



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 : <http://www.free-scores.com/Download-PDF-Sheet-Music-anan.htm>

About the piece



Title: La Befana vien di notte (Lady Befana comes at night)
[Nursery rhyme for the Feast of the Epiphany]

Composer: Traditional

Arranger: Zencovich, Antonio

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Publisher: Zencovich, Antonio

Instrumentation: Piano and Voice

Style: Christmas - Carols

Antonio Zencovich on free-scores.com



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La Befana vien di notte (Lady Befana comes at night)

Nursery rhyme for the Feast of the Epiphany - Version for Piano and voice eventual

Popular Italy, XX Century (Arr.An&An)

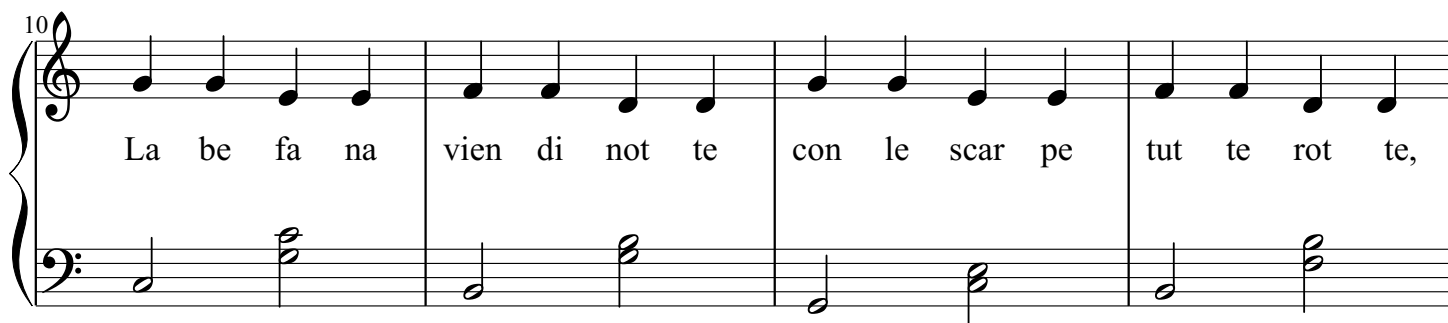
Allegretto

Piano



The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The melody in the treble staff is composed of quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

10



La be fa na vien di not te con le scar pe tut te rot te,

The second system begins at measure 10. It features a vocal line in the treble staff with lyrics underneath. The piano accompaniment in the bass staff continues with chords and single notes.

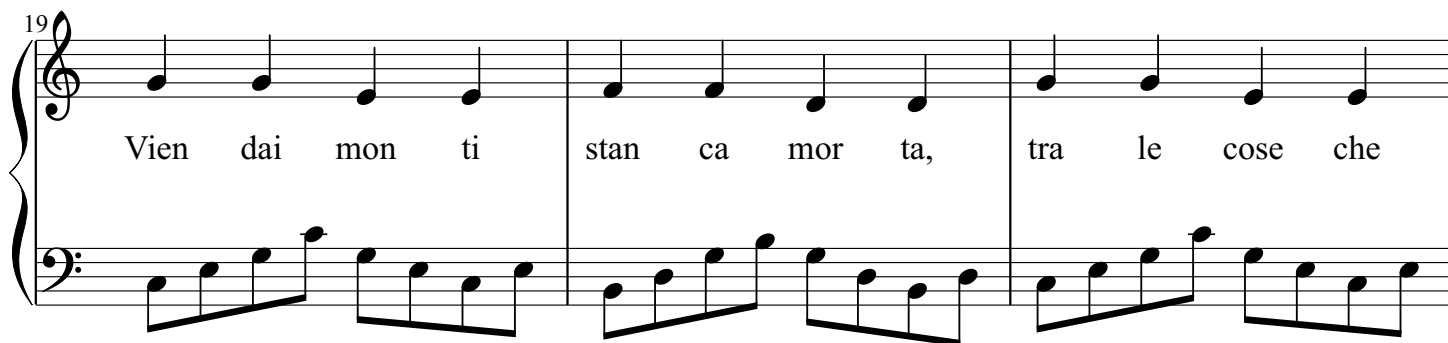
14



con le top pe alla sot ta na, vie ne vie ne la be fa na!

The third system begins at measure 14. It continues the vocal line and piano accompaniment from the previous system.

19



Vien dai mon ti stan ca mor ta, tra le cose che

The fourth system begins at measure 19. The piano accompaniment in the bass staff features a more active eighth-note pattern.

22

ci por ta c'è an che ge lo e tra mon ta na, vie ne vie ne

26

la be fa na! La be fa na zit ta zit ta, quan do c'è la

31

ne ve fit ta, pas sa e riem pie la cal zi na, vi va vi va la non ni na!

36