

Scherzi Musicali

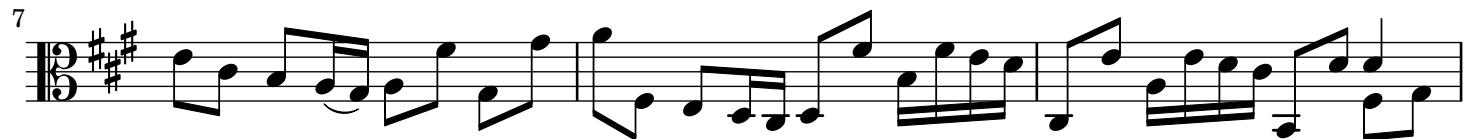
Sonata VII

Giovanni Schenck

Adagio



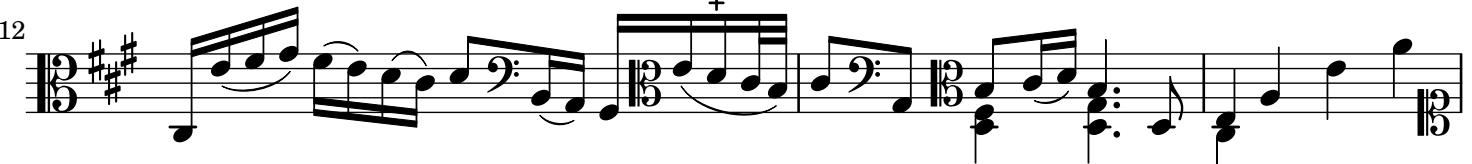
Preludium . 51 .



10 Adagio e Grave



12



15



17



19



21



Allemande . 52 .



2

3

6

9

12

15

18

21

24

27

30

This page contains ten staves of musical notation for bassoon, numbered 2 through 30. The music is in 3/4 time, mostly in B major (two sharps). The notation includes various note heads, stems, and rests, with some markings like '+' and '='. Measure 2 starts with a bass clef, two sharps, and a 3/4 time signature. Measures 3-11 show a melodic line with eighth and sixteenth notes. Measures 12-14 show a more complex harmonic progression with changing time signatures (3/4, 2/4, 3/4). Measures 15-19 continue the melodic line. Measures 20-23 show a return to a steady 3/4 time signature. Measures 24-27 show a continuation of the melodic line. Measures 28-30 conclude the page with a final cadence.

13 $\begin{smallmatrix} \text{B} \\ \sharp \end{smallmatrix}$ $\begin{smallmatrix} \sharp \\ \sharp \end{smallmatrix}$ 3 Courante . 53 .

This section starts with a treble clef, a key signature of one sharp, and a common time signature. The music consists of six measures of a courante, featuring eighth-note patterns and some sixteenth-note grace notes.

6

The section continues with a bass clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns and some sixteenth-note grace notes.

12

The section continues with a bass clef, a key signature of three sharps, and a common time signature. It features eighth-note patterns and some sixteenth-note grace notes.

The section continues with a bass clef, a key signature of three sharps, and a common time signature. It features eighth-note patterns and some sixteenth-note grace notes.

23

The section continues with a bass clef, a key signature of three sharps, and a common time signature. It features eighth-note patterns and some sixteenth-note grace notes.

29

The section continues with a bass clef, a key signature of three sharps, and a common time signature. It features eighth-note patterns and some sixteenth-note grace notes.

35

The section continues with a bass clef, a key signature of three sharps, and a common time signature. It features eighth-note patterns and some sixteenth-note grace notes.

13 $\begin{smallmatrix} \text{B} \\ \sharp \end{smallmatrix}$ $\begin{smallmatrix} \sharp \\ \sharp \end{smallmatrix}$ 3 Sarabande . 54 .

This section starts with a treble clef, a key signature of one sharp, and a common time signature. The music consists of six measures of a sarabande, featuring eighth-note patterns and some sixteenth-note grace notes.

7

The section continues with a bass clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns and some sixteenth-note grace notes.

13

The section continues with a bass clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns and some sixteenth-note grace notes.

20

The section continues with a bass clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns and some sixteenth-note grace notes.

27

Gigue . 55 .

6

12

18

24

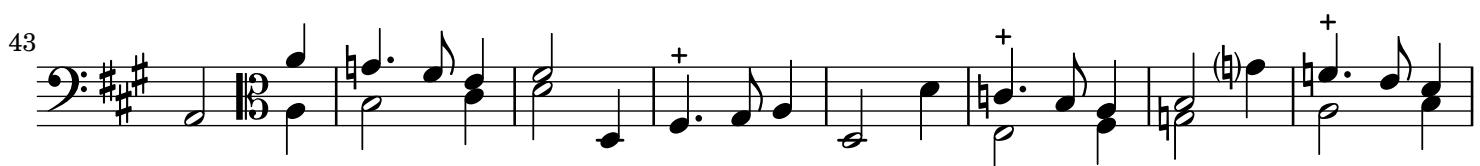
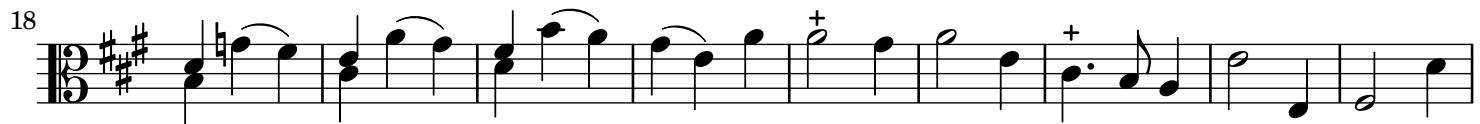
30

37

43

49

55



6



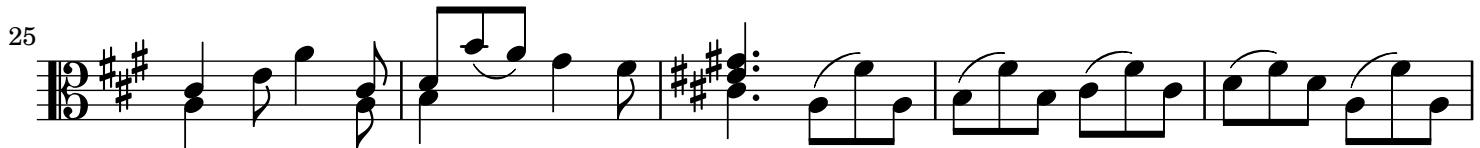
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19



25



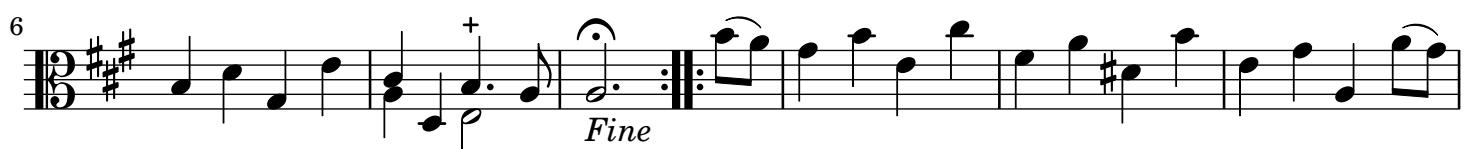
30



35



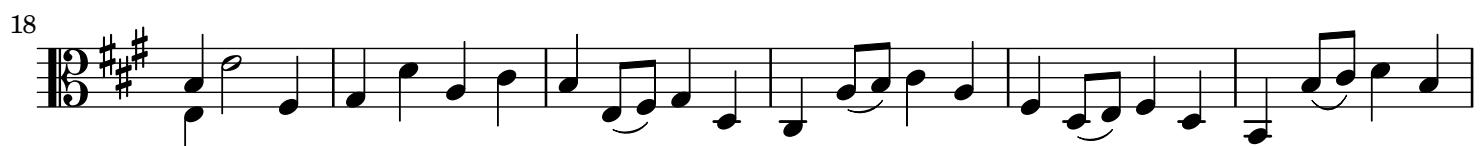
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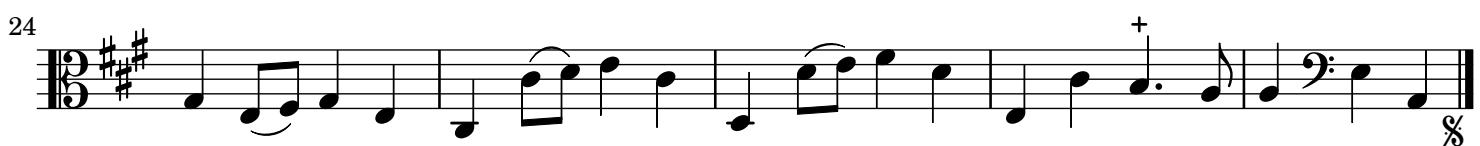
12



18



24





Menuet . 59 .

