezzo-piano (*mp*).