

# FUGUE NO. 8 A-MINOR

OPUS 60

(1983)

FOR CLASSICAL GUITAR

BY PETER KIENLE



Level Three Music Publishing

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Moderato

First system of musical notation. It begins with a treble clef and an 8/8 time signature. The music includes several chords and melodic lines with fingerings (1, 2, 3, 4, 0) and circled numbers (2). A *rit.* marking is present over a section of chords labeled I and III. The system concludes with *A Tempo* and further chordal structures with fingerings (0, 2, 1, 2).

Second system of musical notation. It continues with a treble clef and 8/8 time signature. The piece features a *f* (forte) dynamic marking followed by a *p* (piano) dynamic marking. The notation includes complex chordal textures with various fingerings and circled numbers (2, 3, 4, 1, 2, 3).

Third system of musical notation. It starts with a treble clef and 8/8 time signature. The system includes a *rit.* marking and a *A Tempo* instruction. A natural harmonic is indicated as *nat. harm. 8va XII*. The notation shows a melodic line with fingerings (3, 4, 0, 1, 3, 4) and a bass line with a double bar line.

Fourth system of musical notation. It begins with a treble clef and 8/8 time signature. The music starts with a *mf* (mezzo-forte) dynamic marking and includes a *rit.* section. It concludes with *A Tempo* and features two *8va art. harm* markings, specifically *8va art. harm VII* and *8va art. harm XVII*. The notation includes fingerings (3, 4, 1, 2, 3, 2, 1, 4, 3, 2, 1) and circled numbers (3).



Peter Kienle was born 1960 in a small southwest German town. After a non-musical early childhood a friend introduced him to the pleasures and challenges of playing a musical instrument around age 14. Unlike most guitarists of his age group he was not drawn to playing rock and pop music in bands but found himself attracted to classical guitar music and especially latin music. Even more fascinating was the discovery of composing original music.

Due to the lack of any instruction by a teacher Peter followed a somewhat winding musical path that exposed him to all sorts of guitar music, from Mahavishnu Orchestra, to Ralph Towner and Egberto Gismonti, to Villa-Lobos. A first wave of compositions for classical guitar came to an end with his *Opus 61, Australian Barbecue* around 1980.

After a tumultuous decade, mostly due to a major geographical relocation to the U.S., composing for classical guitar resumed albeit at a slower rate. Around 2001 latin music came back into his musical life which led to the composition of a dozen or so brazilian Choros. The purchase of a cheap seven string classical guitar added another dimension to his playing and writing.

In addition to playing guitar, bass, Chapman Stick and various other stringed instruments Peter enjoys computer programming, 3D graphics, and tinkering in his basement.

He lives in Bloomington, Indiana, with his wife and two daughters.

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composed by J. S. Bach, arranged by Peter Kienle  
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