



# 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:** Kinderscenen [op. 15 no.1]  
**Composer:** Schumann, Robert  
**Arranger:** Pantazelos, Chris  
**Licence:** - Chris G. Pantazelos © All  
**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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# KINDERSCENEN

Op.15

Von fremden Landern und menschen.

Transcribed by  
Chris G. Pantazelos  
Guitar

Robert Schumann  
(1810-1856)

No.1

*p*

5

9

*p* *rit*

14

19

The musical score is written for guitar in a single system. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece is marked *p* (piano). The melody is primarily composed of eighth and quarter notes, often grouped in triplets. Fingerings are indicated by numbers 1-4 above or below notes. The score is divided into measures, with measure numbers 5, 9, 14, and 19 marked in boxes. A double bar line with repeat dots appears at the end of measure 19. A *rit* (ritardando) marking is placed above the staff at measure 11. A circled number 5 is placed below the staff at measure 10, and a circled number 6 is placed below the staff at measure 12. A circled number 5 is placed below the staff at measure 14. The piece concludes with a final double bar line and repeat dots at the end of measure 19.