

# ETERNAL OUTPUT

OPUS 12

(1978)

FOR CLASSICAL GUITAR

BY PETER KIENLE



LEVEL  
MUSIC

8094

Level Three Music Publishing

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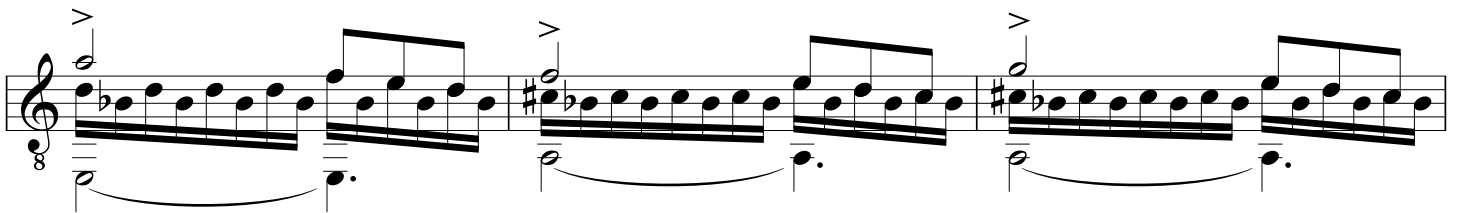
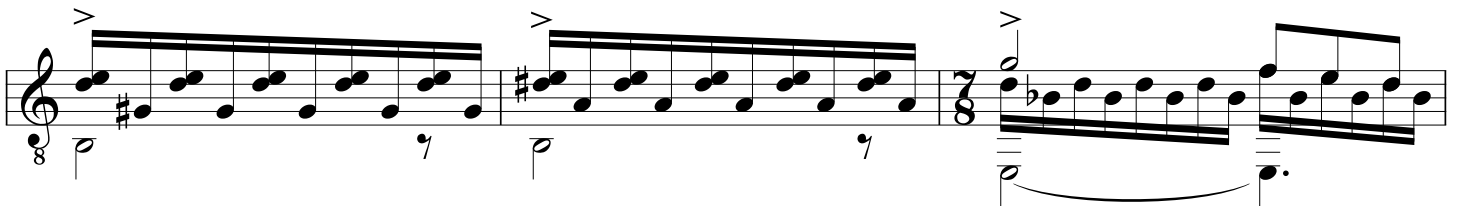
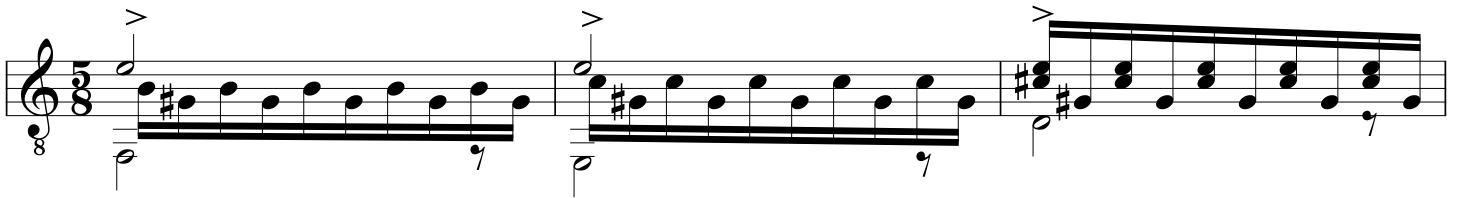
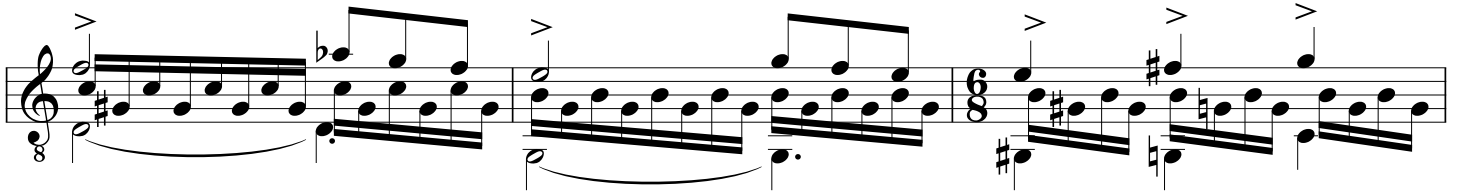
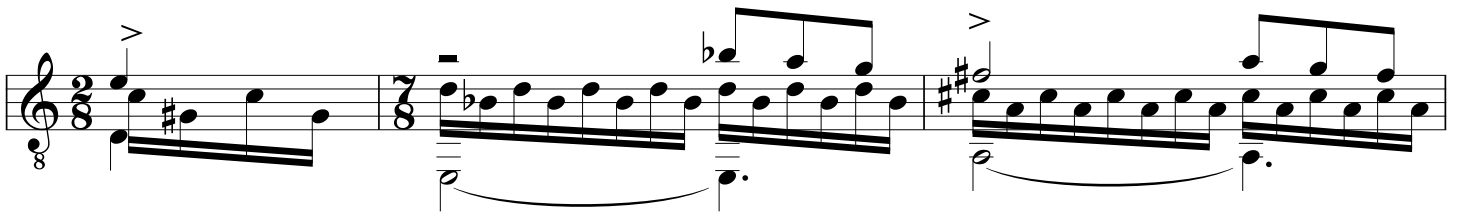
opus 12

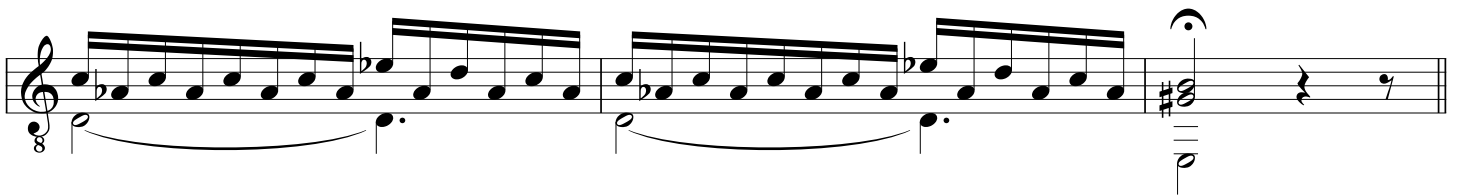
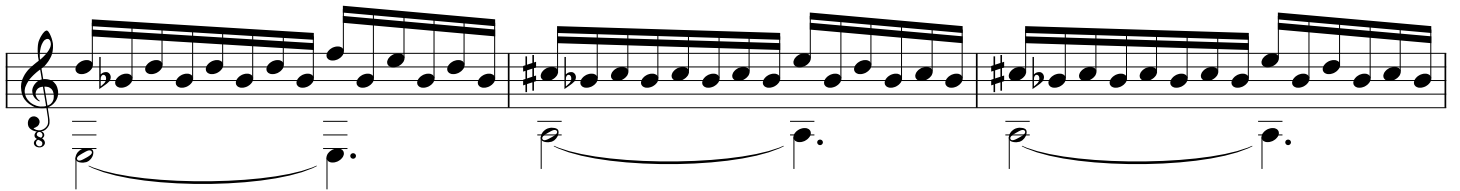
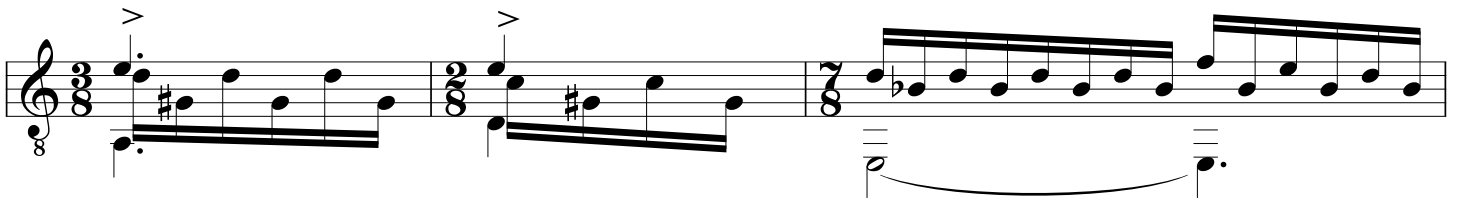
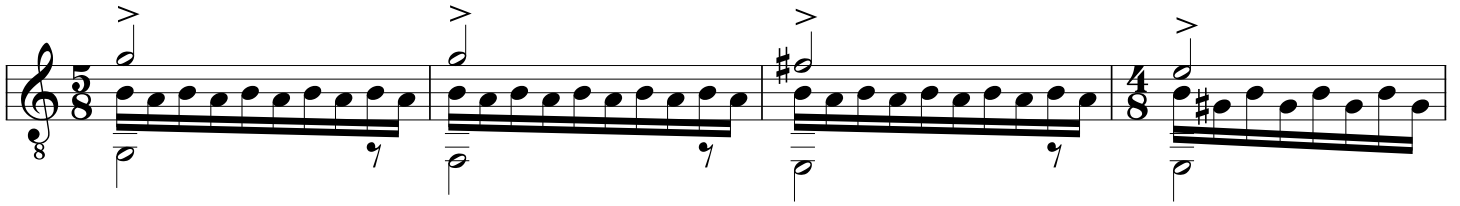
# Eternal Output

Peter Kienle  
(12/78)

1  $\bullet = 144$

*f*







3

♩ = 92

Musical staff 1: Treble clef, 2/4 time signature. Dynamics: *pp*, *p*, *mf*. Notes: G4, A4, B4, C5, B4, A4, G4.

Musical staff 2: Treble clef. Dynamics: *f*. Notes: G4, A4, B4, C5, B4, A4, G4. Includes accents and slurs.

Musical staff 3: Treble clef. Dynamics: *mf*. Notes: G4, A4, B4, C5, B4, A4, G4. Includes accents and slurs.

Musical staff 4: Treble clef. Dynamics: *p*. Notes: G4, A4, B4, C5, B4, A4, G4. Includes accents and slurs.

Musical staff 5: Treble clef. Dynamics: *mf*, *p*. Notes: G4, A4, B4, C5, B4, A4, G4. Includes accents and slurs.

Musical staff 6: Treble clef. Dynamics: *mf*. Notes: G4, A4, B4, C5, B4, A4, G4. Includes accents and slurs.



First system of musical notation, consisting of three staves. The first staff contains a sequence of chords and notes. The second staff includes dynamic markings *p*, *mf*, and *f* and features a crescendo leading to a trill. The third staff concludes the system with a fermata over a final note.

Second system of musical notation, consisting of three staves. A box containing the number **4** is positioned above the first staff. A tempo marking  $\text{♩} = 192$  is present. The music features a complex rhythmic pattern with many beamed notes and rests. The first staff is marked *mf*. The system ends with a double bar line.

**5**  $\bullet = 138$

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The time signatures are 3/4, 5/4, 3/4, 3/4, 5/4, and 3/4. Dynamics include *mf*, *f*, *decresc*, and *p*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.



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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for 7 string guitar  
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for 7 string guitar  
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for 7 string guitar  
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