



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: "E a Roma ci sta un papa..." ("And in Rome there is a Pope ...") [Version for Piano solo after the original for Chorus of Anti-Pope Fighters]

Composer: Traditional

Arranger: Zencovich, Antonio

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Publisher: Zencovich, Antonio

Instrumentation: Piano and Voice

Style: Song

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



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"E a Roma ci sta un papa..."

Version for Piano solo after the original for Chorus of Anti-Pope Fighters

Allegretto cantabile

Legionary-song in the wake of Giuseppe Garibaldi at the time of the Roman Republic, 1849 (Arr. An&An)

Piano

E.a Ro ma.a Ro ma ci sta.un pa pa
E.a Ro ma.a Ro ma ci sta.un ta le

che di so pra mo me si chia ma pi o no, no lo but te re mo giù dal
che di prof fes sio ne fa a la mi g..t-ta, -lo met te re mo in.una pi

tro - no - che pa pi a.Ro-ma non li vo glia mo più, lo but - te - re - mo giù-
gna-atta, - o brut ta vac ca buon bro do ci da rà, lo met - te - re - mo in

dal tro - o no, che pa pi a Roma non li vo glia mo più.
una pi gnat ta, o brut ta vac ca buon bro do ci da rà.

13

Pri ma in San Pie tro, poi in San Pa o lo, le - e lo ro
Chi si a mo no - oi? Non sia mo.gia-co - bi - ni, non si a mo

16

te ste no - oi fa rem sal tar, in pi az za d'ar mi la ghi gliot ti na
vi li, nè bar ba ri.as sas si ni, si am va lo - ro - si ga - ri - bal - di - ni

19

se ra.e mat ti na vo glia mo far can tar, e in piaz za d'ar mi la ghi gliot
e an che Ro ma vo glia mo li be rar, si am va lo ro si ga ri bal

22

ti na se ra.e mat ti na noi fa re mo an dar.
di ni e an che Ro ma voglia mo li be rar.

1.
 2.

Allegro

27

Musical notation for measures 27-30. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

31

Musical notation for measures 31-35. The right hand continues the melodic development with various rhythmic patterns, and the left hand maintains the eighth-note accompaniment.

36

Musical notation for measures 36-40. The right hand has a more active melodic line with frequent sixteenth-note runs, and the left hand continues the eighth-note accompaniment.

41

Musical notation for measures 41-44. The right hand features a melodic line with eighth and sixteenth notes, and the left hand continues the eighth-note accompaniment.

45

Musical notation for measures 45-48. The right hand has a melodic line with eighth and sixteenth notes, and the left hand continues the eighth-note accompaniment. The piece concludes with a final chord in the right hand.