



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, ½ octaves. He has also developed a 4, ½ 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, ½ octave Classical Guitar, which he has developed.

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

About the piece



Title: Torre Bermeja
Composer: Albéniz, Isaac
Arranger: Pantazelos, Chris
Licence: - Chris G. Pantazelos © All rights reserved
Publisher: Pantazelos, Chris
Instrumentation: Guitar solo (standard notation)
Style: Romantic
Comment: (original key)

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

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

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Torre Bermeja (Serenata)

(Piezas características, op.92)

Transcribed by
Chris G. Pantazelos

Allegro molto (♩ = 72)

Isaac Albeniz
(1860-1909)

Guitar

1

BII- BIV- BIX- BVII- BIX- i m p i m p i m p

sf *p*

4

BIX- i m p i m p

8

BIX- BVII- i m p i m p *pp*

12

16

p *m* *i* *m* *i* *p*

21

mf Poco meno.

74

② BX--1

78

dolce *H 8va*

mf

82

p *pp*

rit

87

92

Tempo I

mp BXVII BXV BXII--1 BX--1 BXII--1 BVIII

97

BVII--1 BVIII--1 BV--1 BIII--1 *diminuendo* BI--1

102 *mf* 1/2 BVII... 1/2 BIX... HXII

106 2/3 BIII... pizz... ③

110 *f* BII... BIV... *p* BII... ④

114 *mf* ④

118 *f*

122 BX... ②

126 *H8va* *dolce*

130 *2/3 BX* *1/2 BIX* *p* *rit*

134 *pp*

138 *HXII*

142 *BV* *BVII* *mf*

146 *BV* *D.S. al y Coda*

⊕ Coda

150

Musical notation for measures 150-152. Measure 150 features a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains three triplet eighth notes with fingerings 1, 4, and 3. Measure 151 begins with a piano (*p*) dynamic and contains three triplet eighth notes with fingerings 3, 3, and 3. Measure 152 contains three triplet eighth notes with fingerings 3, 3, and 3. A slur spans across all three measures.

153

Musical notation for measures 153-155. Measure 153 contains three triplet eighth notes with fingerings 3, 3, and 3. Measure 154 contains three triplet eighth notes with fingerings 3, 3, and 3. Measure 155 contains three triplet eighth notes with fingerings 3, 1, and 1, and a circled 3 below the staff. A slur spans across all three measures. Above measure 155, the text "1/2 BIV" is written with a dashed line.

156

Musical notation for measures 156-158. Measure 156 contains three triplet eighth notes with fingerings 3, 2, and 1, and a circled 3 below the staff. Above measure 156, the text "1/2 BVII" is written with a dashed line. Measure 157 contains three triplet eighth notes with fingerings 3, 4, and 2, and a circled 3 below the staff. Above measure 157, the text "1/2 BXII" is written with a dashed line. Measure 158 contains a chord with fingerings 4, 1, and 2, and a circled 4 below the staff. Above measure 158, the text "1/2 BXV" is written with a dashed line. Dynamics include *pp* above measure 157, *ppp* above measure 158, and *ff* above the final chord.