



Chris G. Pantazelos

États-Unis, Lowell

Fantasias No.1 & No.2 (From The 36 Fantasias for Keyboard) Telemann, Georg Philipp

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, ½ octaves. He has also developed a 4, ½ octave version of the Gree... (la suite en ligne)

Page artiste : https://www.free-scores.com/partitions_gratuites_cgp-music.htm

A propos de la pièce



Titre : Fantasias No.1 & No.2
[From The 36 Fantasias for Keyboard]
Compositeur : Telemann, Georg Philipp
Arrangeur : Pantazelos, Chris G.
Droit d'auteur : - Chris G. Pantazelos © All rights reserved
Editeur : Pantazelos, Chris G.
Instrumentation : Guitare seule (notation standard)
Style : Baroque

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



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Fantasia No.1

Arranged by
Chris G. Pantazelos

Georg Philipp Telemann
(1681-1767)

Allegro.

Guitar

The score is written for guitar in G major (one sharp) and 3/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked "Allegro." The piece is characterized by its rhythmic complexity, featuring many triplets and slurs. Fingerings are indicated by numbers 1-4. Some notes are circled, such as the 4th notes in the 5th and 6th staves. The score includes various guitar techniques like triplets, slurs, and fingerings. The piece concludes with a final chord in the 7th staff.

Adagio

Fantasia No. 2

Presto

The musical score is written on eight staves. The first staff begins with a double bar line and a repeat sign. It contains several triplet markings (3) and fingering numbers (2, 3, 4, 2). The second staff continues with similar rhythmic complexity and includes a fingering of 2. The third staff features a triplet (3) and a fingering of 2. The fourth staff has a fingering of 4. The fifth staff includes fingerings 3, 1, 4, 3, and 1. The sixth staff continues the melodic and rhythmic development. The seventh staff is marked with "1/2 BII" and includes a fingering of 1. The eighth staff concludes the page with fingerings 4, 2, and 4.

This section of the musical score consists of five staves of music. The notation is complex, featuring a mix of eighth and sixteenth notes, often beamed together. There are numerous slurs, accents, and dynamic markings throughout. Fingerings are indicated by numbers 1-4. A measure rest is shown in the first measure of the first staff. The key signature has one sharp (F#) and the time signature is 3/8. The section concludes with a double bar line and repeat dots.

Adagio

The Adagio section begins with a double bar line and a repeat sign. It consists of three staves of music. The tempo is significantly slower than the previous section. The notation features a mix of quarter and eighth notes, with many notes held for longer durations. There are several slurs and accents. Fingerings are indicated by numbers 1-4. A measure rest is shown in the first measure of the second staff. The key signature remains one sharp (F#) and the time signature is 3/8. The section concludes with a double bar line and repeat dots.

Si replica la prima fantasia.