



Mike Magatagan

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"Adagio Cantabile" for Woodwind Quartet (Opus 13 No. 8) Beethoven, Ludwig van

About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

About the piece



Title:	"Adagio Cantabile" for Woodwind Quartet [Opus 13 No. 8]
Composer:	Beethoven, Ludwig van
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Wind Quartet: Flute, Oboe, Clarinet, Bassoon
Style:	Classical
Comment:	Ludwig van Beethoven's Piano Sonata No. 8 in C minor, Op. 13, commonly known as Sonata Pathétique, was written in 1798 when the composer was 27 years old, and was published in 1799. Beethoven dedicated the work to his friend Prince Karl von Lichnowsky. Although commonly thought to be one of the few works to be named by the composer himself, it was actually named Grande sonate pathétique (to Beethoven's liking) by the publisher, who was impresse... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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"Adagio Cantabile" (from "Sonata Pathétique" (Opus 13 No. 8)

Ludwig van Beethoven, 1798

Arranged for Woodwind Quartet by Mike Magatagan 2013

Adagio (♩ = 72)

Flute *mf*

Oboe *mp*

B \flat Clarinet *mp*

Bassoon *mp*

6

F *mp*

O *mf*

C *mp*

B *mp*

12

F *mf*

O *mp*

C

B

Detailed description: This is a musical score for a woodwind quartet, consisting of Flute, Oboe, B-flat Clarinet, and Bassoon. The score is in common time (C) and marked 'Adagio' with a tempo of quarter note = 72. The key signature has one sharp (F#). The score is divided into three systems. The first system (measures 1-5) features the Flute with a mezzo-forte (mf) dynamic and the other instruments with mezzo-piano (mp) dynamics. The second system (measures 6-11) shows the Flute and Bassoon with mezzo-piano (mp) dynamics, while the Oboe and Clarinet are marked mezzo-forte (mf). The third system (measures 12-15) features the Flute with mezzo-forte (mf) dynamics and the Oboe with mezzo-piano (mp) dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

18

F
O
C
B

mp

22

F
O
C
B

mf

28

F
O
C
B

rit.

Flute

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Musical notation for measures 1-9. The piece is in C major, 3/4 time. It begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes, with a crescendo leading to a mezzo-piano (*mp*) dynamic by measure 9.

Musical notation for measures 10-14. The melody continues with eighth-note patterns and a trill in measure 14.

Musical notation for measures 15-23. The piece returns to mezzo-forte (*mf*). It features eighth-note patterns and two triplet markings in measures 22 and 23.

Musical notation for measures 24-32. The piece begins with a triplet in measure 24. It includes a *rit.* (ritardando) marking in measure 27 and concludes with a fermata in measure 32.

Oboe

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Measures 1-5 of the Oboe part. The music begins with a treble clef and a common time signature. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody consists of eighth and sixteenth notes, with some slurs and phrasing marks.

Measures 6-11 of the Oboe part. Measure 6 is marked with a mezzo-forte (*mf*) dynamic. The melody continues with eighth and sixteenth notes, ending with a quarter rest in measure 11.

Measures 12-18 of the Oboe part. Measure 12 is marked with a mezzo-piano (*mp*) dynamic. The melody features a mix of eighth and sixteenth notes, with a slur over measures 15-18.

Measures 19-23 of the Oboe part. Measure 19 is marked with a mezzo-forte (*mf*) dynamic. The melody continues with eighth and sixteenth notes, ending with a slur over measures 22-23.

Measures 24-28 of the Oboe part. Measure 24 is marked with a *rit.* (ritardando) dynamic. The melody consists of eighth and sixteenth notes, ending with a fermata over the final note in measure 28.

Bb Clarinet

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Musical notation for measures 1-9. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music begins with a mezzo-piano (*mp*) dynamic. A crescendo hairpin is shown over measures 5-6, and a decrescendo hairpin is shown over measures 7-8. The piece ends with a mezzo-piano (*mp*) dynamic.

10

Musical notation for measures 10-16. The music continues with a mezzo-piano (*mp*) dynamic. A crescendo hairpin is shown over measures 11-12, and a decrescendo hairpin is shown over measures 13-14. The piece ends with a mezzo-piano (*mp*) dynamic.

17

Musical notation for measures 17-25. The music continues with a mezzo-piano (*mp*) dynamic. A crescendo hairpin is shown over measures 18-19, and a decrescendo hairpin is shown over measures 20-21. The piece ends with a mezzo-forte (*mf*) dynamic.

26

Musical notation for measures 26-32. The music continues with a mezzo-forte (*mf*) dynamic. A decrescendo hairpin is shown over measures 27-28, and a decrescendo hairpin is shown over measures 29-30. The piece ends with a mezzo-forte (*mf*) dynamic.

Bassoon

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Adagio (♩ = 72)

Musical notation for measures 1-9. The piece is in bass clef with a common time signature (C). The tempo is Adagio (♩ = 72). The first measure starts with a mezzo-piano (*mp*) dynamic. The melody features a series of eighth notes, followed by a half note with a sharp sign (F#), and then a series of eighth notes with slurs. The final measure ends with a mezzo-piano (*mp*) dynamic and a fermata.

10

Musical notation for measures 10-18. The melody continues with eighth notes and quarter notes. There are three triplet markings (3) over groups of three eighth notes. The dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*) markings.

19

Musical notation for measures 19-27. The melody continues with eighth notes and quarter notes. There are three triplet markings (3) over groups of three eighth notes. The dynamics include mezzo-forte (*mf*) and *rit.* (ritardando) markings. The piece concludes with a double bar line.