

SONG FOR GRANDPA

OPUS 40

(1979)

FOR CLASSICAL GUITAR

BY PETER KIENLE



Level Three Music Publishing

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opus 40

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0 0

p

④

mf

④

f

rit

A Tempo

p

The musical score consists of seven staves of music, primarily in treble clef with a 9/8 time signature. The notation includes various chords, arpeggios, and melodic lines.

- Staff 1:** Features a series of chords. A slur covers the first four measures. A *rit* (ritardando) marking is above the fifth measure, followed by a dashed line. The tempo returns to *A Tempo* in the sixth measure, which begins a new slur.
- Staff 2:** Continues the melodic and harmonic development with various chordal textures.
- Staff 3:** Ends with a *ff* (fortissimo) dynamic marking.
- Staff 4:** Starts with *A Tempo* and a *p* (piano) dynamic. A circled number 4 is below the first measure. The staff contains several measures of arpeggiated chords.
- Staff 5:** Continues the arpeggiated pattern with a crescendo hairpin at the end.
- Staff 6:** Features a *mf* (mezzo-forte) dynamic at the start and a *p* dynamic at the end, with a decrescendo hairpin.
- Staff 7:** Includes a *rit* marking and ends with a *harm VII* (harmonic seventh) chord marked *ff*.



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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