

BROKEN HEARTS UNBROKEN

OPUS 48

(1980)

FOR CLASSICAL GUITAR

BY PETER KIENLE



Level Three Music Publishing

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opus 48

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(10/80)

Broken Hearts Unbroken

Quietly

harm art. 8

harm art. 8

harm art. 8

harm art. 8

harm art. 8

harm art. 8

harm art. 8

A Tempo

mf

4

5

A Tempo

The musical score is written for guitar in 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a complex chord with a circled 'ff' dynamic marking. The second measure starts with a circled 'f' dynamic. The music is primarily composed of chords and eighth-note patterns. The third staff includes a circled 'IV 0' marking above a measure. The fourth staff features a circled '5' below a measure. The fifth and sixth staves contain repeated eighth-note triplets, each marked with a circled '3' above the notes. The dynamics 'ff', 'f', and 'p' are used throughout the piece.

1. Musical staff 1: Treble clef, 3/4 time signature, starting with a forte (*f*) dynamic. It features a series of triplet chords in the right hand and single notes in the left hand.

2. Musical staff 2: Treble clef, 3/4 time signature, starting with a fortissimo (*ff*) dynamic. It includes first and second endings, with the second ending marked with a fortissimo (*ff*) dynamic.

3. Musical staff 3: Treble clef, 3/4 time signature, continuing the triplet chord and single note pattern.

4. Musical staff 4: Treble clef, 3/4 time signature, featuring "harm art. 8" markings above the staff.

5. Musical staff 5: Treble clef, 3/4 time signature, featuring "harm art. 8" markings above the staff.

6. Musical staff 6: Treble clef, 3/4 time signature, featuring "harm art. 8" markings above the staff and a final flourish.



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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