



# Chris Pantazelos

Arranger, Composer

United States (USA), Lowell

## About the artist

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.

**Personal web:** <http://spartainstruments.com/>

## About the piece



**Title:** Traumerei [Kinderscenen no 7]  
**Composer:** Schumann, Robert  
**Arranger:** Pantazelos, Chris  
**Licence:** - Chris G. Pantazelos © All rights reserved  
**Publisher:** Pantazelos, Chris  
**Instrumentation:** Guitar solo (standard notation)  
**Style:** Romantic

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

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Traumerei

Robert Schumann  
(1810-1856)

No 7

Bl. *p*

The first system of musical notation for 'Traumerei' No. 7. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music starts with a piano (*p*) dynamic. A first fingering (Bl.) is indicated above the first few notes. The notation includes a series of chords and melodic lines with various fingerings (0, 4, 3, 4, 1, 2, 3, 4) and slurs.

The second system of musical notation. It continues the piece with a *rit* (ritardando) marking. The notation features complex chordal textures and melodic lines with fingerings (4, 2, 1, 0, 4, 3, 2, 1, 2, 3, 4, 2, 4, 3, 2, 4).

The third system of musical notation. It continues the piece with a *rit* marking. The notation includes various chordal textures and melodic lines with fingerings (4, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 1, 3, 4, 1).

The fourth system of musical notation. It continues the piece with a *rit* marking. The notation includes various chordal textures and melodic lines with fingerings (4, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 1, 3, 4, 1).

The fifth system of musical notation. It continues the piece with a *rit* marking. The notation includes various chordal textures and melodic lines with fingerings (4, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 1, 3, 4, 1).

The sixth system of musical notation. It concludes the piece with a *poco a poco rit* marking. A second fingering (BlII) is indicated above the final notes. The notation includes various chordal textures and melodic lines with fingerings (4, 4, 1, 4, 4, 1, 4, 4, 1).