

SOLARIS

OPUS 35

(1979)

FOR CLASSICAL GUITAR

BY PETER KIENLE



Level Three Music Publishing

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OPUS 35
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opus 35
Solaris

Peter Kienle
(7/79)

Slowly

mf

IV v

IV VII

IX v IV

Slower
harm 8 art.

III v IV

harm 8 art.

A Tempo

p *mf*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. It contains three measures of music with chords and a bass line.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. It contains three measures of music with chords and a bass line.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. It contains three measures of music with chords and a bass line.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. It contains three measures of music with chords and a bass line. Includes markings *rit*, *A Tempo*, and *mf*.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. It contains three measures of music with chords and a bass line. Includes markings *IV* and *VII*.

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. It contains three measures of music with chords and a bass line. Includes markings *IX* and *Slower harm 8 art.*

Musical staff 7: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. It contains three measures of music with chords and a bass line. Includes markings *IV*, *III*, and *ppp*.



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.

works for classical guitar from Level Three Music Publishing

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Opus 2, The Pulvermann Empire (1977)
Opus 3, Soylent Green (1978)
Opus 4, 2001 - A Space Odyssey (1978)
Opus 6, Two Waltzes (1978)
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Opus 58, First Cycle Of Rhythmical And Harmonical Studies (1981-1982)
Opus 59, Random Repeats (1982)
Opus 60, Fugue No. 8 A-minor (1983)
Opus 61, Australian Barbecue (1983)
Opus 62, Fugue No. 9 A-minor (1991)
Opus 63, Fugue No. 10 E-major (1991)
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Opus 67, Sonata 3 (1992)
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Opus 88, Brazilian Suite, No. 1 (2006)
for 6 string guitar
for 7 string guitar
Opus 89, Brazilian Suite, No. 2 (2007)
for 7 string guitar
Opus 90, Trail Mix (2008)
for 7 string guitar
Opus 91, Brazilian Suite, No. 3 (2009)
for 7 string guitar
Opus 92, Three Waltzes (2010)
for 7 string guitar
Opus 93, Two Part Inventions for 7 String Guitar (2012)
composed by J. S. Bach, arranged by Peter Kienle
Opus 94, The Well Tempered Clavier for 7 String Guitar, Vol 1 (2013)
composed by J. S. Bach, arranged by Peter Kienle