



# Antonio Zencovich

Arranger, Composer

Italia, IMPERIA Frazione Torrazza

## About the artist

He studied classical piano and music theory for more than ten years, in Sanremo, with Lady Adalgisa Mantovani (Ventimiglia 1889- Imperia 1976), graduated at the Conservatory of Turin in the first decades of the twentieth century. Later he attended the history of music lessons taught by Professor Leopoldo Gamberini (Como 1922 - Genoa 2012) in the seventies at the University of Genoa. His interpretations have hitherto been limited to the private sphere. After a period of inactivity, he started playing again for his wife Anabell (from what the pseudo "An & An"), adapting several pieces to an easier level of execution and listening. In recent years he has also dealt with small conceptual compositions, habitually seasoned with irony.

**Qualification:** Always one continue to learn

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-anan.htm>

## About the piece



**Title:** La Maddalena ai piedi di Cristo (Magdalene at the feet of Christ) ["In un bivio è il mio voler" - "My will is at a cross-way" - Aria for Soprano]  
**Composer:** Caldara, Antonio  
**Arranger:** Zencovich, Antonio  
**Copyright:** Copyright © Antonio Zencovich  
**Publisher:** Zencovich, Antonio  
**Instrumentation:** Piano solo  
**Style:** Baroque

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

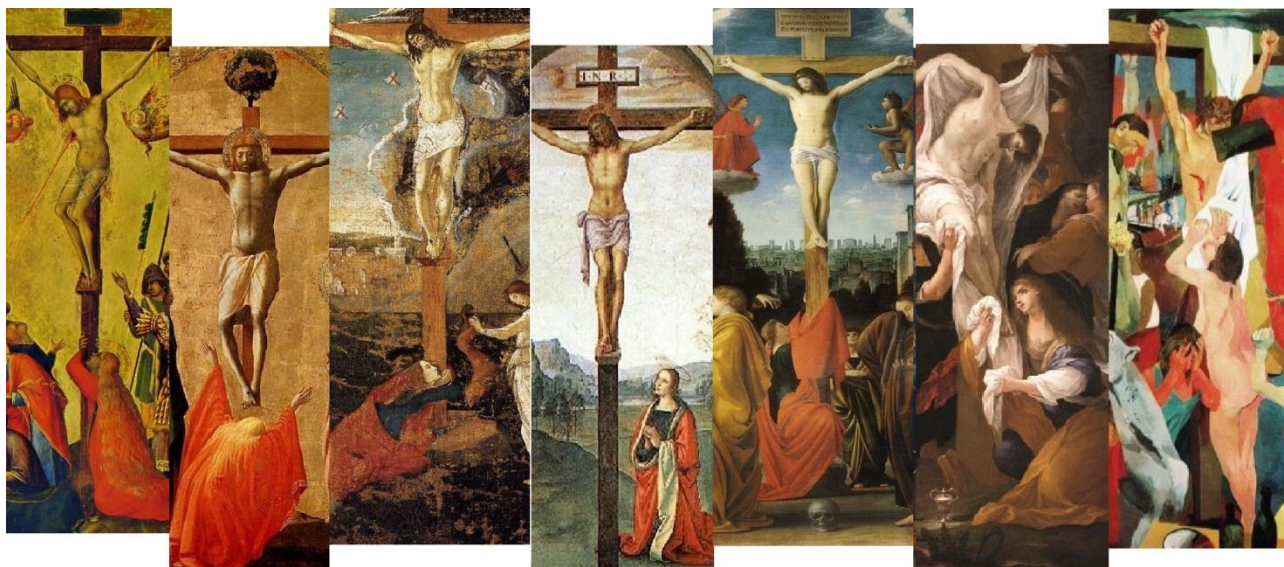


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**ANTONIO CALDARA**  
**(VENEZIA 1670 - VIENNA 1736)**  
**LA MADDALENA AI PIEDI DI CRISTO**  
**ORATORIO PER LA SETTIMANA SANTA**  
**(1697/1698, PUBBLICATO NEL 1713)**  
**"IN UN BIVIO È IL MIO VOLER"**  
**(ARIA DEL SOPRANO)**  
**ARRANGIAMENTO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

*p*

The first system of the piano score consists of two staves. The right-hand staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The left-hand staff provides a simple harmonic accompaniment with quarter and eighth notes. The key signature is two sharps (D major) and the time signature is 3/8.

5

*mp*

The second system starts at measure 5. The right-hand staff features more complex rhythmic patterns, including sixteenth-note runs. The left-hand staff continues with a steady accompaniment. The dynamics are marked *mp*.

10

*p*

The third system begins at measure 10. The right-hand staff has a more active melodic line with frequent sixteenth notes. The left-hand staff has a more rhythmic accompaniment. The dynamics are marked *p*.

16

*mp*

The fourth system starts at measure 16. The right-hand staff has a prominent sixteenth-note figure. The left-hand staff has a more rhythmic accompaniment. The dynamics are marked *mp*.

20

*p*

The fifth system begins at measure 20. The right-hand staff has a more active melodic line with frequent sixteenth notes. The left-hand staff has a more rhythmic accompaniment. The dynamics are marked *p*.

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 bass 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 bass line. 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 bass line with some chordal textures. 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 eighth-note patterns, and the left hand has a bass line. 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 eighth-note patterns, and the left hand has a bass line. 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 eighth-note patterns, and the left hand has a bass line. A dynamic marking of *pp* is present. A fermata is placed over the final chord of measure 81.