

Antonio ZEN

3.^a SINFONIA

8.^a SINFONIA

PER ORGANO O PIANOFORTE

3ª Sinfonia in Re

Adagio

p

Allegro

p

ff

p

p

p

40

f

45

51

56

62

67

p

74

80

85

91

97

103

108

115

System 115: Treble and bass staves. Treble staff has a whole note chord (F#4, A4, C5) with a fermata. Bass staff has a whole note chord (F#2, A2, C3) with a fermata. The system ends with a double bar line.

122

System 122: Treble staff has a half note melody (F#4, A4, C5, B4, A4, G4). Bass staff has a half note chord (F#2, A2, C3) with a fermata. The system ends with a double bar line.

128

System 128: Treble staff has a half note melody (F#4, A4, C5, B4, A4, G4). Bass staff has a half note chord (F#2, A2, C3) with a fermata. The system ends with a double bar line.

136

System 136: Treble staff has a half note melody (F#4, A4, C5, B4, A4, G4). Bass staff has a half note chord (F#2, A2, C3) with a fermata. The system ends with a double bar line.

142

System 142: Treble staff has a half note melody (F#4, A4, C5, B4, A4, G4). Bass staff has a half note chord (F#2, A2, C3) with a fermata. The system ends with a double bar line.

148

System 148: Treble staff has a half note melody (F#4, A4, C5, B4, A4, G4). Bass staff has a half note chord (F#2, A2, C3) with a fermata. The system ends with a double bar line.

155

161

168

175

181

188

194

ff

200

207

215

8ª Sinfonia in Re

Allegro *tr* ~~~~~

Introd^{ne} *mf* *f*

5 *tr* ~~~~~ *mf* *Vivace* *p*

10

15

20

The musical score is written for piano and features a variety of textures and dynamics. The first system begins with a trill in the right hand and a wavy line indicating a tremolo. The second system introduces a 'Vivace' section with a piano dynamic. The third, fourth, and fifth systems continue the 'Vivace' section with various rhythmic patterns and dynamics.

25

ff

30

35

40

45

mf

50

pp

55

60

65

p

69

74

cresc. - - - - *a* - - - - *poco* - - - - *a* -

78

- *poco* - - - -

82

f - - - - *ff*

87

91

96

101

p

106

111

116

121

126

131

136

141

cresc. - - - *a* - - - *poco* - -

146

- - - *a* - - - *poco* - -

150

f *ff*

156

163

169

Antonio Zen est inconnu des dictionnaires biographiques italiens. Son patronyme est d'origine vénète, mais il n'a été édité qu'à Milan. A ce jour, on ne connaît de lui que des compositions pour orgue. Les catalogues de l'éditeur Martinenghi (Milan, seconde moitié du XIXe) proposent 11 *Sinfonie* (en un mouvement) et un recueil de six *Suonate* (en un mouvement) formant une messe sans les versets. Elles comprennent deux arrangements d'extraits d'opéras de Donizetti. Il a sûrement été actif dans la seconde moitié du XIXe, et probablement en Lombardie. Son style est conforme aux tendances lyriques et profanes déjà obsolètes, mais perpétuées par les auteurs édités chez Martinenghi.

Antonio Zen is absent from Italian biographic dictionaries. His name comes from Venetia, but he got published only in Milan. Today his only known works are for organ. The catalog of the publisher Martinenghi (Milan, 2nd half of 19th) offers 11 Sinfonie (in one movement) and a volume of six suonate (one movement too) forming a Mass without verses. They include two arrangements of Donizetti's opera excerpts. He must have been active in second half of nineteenth century, probably in Lombardy. His style conforms to already obsolete lyric and profane trends surviving in organ pieces edited by this publisher.

M. Bernard, Centre d'études organistiques.