



# 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:** Gigue from Suite 20 "Meditation on my future death"  
[Version for Piano solo after the original for Harpsichord]

**Composer:** Froberger, Johann Jakob

**Arranger:** Zencovich, Antonio

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**Publisher:** Zencovich, Antonio

**Instrumentation:** Piano solo

**Style:** Baroque

**Comment:** With this Gigue, we completed our arrangement of Suite n. 20 by Jakob Froberger. The Allemande was published on May 24, 2016, the Sarabande on June 16, 2016, and the Courante on last April 15th.

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



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Johann Jakob Froberger (1616-1667)

Gigue from Suite 20

"Meditation on my future death", 1660  
(Allemande, Gigue, Courante, Sarabande)

Arr. An & An



Emblema LXXXI, from "Emblemata" by Andrea Alciati,  
Padova, Pier Paolo Tozzi 1621

# Johann Jakob Froberger (1616-1667)

## Gigue from Suite 20 "Meditation on my future death"

(Allemande, Gigue, Courante, Sarabande - 1660)

Version for Piano solo after the original for Harpsichord

**Allegro deciso** Arr. An&An

Piano

5

10

15

19

*mf*

*mp*

*mf*

*mp*

*mp*

3

3

3

23 *mp*

28

34 *mf*

39 *mp* 1. *p*

44 *mp* 2. 3