

2001 - A SPACE ODYSSEY

OPUS 4

(1978)

FOR CLASSICAL GUITAR

BY PETER KIENLE



Level Three Music Publishing

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Peter Kienle
(10/77 - 2/78)

1 $\bullet = 60$

mf

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 60 beats per minute. The first measure is marked with a box containing the number '1' and a dynamic marking of 'mf'. The melody is composed of eighth and quarter notes. The second staff continues the melody with similar note values. The third staff features a complex texture with multiple layers of notes, some beamed together, and a wavy line indicating a tremolo or rapid oscillation. The fourth staff concludes the piece with a final melody line and a double bar line.

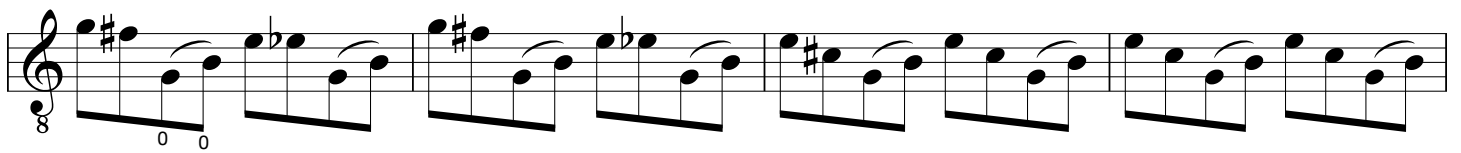
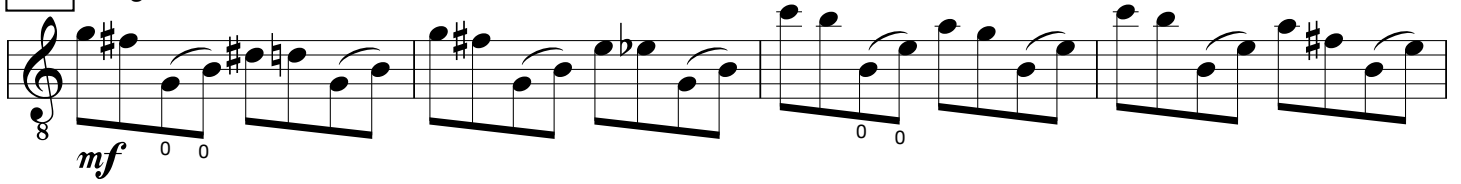
2

Exercise 2 is a five-staff musical piece in 9/8 time. The first four staves each contain three measures of music, with each measure repeated twice. The notes are eighth notes, often beamed in groups of three. The fifth staff contains three measures, each repeated twice, but the final measure of the piece ends with a fermata. The key signature changes from one flat (Bb) to two sharps (F# and C#) across the staves.

3

♩ = 60

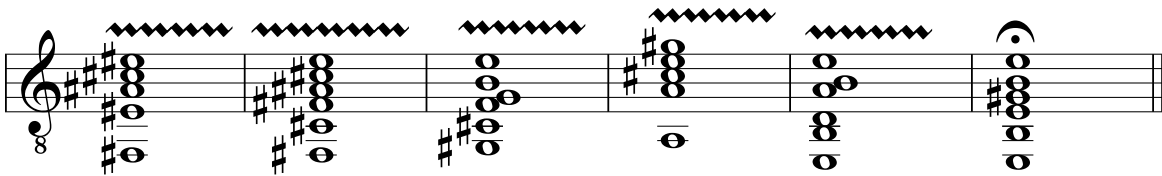
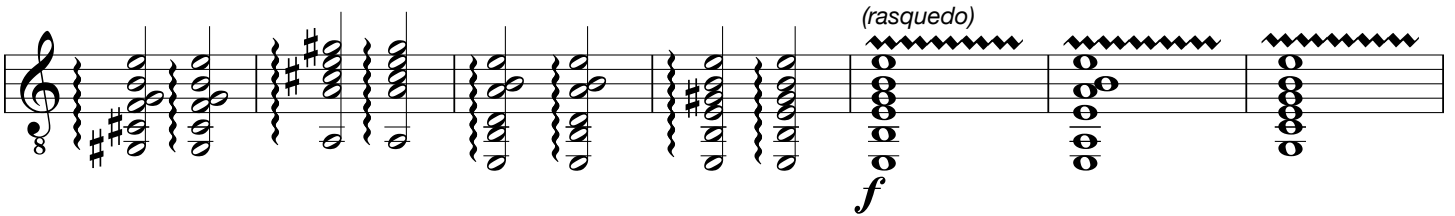
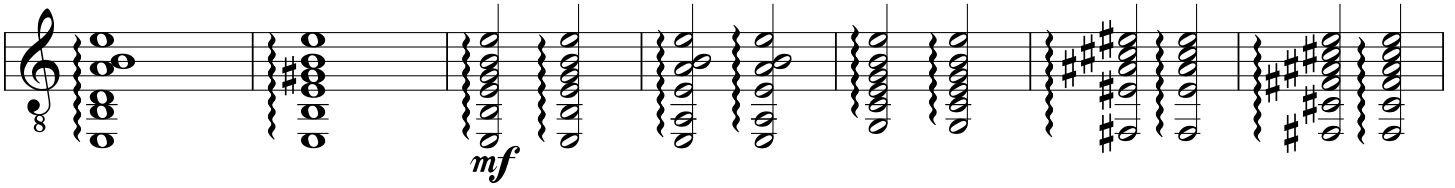
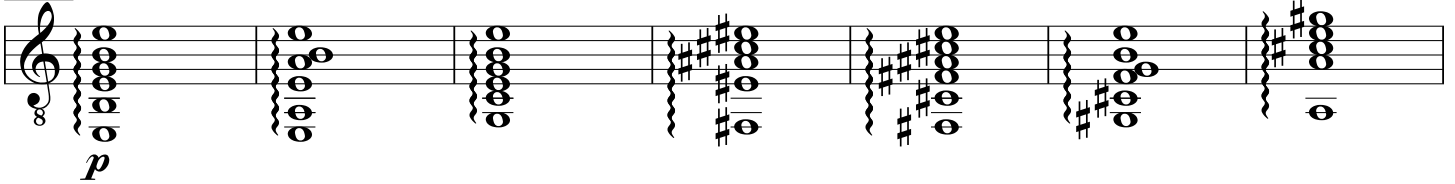
Exercise 3 is a three-staff musical piece in 4/4 time. Each staff contains seven measures of music, with each measure repeated twice. The notes are eighth notes, often beamed in groups of four. The key signature changes from one flat (Bb) to two sharps (F# and C#) across the staves.

4 *Allegro*

3 Andante

8 *mf*

6 ♩ = 60





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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