

SONATA 3

OPUS 67

(1992)

FOR CLASSICAL GUITAR

BY PETER KIENLE



Level Three Music Publishing

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Andante

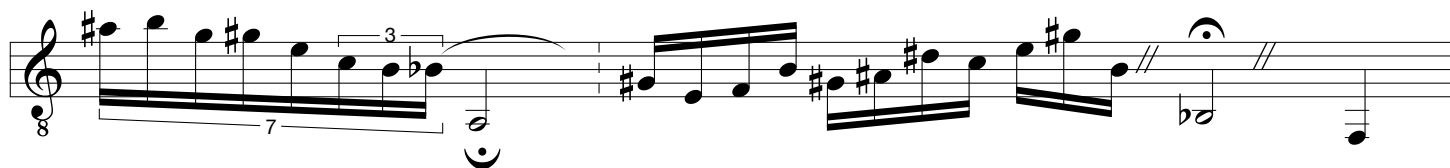
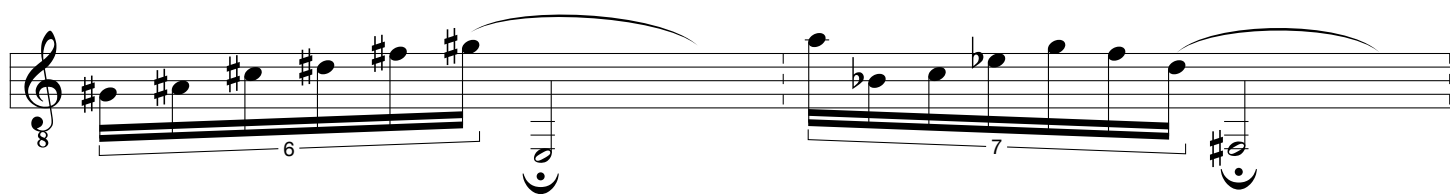
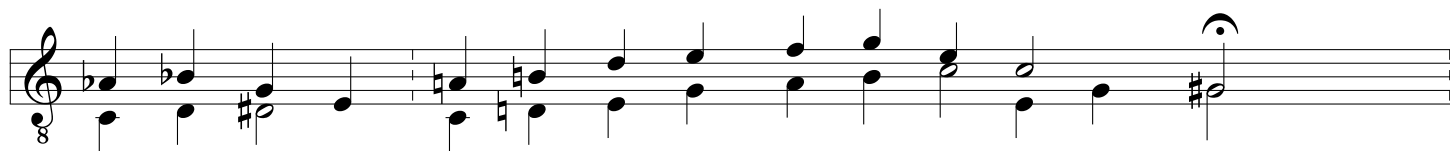
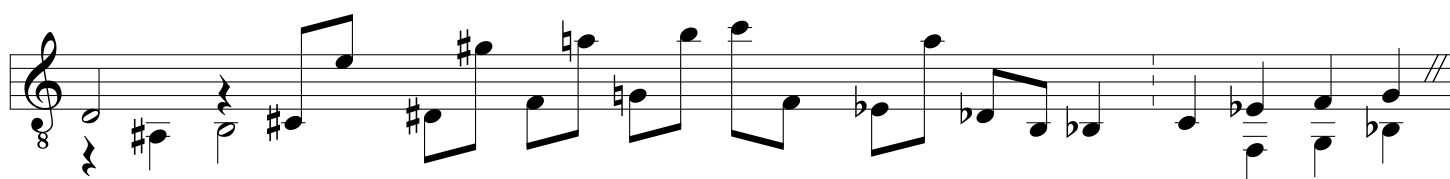
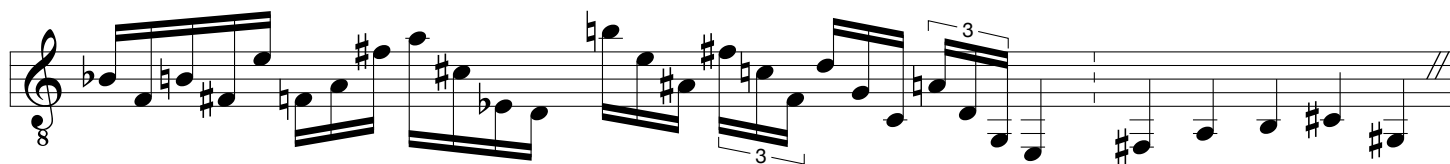
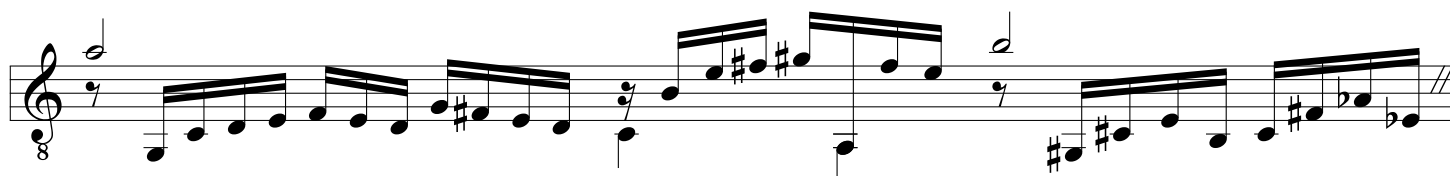
mf

p *mf*

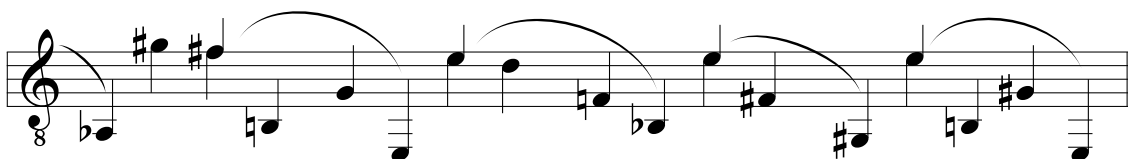
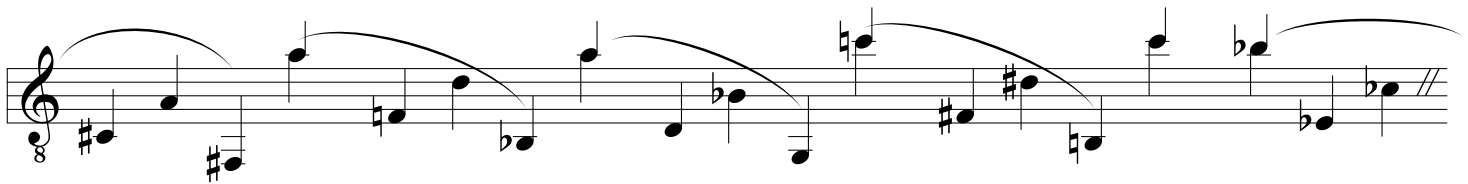
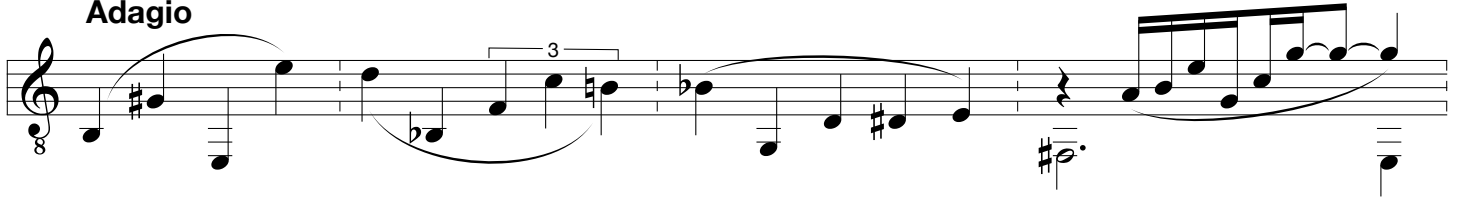
The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a sequence of eighth notes, some beamed together, with dynamic markings *f* and *p*. The bottom staff continues the melodic line with a 4/4 time signature and a final half note with a fermata.

Fugue

The 'Fugue' section is written across six staves in treble clef with a key signature of one flat. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and several triplet markings (indicated by a '3' over a bracket). The music concludes with a double bar line.



Adagio



Andante

The musical score is written for guitar in 4/4 time, marked 'Andante'. It consists of six staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music features a melodic line in the upper register and a bass line in the lower register. The second staff continues the melodic and bass lines. The third and fourth staves show a more complex texture with frequent use of natural harmonics (indicated by '0' above notes) and sustained bass notes. The fifth and sixth staves conclude the piece with a final melodic phrase and a sustained bass note.

First system of musical notation for guitar. It consists of two staves. The upper staff is in treble clef and contains a sequence of notes with some accidentals (sharps and naturals). The lower staff is in bass clef and contains a sequence of notes, including some with natural signs. There are several slurs and ties connecting notes across measures. The system ends with a double bar line and repeat dots.

Andante

Second system of musical notation for guitar, starting with the tempo marking "Andante". It consists of four staves. The upper staff is in treble clef and features a melodic line with many slurs and ties. The lower three staves are in bass clef and contain a complex accompaniment with many chords and slurs. The system ends with a double bar line and repeat dots.



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

- Opus 1, The Space Music Suite (1974)
Opus 2, The Pulvermann Empire (1977)
Opus 3, Soylent Green (1978)
Opus 4, 2001 - A Space Odyssey (1978)
Opus 6, Two Waltzes (1978)
Opus 7, For Isengard (1978)
Opus 8, Phantasia (1978)
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Opus 27, Two Studies 3 & 4 (1979)
Opus 28, Sequence X (1979)
Opus 29, Marsian Winter Danza (1979)
Opus 30, The Wilcox Cyclus (1979)
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Opus 34, Another Point Of View (1979)
Opus 35, Solaris (1979)
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Opus 39, The Fabulous Riverboat (1979)
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Opus 42, Fugue No. 1 D-minor (1979)
Opus 43, Fugue No. 2 A-minor (1979)
Opus 44, Fugue No. 3 E-minor (1979)
Opus 45, Fugue No. 4 G-minor (1980)
Opus 46, Fugue No. 5 E-minor (1980)
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Opus 50, Waltz Of Jubilee (1981)
Opus 51, Love And Affection (1981)
Opus 54, Hommage to H. Villa-Lobos (1981)
Opus 56, Winter Suite (1981)
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)
Opus 64, 2nd Cycle Of Rhythmical And Harmonical Studies (1990-1991)
Opus 65, Sonata 1 (1991)
Opus 66, Sonata 2 (1992)
Opus 67, Sonata 3 (1992)
Opus 69, Four Chord Exercises (1982)
Opus 70, Two Chord Studies (1983)
Opus 86, Spring Waltz (1996)
Opus 87, Little Suite, No. 1 (2005)
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