



# 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 1887- Imperia 1976), graduated at the Conservatory of Turin in the first decades of the twentieth century. Later he attended the history of music lessons of Professor Leopoldo Gamberini (Como 1922 - Genoa 2012) at the University of Genoa. His interpretations have hitherto been limited to the private sphere. After a period of inactivity, he 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 :** <http://www.free-scores.com/Download-PDF-Sheet-Music-anan.htm>

## About the piece



**Title:** Guinguette (Country tavern) [Version en Sib majeur, d'après l'original en Ut majeur]  
**Composer:** Godard, Benjamin  
**Arranger:** Zencovich, Antonio  
**Copyright:** Copyright © Antonio Zencovich  
**Publisher:** Zencovich, Antonio  
**Instrumentation:** Piano solo  
**Style:** Children  
**Comment:** Another memory of my childhood: a small piece created for young pianists of the late nineteenth century (the age of my piano teacher), today almost forgotten.

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



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# Guinguette

Version en Sib majeur, d'après l'original en Ut majeur pour Piano seul

Benjamin Godard (1849-1895), "Impressions de campagne", Op. 123 n° 9, 1892 (Arr. An&An)

**Allegretto**

Piano

*mp*

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

*mf*

Musical notation for measures 5-8. The melody continues with eighth and quarter notes. A repeat sign is present at the end of measure 8. The left hand accompaniment remains simple.

*f*

Musical notation for measures 9-11. The melody becomes more active with sixteenth and eighth notes. The left hand accompaniment continues with quarter notes.

Musical notation for measures 12-14. The melody continues with sixteenth and eighth notes. The left hand accompaniment continues with quarter notes.

*mp*

Musical notation for measures 15-18. The melody concludes with a triplet of eighth notes in measure 17. The left hand accompaniment continues with quarter notes.

18

3

21

3

24

D.C. al  $\text{C}$

*mf*

$\text{C}$

27

30

*f*