

UFO

OPUS 21

(1979)

FOR CLASSICAL GUITAR

BY PETER KIENLE



Level Three Music Publishing

3375 E Old Myers Rd
Bloomington, IN, 47408, USA
(812) 334 3022

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WWW.PETERKIENLE.COM

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(3/79)

♩ = 88
harm

Musical notation for the first system. It features a treble clef staff with a 4/4 time signature. Above the staff, there are guitar chord diagrams for VII, XII, V, and VII. The VII chord diagrams show fingerings (3, 4) and (1, 2). The V chord diagram shows fingerings (3, 4). The VII chord diagram shows fingerings (1, 2). The word "simile" is written above the XII and V chord diagrams. The dynamic marking *mf* is placed below the staff.

Musical notation for the second system. It features a treble clef staff with a 4/4 time signature. The word "loco" is written above the staff. The notation includes a series of eighth and sixteenth notes with slurs, and a bass line with chords and single notes.

Musical notation for the third system. It features a treble clef staff with a 4/4 time signature. The notation continues with eighth and sixteenth notes and slurs, and a bass line with chords and single notes.

Musical notation for the fourth system. It features a treble clef staff with a 4/4 time signature. A guitar chord diagram for IV is shown above the staff. The notation includes eighth and sixteenth notes with slurs, and a bass line with chords and single notes.

Musical notation for the fifth system. It features a treble clef staff with a 4/4 time signature. The notation includes eighth and sixteenth notes with slurs, and a bass line with chords and single notes. The dynamic marking *p* is placed below the staff.

VI VIII

VI IV

VI

IV

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.

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Opus 61, Australian Barbecue (1983)
Opus 62, Fugue No. 9 A-minor (1991)
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for 7 string guitar
Opus 89, Brazilian Suite, No. 2 (2007)
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Opus 91, Brazilian Suite, No. 3 (2009)
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Opus 92, Three Waltzes (2010)
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composed by J. S. Bach, arranged by Peter Kienle
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