



# Antonio Zencovich

Arrangeur, Compositeur

Italie, IMPERIA Frazione Torrazza

## A propos de l'artiste

Il a étudié piano classique et théorie de la musique pendant plus de dix ans, à Sanremo, chez M.me Adalgisa Mantovani (Vintimille 1887- Imperia 1976), diplômée au Conservatoire de Turin dans les premières décades du XX siècle. Plus tard il a suivi les cours d'histoire de la musique dirigés par le Professeur Leopoldo Gamberini (Como 1922 - Genova 2012) dans les années soixante-dix à l'Université de Gênes. Ses interprétations se sont jusqu'ici limitées au cadre privé. Après une période de inactivité, il a repris à jouer pour sa femme Anabell (d'où le pseudo "An&An"), en adaptant de nombreuses pièces à un niveau d'exécution et d'écoute plus facile. Au cours de ces dernières années il a traité aussi avec de petites compositions conceptuelles, habituellem... (la suite en ligne)

**Qualification :** On continue toujours à apprendre

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## A propos de la pièce



**Titre :** "Ombra mai fu" (Largo)  
[Version for Piano solo after the original for Voice, Strings and B.C.]

**Compositeur :** Haendel, Georg Friedrich

**Arrangeur :** Zencovich, Antonio

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**Editeur :** Zencovich, Antonio

**Instrumentation :** Piano seul

**Style :** Baroque

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# "Ombra mai fu" (Largo)

Version for Piano solo after the original for Voice, Strings and B.C.

Georg Friedrich Händel (1685-1759), from  
"Serse", HWV 40, 1737-1738, Act I (Arr. An&An)

Largo

Piano

*p* *mp*

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with a half note, quarter notes, and eighth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings *p* and *mp* are present.

*mf*

Musical notation for measures 6-11. The right hand continues the melodic line with half notes and quarter notes. The left hand accompaniment consists of chords and moving bass lines. A dynamic marking of *mf* is shown.

*mp* *p* *mp*

Musical notation for measures 12-17. The right hand features a melodic line with eighth and quarter notes. The left hand accompaniment includes chords and moving bass lines. Dynamic markings *mp*, *p*, and *mp* are indicated.

*p* *mp* *3*

Musical notation for measures 18-22. The right hand has a melodic line with quarter and eighth notes. The left hand accompaniment features chords and moving bass lines. Dynamic markings *p* and *mp* are shown, along with a triplet of eighth notes in measure 22.

*mf* *mp* *p*

Musical notation for measures 23-26. The right hand continues the melodic line with quarter and eighth notes. The left hand accompaniment consists of chords and moving bass lines. Dynamic markings *mf*, *mp*, and *p* are indicated.

28

mp mf

Musical score for measures 28-33. The piece is in 3/4 time with a key signature of one flat (B-flat). The melody in the treble clef consists of quarter and eighth notes, with a sharp sign appearing in the final measure. The bass line provides harmonic support with chords and single notes. Dynamic markings include *mp* (measures 29-30) and *mf* (measures 31-32).

34

mp

Musical score for measures 34-38. The melody continues with quarter and eighth notes, featuring a slur over measures 35-36. The bass line consists of chords and single notes. A dynamic marking of *mp* is present in measure 35.

39

mf

Musical score for measures 39-43. The melody features quarter and eighth notes, with a sharp sign in measure 41. The bass line consists of chords and single notes. A dynamic marking of *mf* is present in measure 40.

44

fz mp

Musical score for measures 44-48. The melody includes quarter and eighth notes, with a slur over measures 45-46. The bass line consists of chords and single notes. Dynamic markings include *fz* (measures 45-46) and *mp* (measures 47-48).

49

diminuendo p

Musical score for measures 49-53. The melody consists of quarter and eighth notes. The bass line consists of chords and single notes. Dynamic markings include *diminuendo* (measures 50-52) and *p* (measure 53).