



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: Invention No.1
Composer: Bach, Johann Sebastian
Arranger: Pantazelos, Chris
Licence: - Chris G. Pantazelos © All rights reserved
Publisher: Pantazelos, Chris
Instrumentation: Guitar solo (standard notation)
Style: Baroque
Comment: Invention No.1 by J. S. Bach.

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

<http://www.free-scores.com/Download-PDF-Sheet-Music-cgp-music.htm>

- Contact the artist
- Write feedback comments
- Share your MP3 recording
- Web page and online audio access with QR Code :



INVENTION No.1

Arranged by
Chris G. Pantazelos

J. S. Bach
(1685-1750)

Guitar

4/4

7

4

1 3

2 4

3

5

7

4

7

7

4

9

7

4

11

Musical notation for measures 11 and 12. Measure 11 features a 4-measure rest in the upper voice and a 2-measure rest in the lower voice. Measure 12 features a 3-measure rest in the upper voice and a 2-measure rest in the lower voice. A fermata is placed over the final note of measure 12.

13

Musical notation for measures 13 and 14. Measure 13 has a 4-measure rest in the lower voice. Measure 14 includes a circled 3-measure rest in the upper voice and a 3-measure rest in the lower voice. A fermata is placed over the final note of measure 14.

15

Bill

Musical notation for measures 15 and 16. A dashed line labeled "Bill" spans across measures 15 and 16. Measure 15 has a 2-measure rest in the lower voice. Measure 16 has a 2-measure rest in the lower voice. A fermata is placed over the final note of measure 16.

17

Musical notation for measures 17 and 18. Both measures feature a circled 3-measure rest in the lower voice. A fermata is placed over the final note of measure 18.

19

Musical notation for measures 19 and 20. Measure 19 has a 4-measure rest in the lower voice. Measure 20 has a 4-measure rest in the lower voice. A fermata is placed over the final note of measure 20.

21

Musical notation for measure 21. The measure contains a 4-measure rest in the lower voice. A fermata is placed over the final note of the measure.