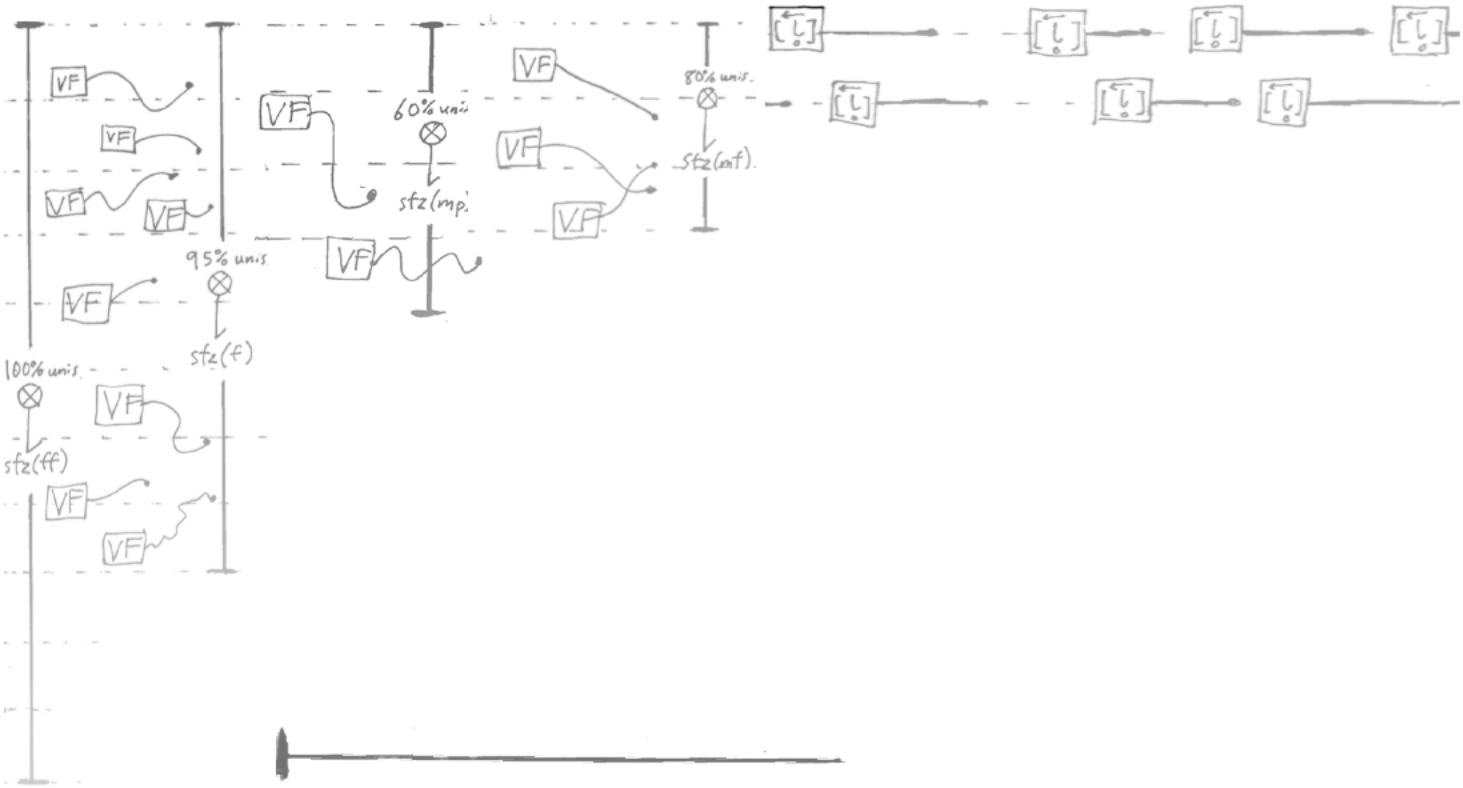


Adagio Cantabile

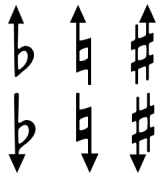
for oboe and guitar

by Marc Evans

Whiskers and Paws Publishing

Performance Notes

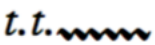
Oboe:



These “inflected” accidentals are intended as an extension of the natural tendency for a performer to inflect the pitch and/or timbre of certain notes. Depending on context, the arrow can stand for:

a) A microtonal fingering with slightly raised or lowered pitch
b) A lipping up or down of pitch
c) An alternative fingering with brighter- or darker-than typical timbre

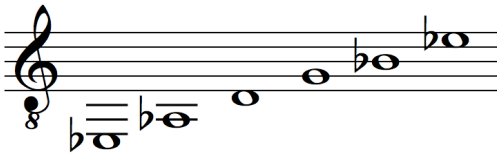
It is up to the performer to determine which contexts call for which of these interpretations. However, it is very important to the rhythmic structure of the phrase that each new note be articulated by a change of fingering. For instance, the B-natural and inflected A-sharp in measure 6 should have different fingerings, and likewise for the following C-natural and inflected C-natural.



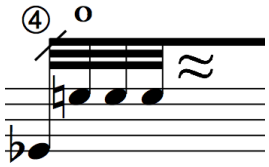
Timbral trill, i.e. a trill between alternate fingering for the same note.

Guitar:

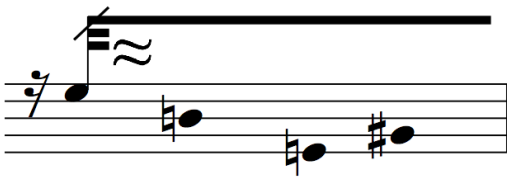
The following scordatura is used throughout:



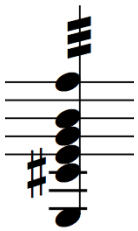
Two staves have been provided: a fingered staff and a sounding staff. Fingerings and string indications have been added, not only as an aid to the player, but also to ensure that the correct sounding pitch results. The player should feel free to modify these; however, be careful when changing a fingering from a middle string to an outer string (or vice-versa), as a different fingered pitch will be needed to maintain the same sounding pitch.



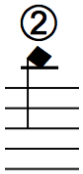
Repeat the note or pattern as fast as possible for the duration of the beam.



Stemless notes are to be placed proportionally within the measure, in this case while maintaining a tremolo on the top string.



A shimmering tremolo, sounding as continuous as possible.



All harmonics used are natural, and notated as diamond noteheads at the sounding pitch. Sometimes a string or position indication will be added as clarification.

Personal Notes

"Adagio Cantabile" takes its name from the second movement of Beethoven's *Pathetique* Sonata, Op. 13. The material for both parts was actually originally derived from the melody and counterpoint of that movement, after which it was freely and intuitively shaped. The exact method of derivation is described in a separate paper, but it should suffice to say here that, while the world of this piece owes its existence to the Beethoven, few are likely to hear the connection unless it is explicitly pointed out.

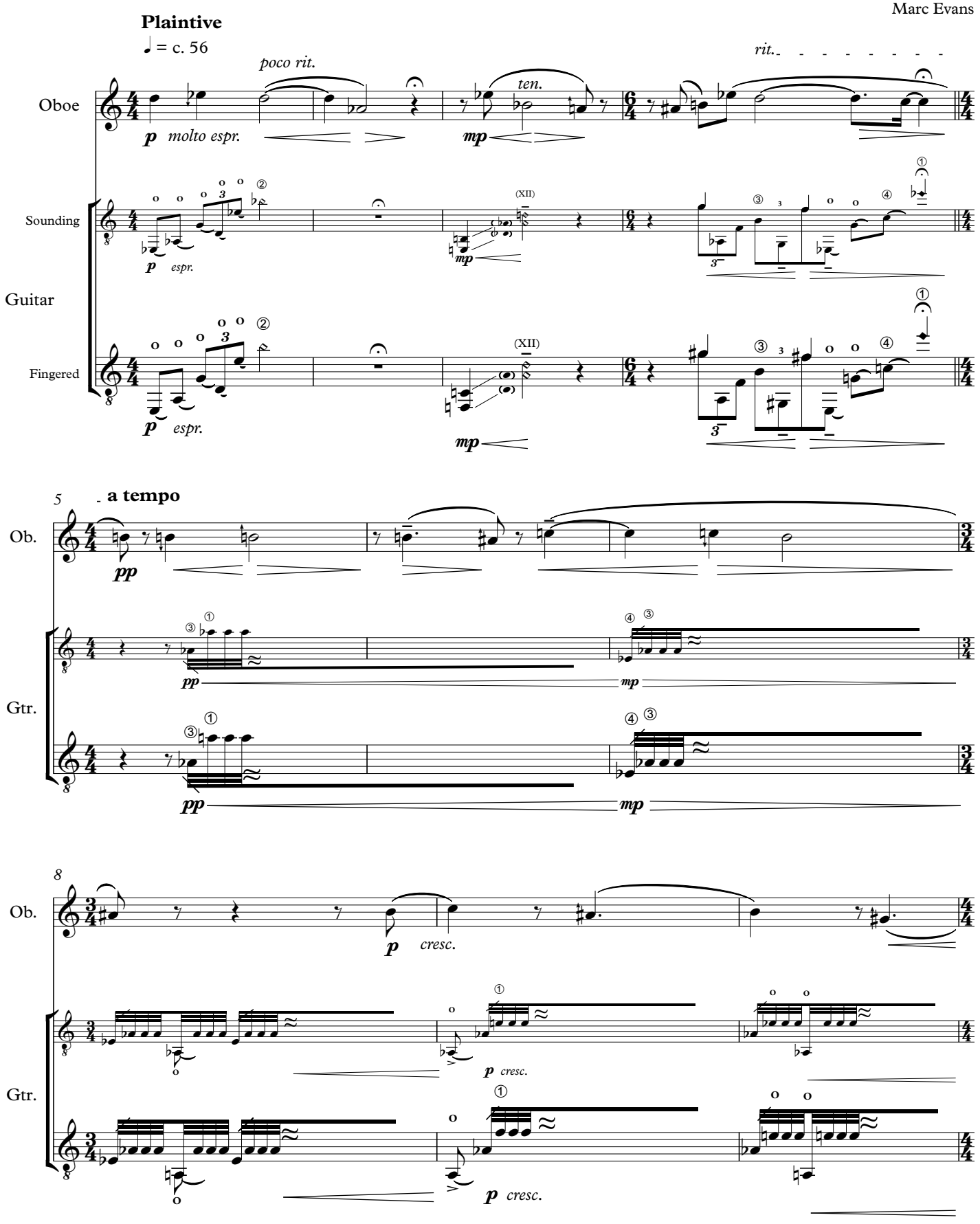
Probably of more interest than the mechanics of the derivation is the personal background behind it: The second movement of the *Pathetique* was one of my grandmother's favorite pieces. She used to play it on the piano, and during the last several years of her life, I would play it for her every time I visited. Toward the end, she increasingly suffered from dementia, and yet hearing this piece would inevitably bring her to life. I can still remember how she would close her eyes as she listened, moving her fingers in mid air. After I finished, she would simply say: “More.”

My grandmother was always a great source of encouragement for me and for my music, and she – along with her love of the Beethoven Sonatas – is a large part of why I became a composer. This piece is dedicated to her memory.

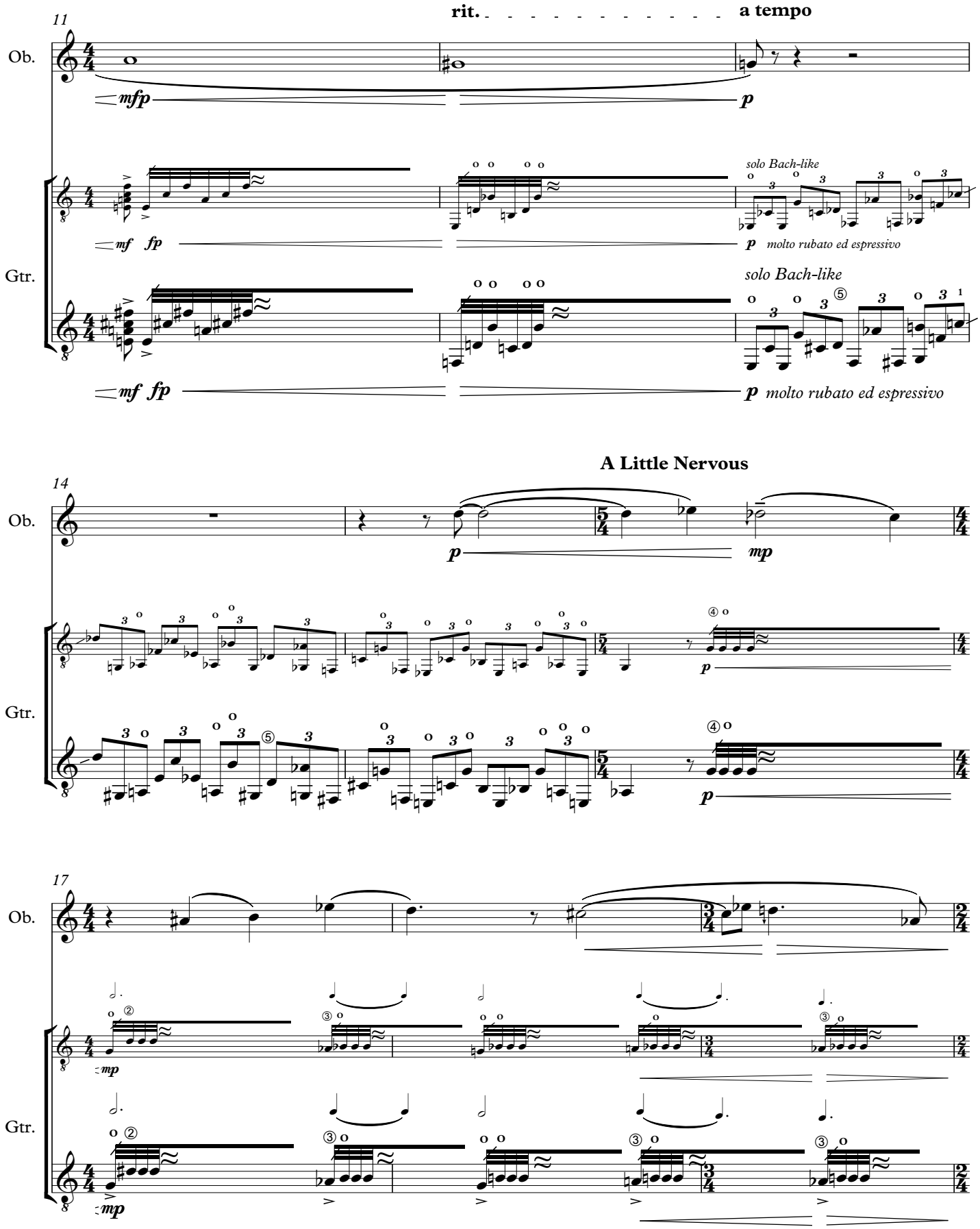
Adagio Cantabile

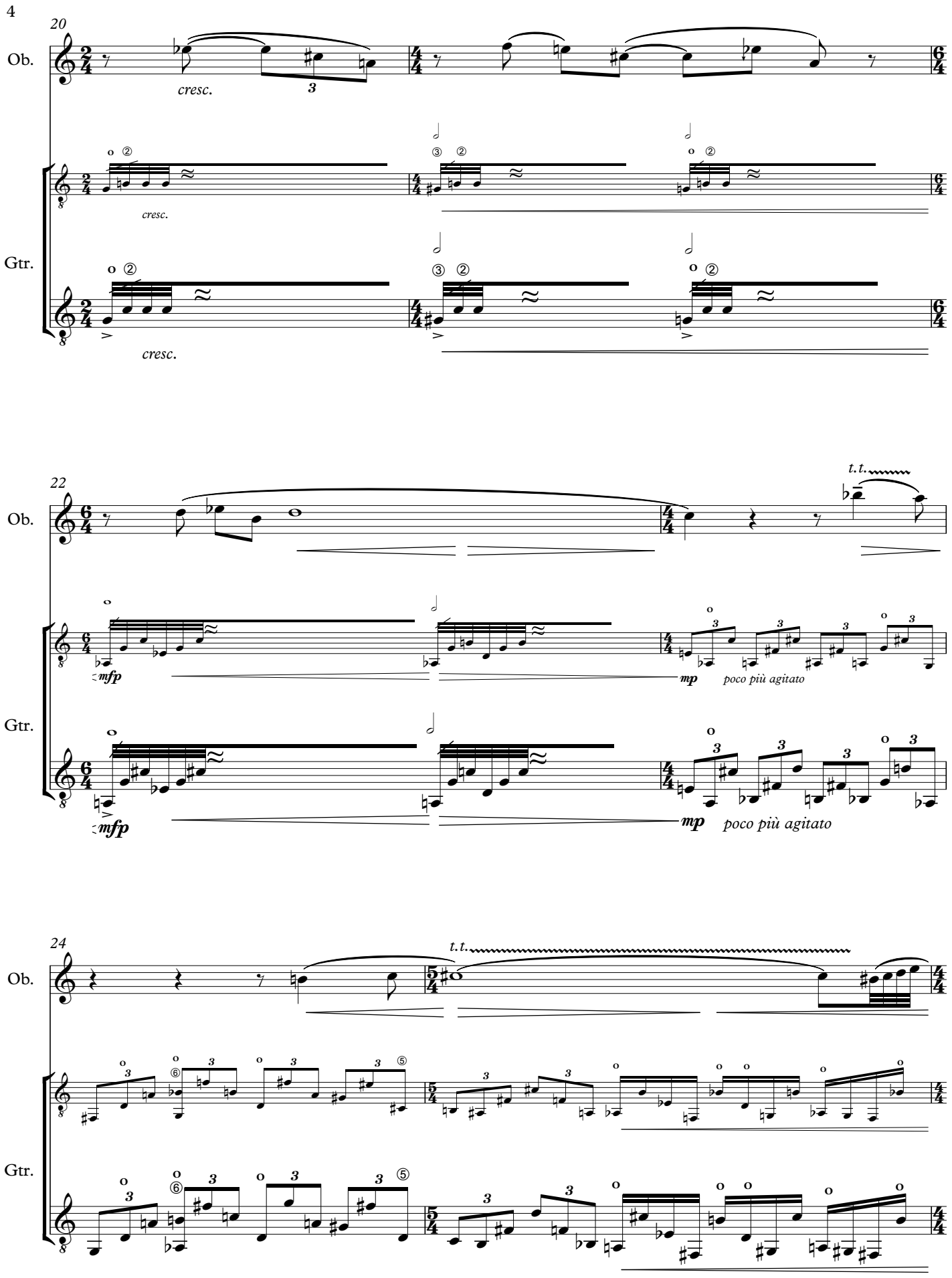
Dedicated to Marjorie-Grandma

Marc Evans



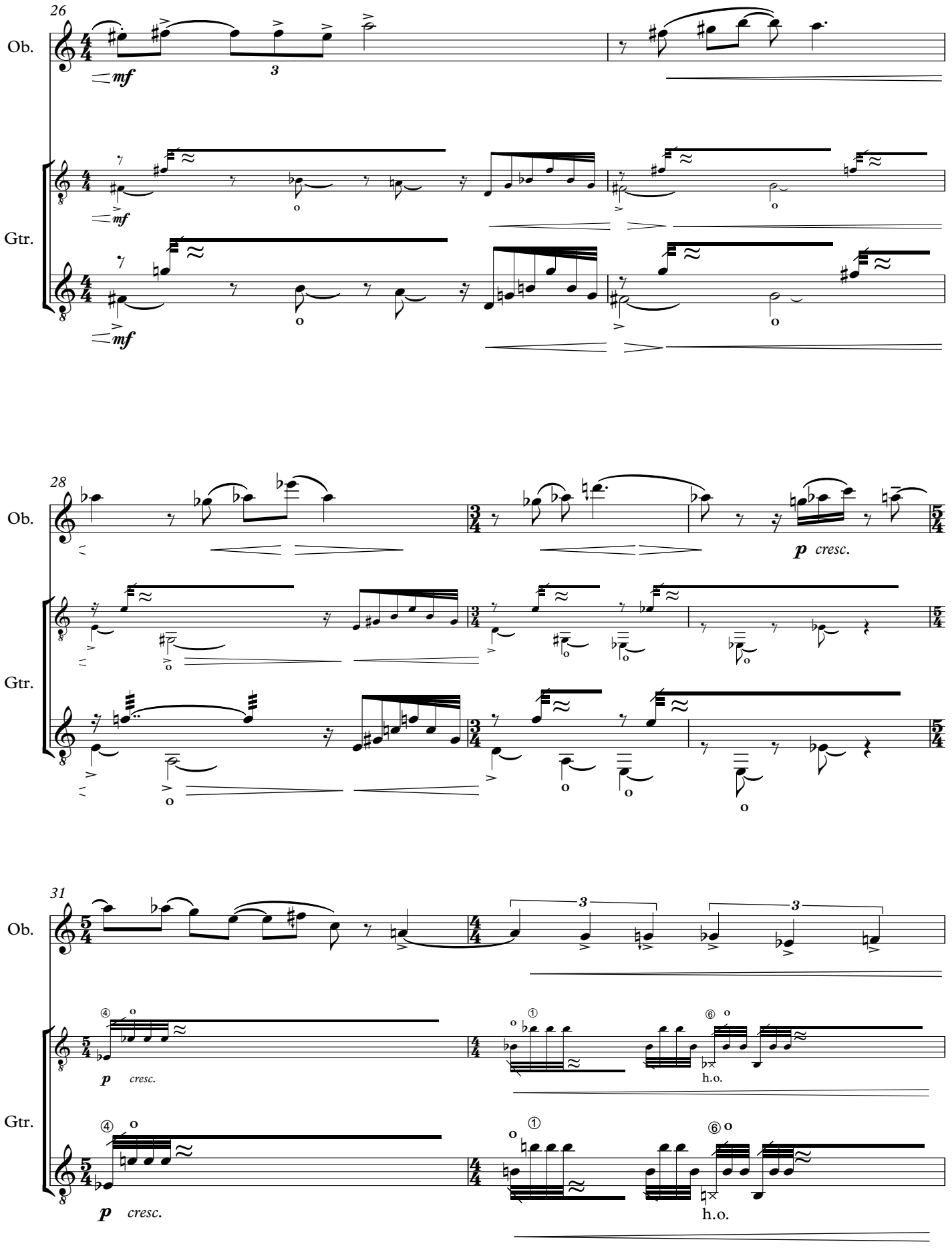
Copyright © 2016 by Marc Evans. All Rights Reserved.


11
rit.
a tempo
Ob.
mfp
p
Gtr.
mf fp
solo Bach-like
p molto rubato ed espressivo
A Little Nervous
14
mp
17


20
Ob.
cresc.
Gtr.
cresc.
22
Ob.
t.t.
mfp
mp
poco più agitato
Gtr.
mfp
mp
poco più agitato
24
Ob.
t.t.
Gtr.

Pressing, Restless

♩ = c. 60



Spiraling

♩ = c. 65

33

Ob.

Gtr.

t.t.

mf

Expectant

♩ = c. 65

35

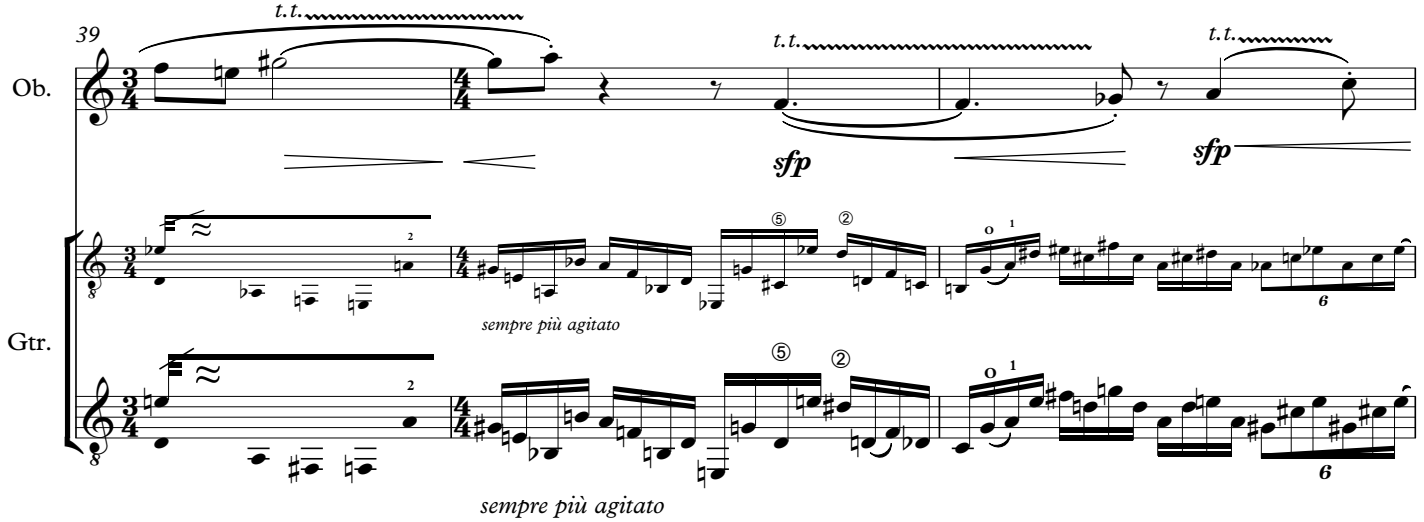
f

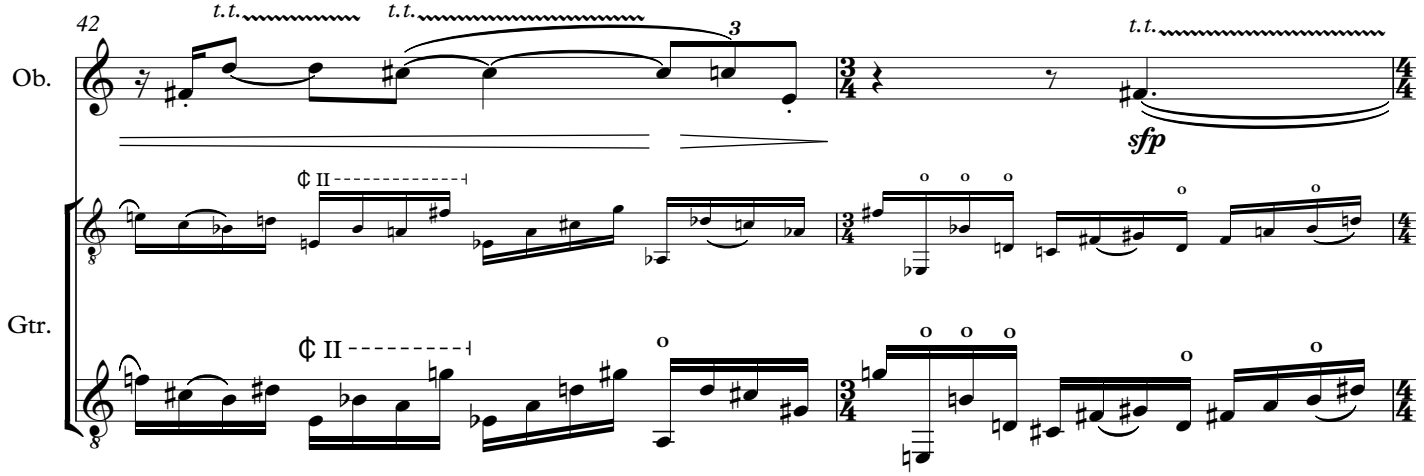
37

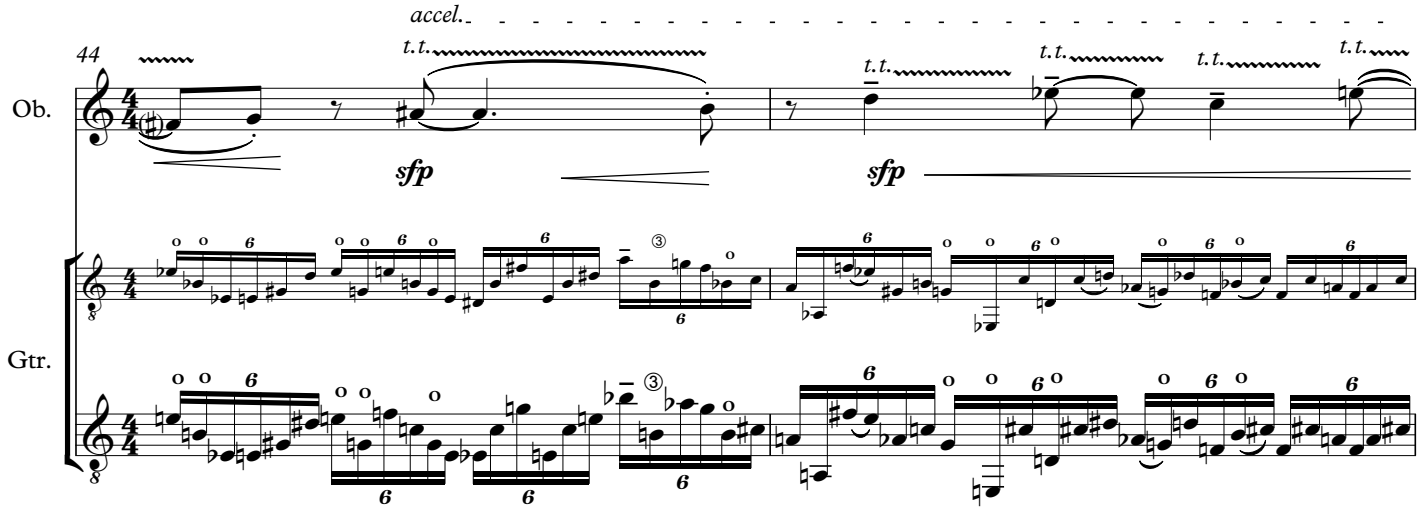
III IV

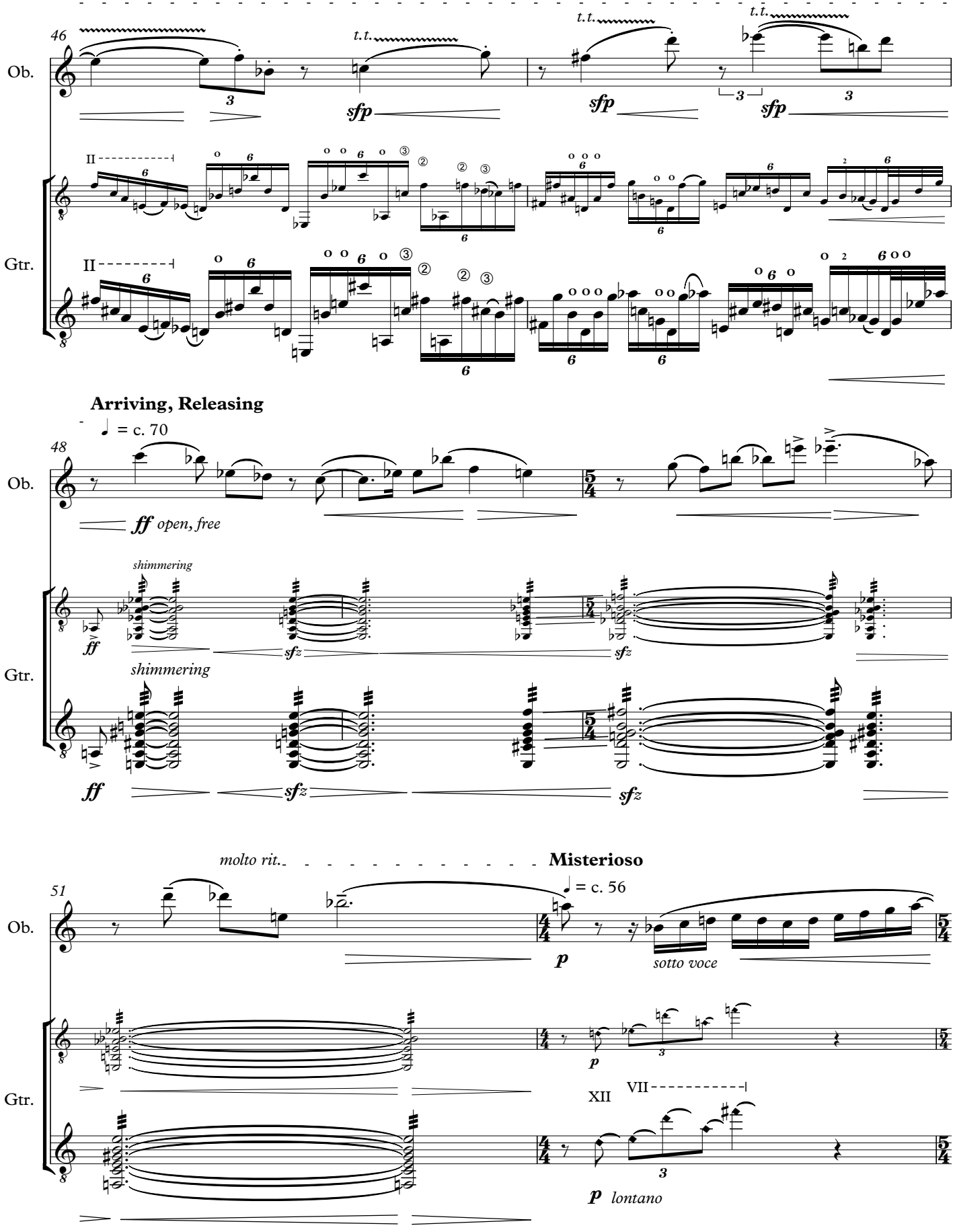
Growing Very Agitated

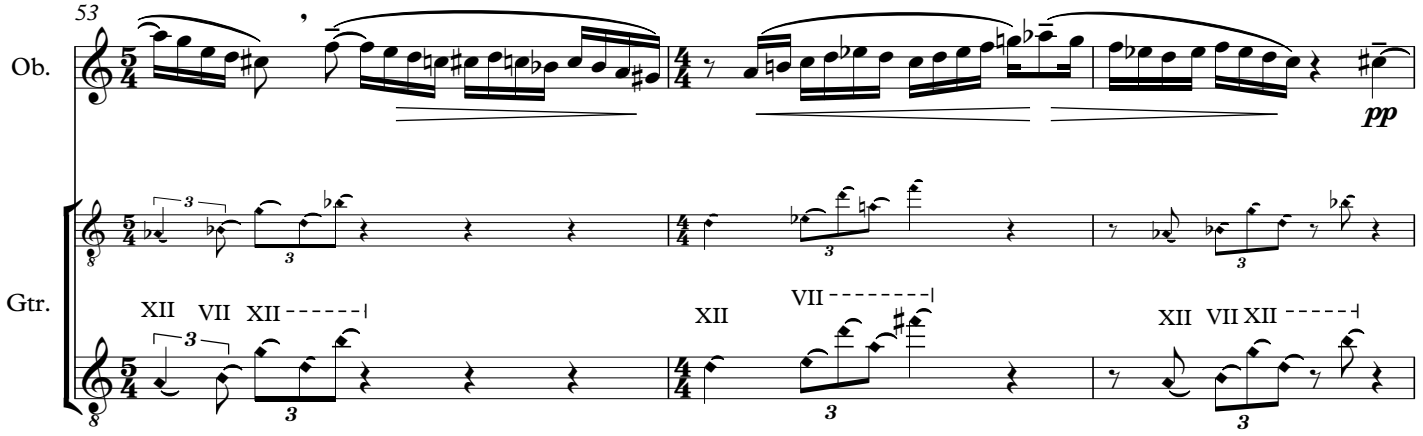
♩ = c. 65

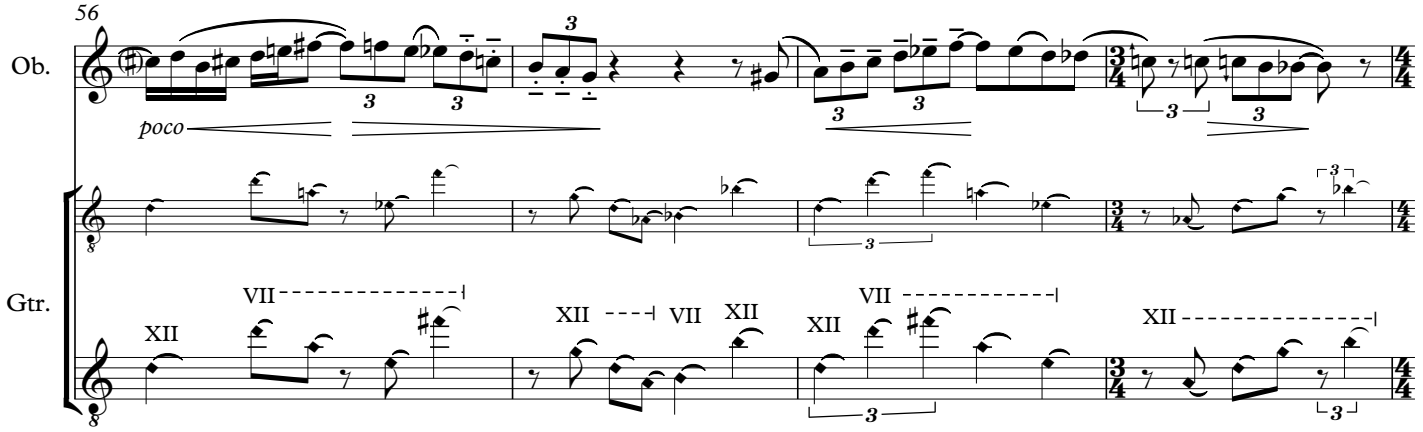


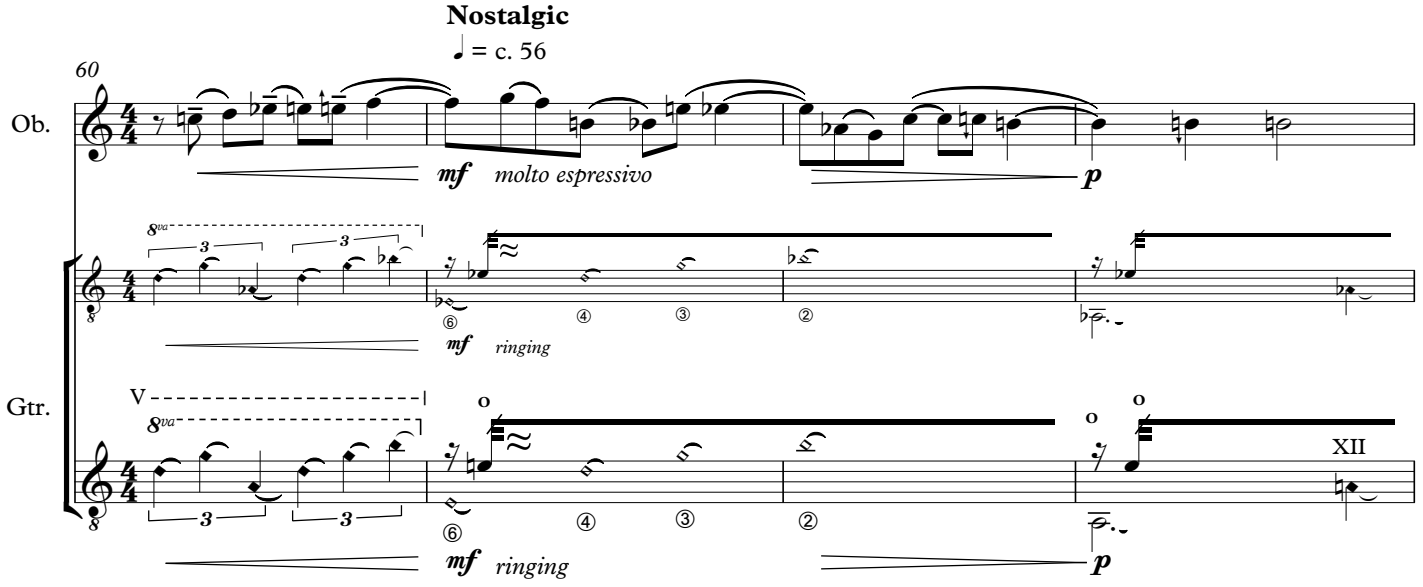


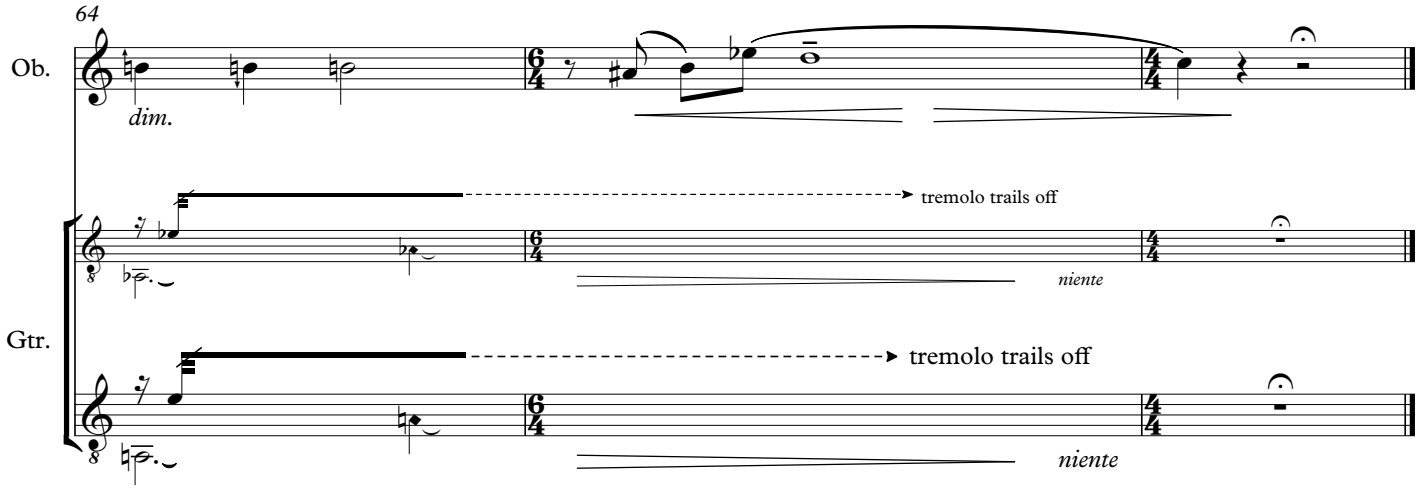



46
Ob.
t.t.
sfp
Gtr.
Arriving, Releasing
♩ = c. 70
48
ff open, free
shimmering
sfz
molto rit.
Misterioso
51
♩ = c. 56
p
sotto voce
XII
VII
lontano


53
Ob.
Gtr.
pp


56
Ob.
Gtr.
poco


Nostalgic
♩ = c. 56
60
Ob.
Gtr.
mf molto espressivo
p
mf ringing
mf ringing
p


64
Ob.
dim.
tremolo trails off
niente
Gtr.
tremolo trails off
niente