



Chris Pantazelos

Arrangeur, Compositeur

États-Unis, Lowell

A propos de l'artiste

He was born in the beautiful village of Georgitsi, near Sparta in Greece. At age 16 he began his Classical Guitar lessons. When he immigrated to the USA, In the early 1980's he studied Classical Guitar under Luis Arnold and Neil Anderson at the Boston Conservatory. He left the program to pursue studies in composition and arranging with Rouben Gregorian. Studied Byzantine music with Fotios Ketsetzis of Hellenic College in Brookline MA. He has researched extensively and studied the music and instruments of ancient Greece. He has been working as a professional Luthier (maker of stringed instruments) since the late 1980's. Has reconstructed ancient Greek instruments based on his research. He has built early instruments, folk instruments of the middle east and Greece as well as Guitars (Classical, Folk, Jazz) successfully expanding the plain range of these instruments to 4 or even 4, $\frac{1}{2}$ octaves. He has also developed a 4, $\frac{1}{2}$ octave version of the Greek Santouri (a fully chromatic Hammered Dulcimer) for which he is developing a method and a concert repertoire. Is currently working on developing a repertoire for the 7 string 4, $\frac{1}{2}$ octave Classical Guitar, which he has developed.

Site Internet: <http://spartainstruments.com/>

A propos de la pièce



Titre: Kinderscenen
[op. 15 no.1]
Compositeur: Schumann, Robert
Arrangeur: Pantazelos, Chris
Licence: - Chris G. Pantazelos © All
Editeur: Pantazelos, Chris
Instrumentation: Guitare seule (solfège)
Style: Romantique

Chris Pantazelos sur [free-scores.com](http://www.free-scores.com)

http://www.free-scores.com/partitions_gratuites_cgpmusic.htm

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KINDERSCENEN

Op.15

Von fremden Landern und menschen.

Transcribed by
Chris G. Pantazelos
Guitar

Robert Schumann
(1810-1856)

No.1

The musical score is written for guitar in treble clef, 2/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a measure number in a box at the beginning: 1, 5, 9, 14, and 19. The first system starts with a piano (*p*) dynamic. The second system continues with piano dynamics. The third system begins with piano (*p*) and includes a *BII* (second ending) section marked with a dashed line and a *rit* (ritardando) instruction. The fourth system continues with piano dynamics. The fifth system concludes the piece. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily characterized by triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4, and some measures include circled numbers (5, 6) likely indicating fingering or measure counts. The piece ends with a double bar line and repeat dots.