



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 piece starts with a piano (*p*) dynamic. The notation includes a first ending bracket labeled 'Bl.' above the staff. The melody is written in a single voice, and the accompaniment is in the left hand. Fingering numbers (0, 1, 2, 3, 4) are indicated for the right hand.

The second system of musical notation. It continues the melody and accompaniment from the first system. A *rit* (ritardando) marking is placed above the staff. Fingering numbers are visible throughout the system.

The third system of musical notation. It continues the piece with various fingering numbers and a *rit* marking.

The fourth system of musical notation. It continues the piece with various fingering numbers and a *rit* marking.

The fifth system of musical notation. It continues the piece with various fingering numbers.

The sixth system of musical notation, which concludes the piece. It features a *poco a poco rit* marking and a final ending bracket labeled 'BIII.' above the staff. Fingering numbers are present.