

DIVERTISSEMENT
POUR

La Clarinette

avec Accompagnement

D^o ORCHESTRE

Exécuté par l'Auteur dans Plusieurs Concerts à Paris

par
THOMAS KLEIN

Artiste de la Chapelle du Roi de Bavière.

Œuv. 2.

Propriété de l'Éditeur.

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1768. R.

Vm 26 280



CLARINETTO PRINCIPALE.

T. KLEIN.

Andante non troppo.

Divertissement.

Oeuv:2.

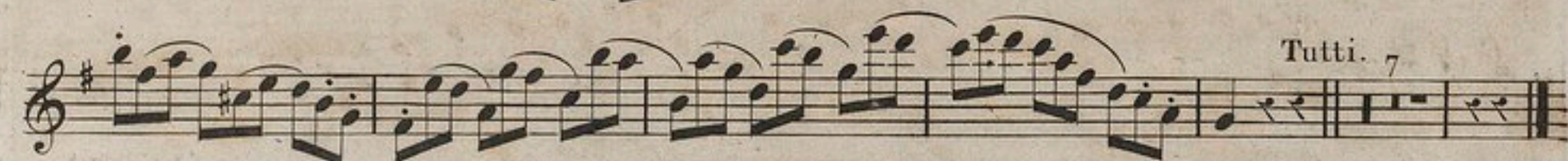
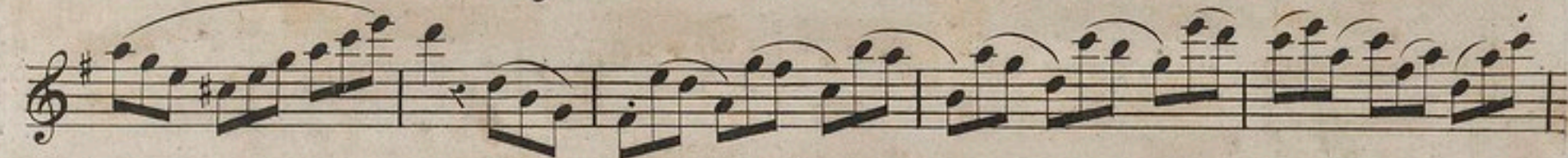
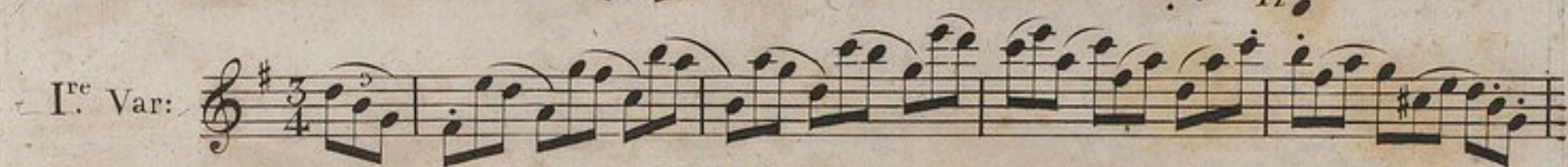
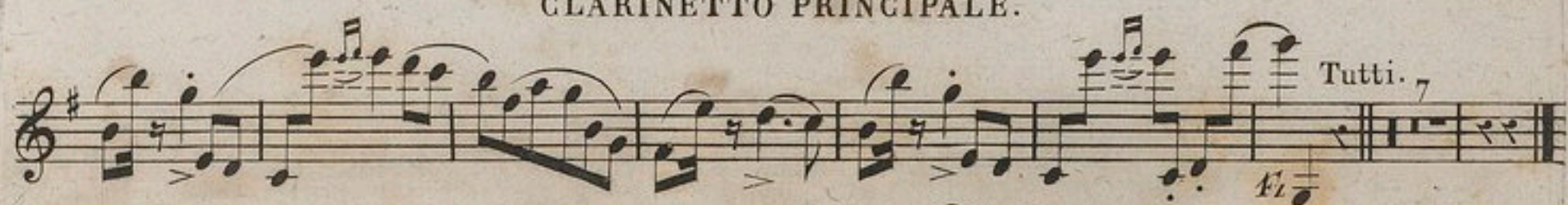
Solo

Pauses.

mf *p* *pp* *f* *ff* *tr* *a tempo.* *Recit.* *a tempo.* *THEMA.*

CLARINETTO PRINCIPALE.

3



CLARINETTO PRINCIPALE.

3^{me} Var:

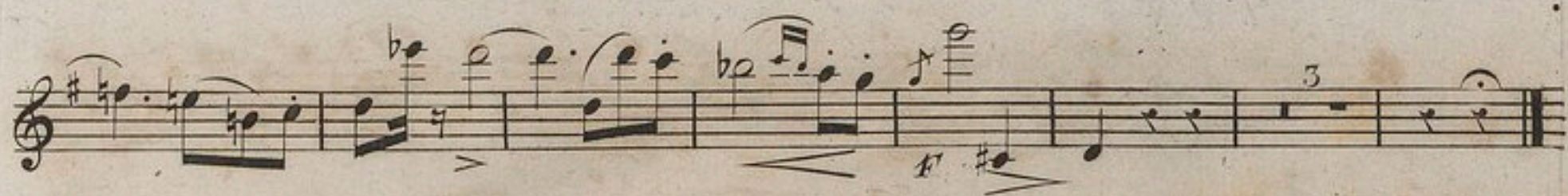
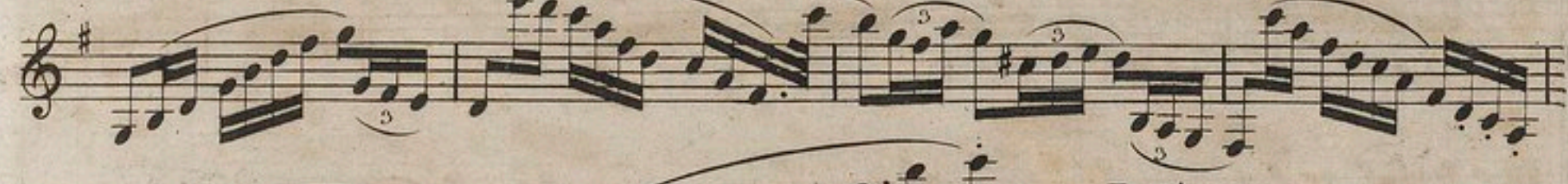
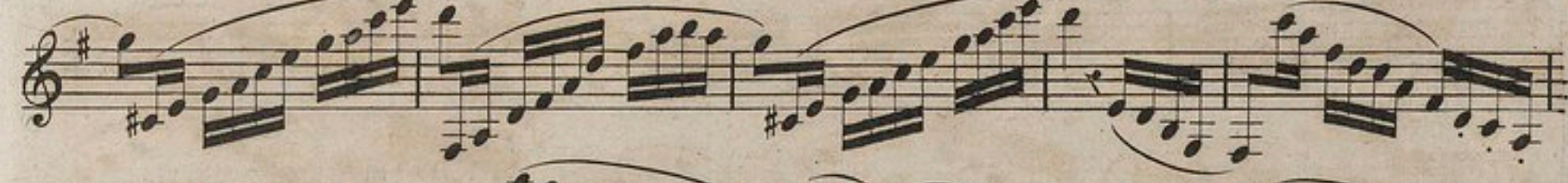
Ad libitum:

Tutti.

p *p>* *fz* *p>* *pp* *f* *fz* *pp*

CLARINETTO PRINCIPALE.

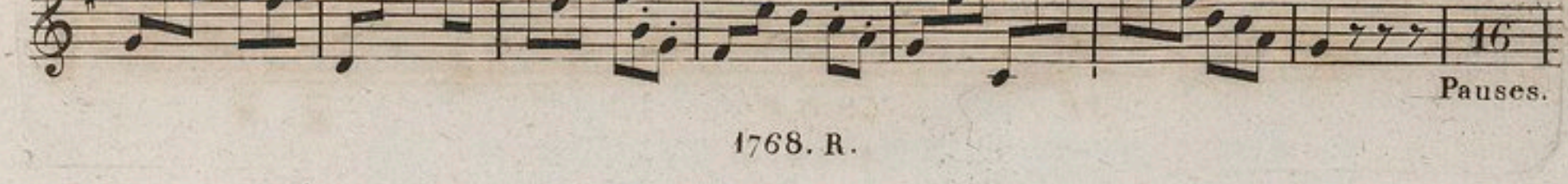
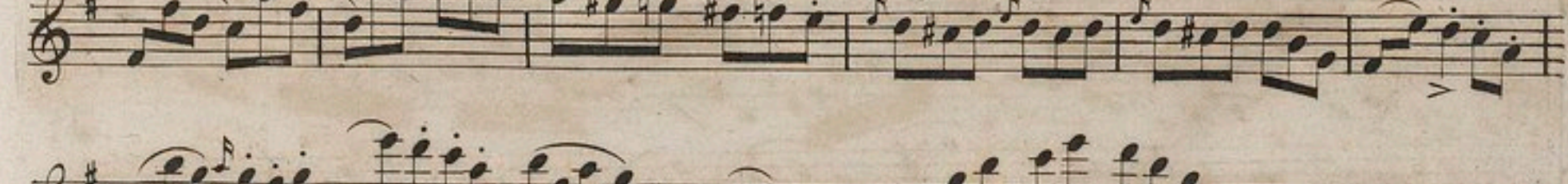
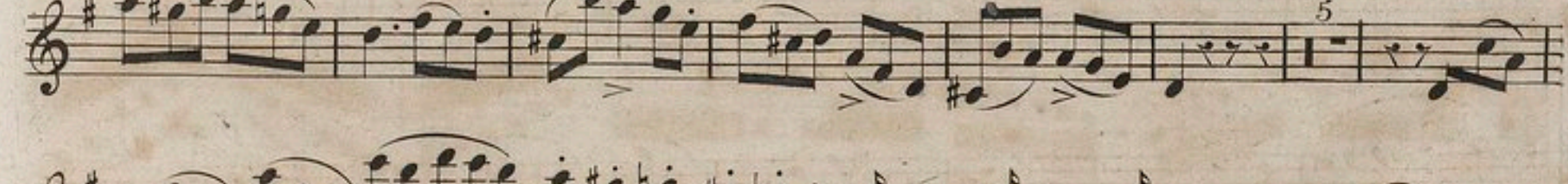
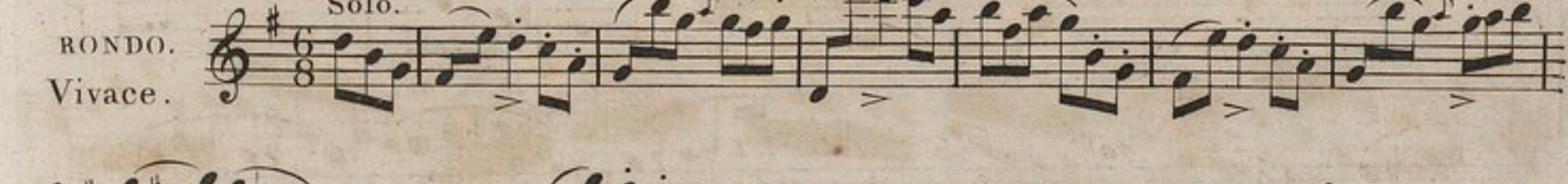
5

4^{me} Var:

Tutti.

RONDO.
Vivace.

Solo.



Pauses.

4768. R.

Andante non troppo.

DIVERTISSEMENT.

DIVERTISSEMENT.

Andante non troppo.

Basso.

pp *f*

p *sf* *sf* *f* *f* *pp*

pp

fz *p* *fz* *p* *pp* *f* *pp*

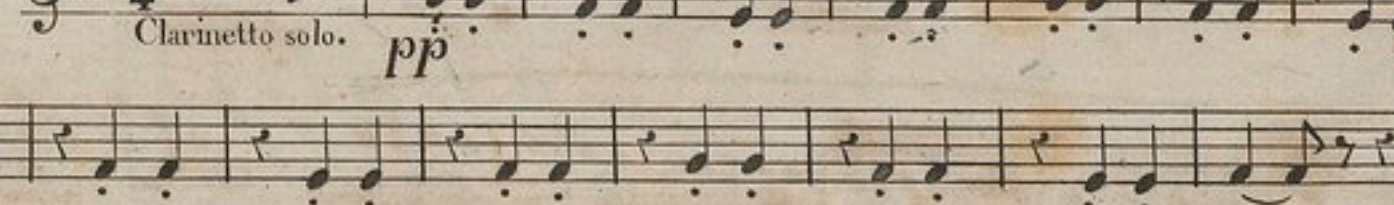
p *pp*

fp

a tempo. *ff* *Recit^{vo}* *a tempo.* *ff* *Recit^{vo}* *pp* *a tempo.* *pp*

Recitativo.

TEMA.

TEMA. 

VAR. I.

VAR. I.

pp *f* *pp*

f *ff*

4788 R

VIOLINO PRIMO.

VAR. II.

VAR. II.

pp

f *pp*

tutti

p *f* *sf*

VAR. III.

VAR. III.

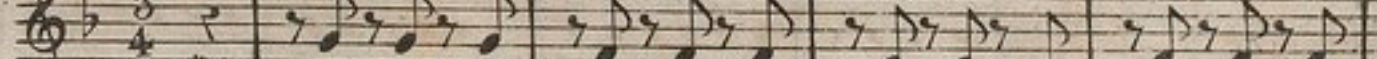
Clarinetto solo
ad libitum

a tempo.

tutti

f *pp* *f* *pp* *ff* *pp* *pp* *f*

VAR. IV.

VAR. IV.  *pp* *f* *p* *f* *p* *f* *p* *f* *p* *f*

3

4768. R.

Andante non troppo.

DIVERTISSEMENT.

Musical score for Divertissement, Violino Secondo, measures 1-24. The score is written in G major (one sharp) and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante non troppo.' The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. A 'solo' section is indicated in measure 18. The piece concludes with a double bar line in measure 24.

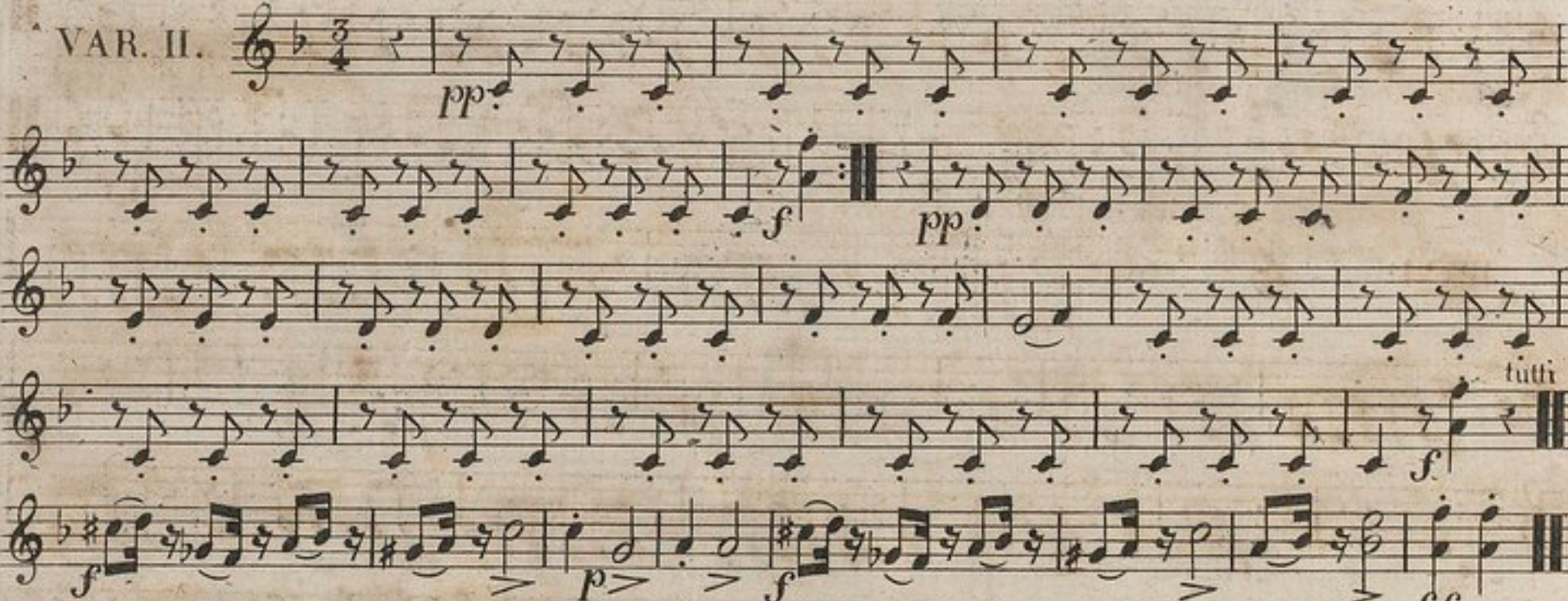
TEMA.

Musical score for Tema, Violino Secondo, measures 25-36. The score is written in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante non troppo.' The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. A 'Recitativo' section is indicated in measure 30. The piece concludes with a double bar line in measure 36.

VAR. I.

Musical score for Var. I, Violino Secondo, measures 37-48. The score is written in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante non troppo.' The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. A 'tutti' section is indicated in measure 40. The piece concludes with a double bar line in measure 48.

VIOLINO SECONDO

VAR. II. 

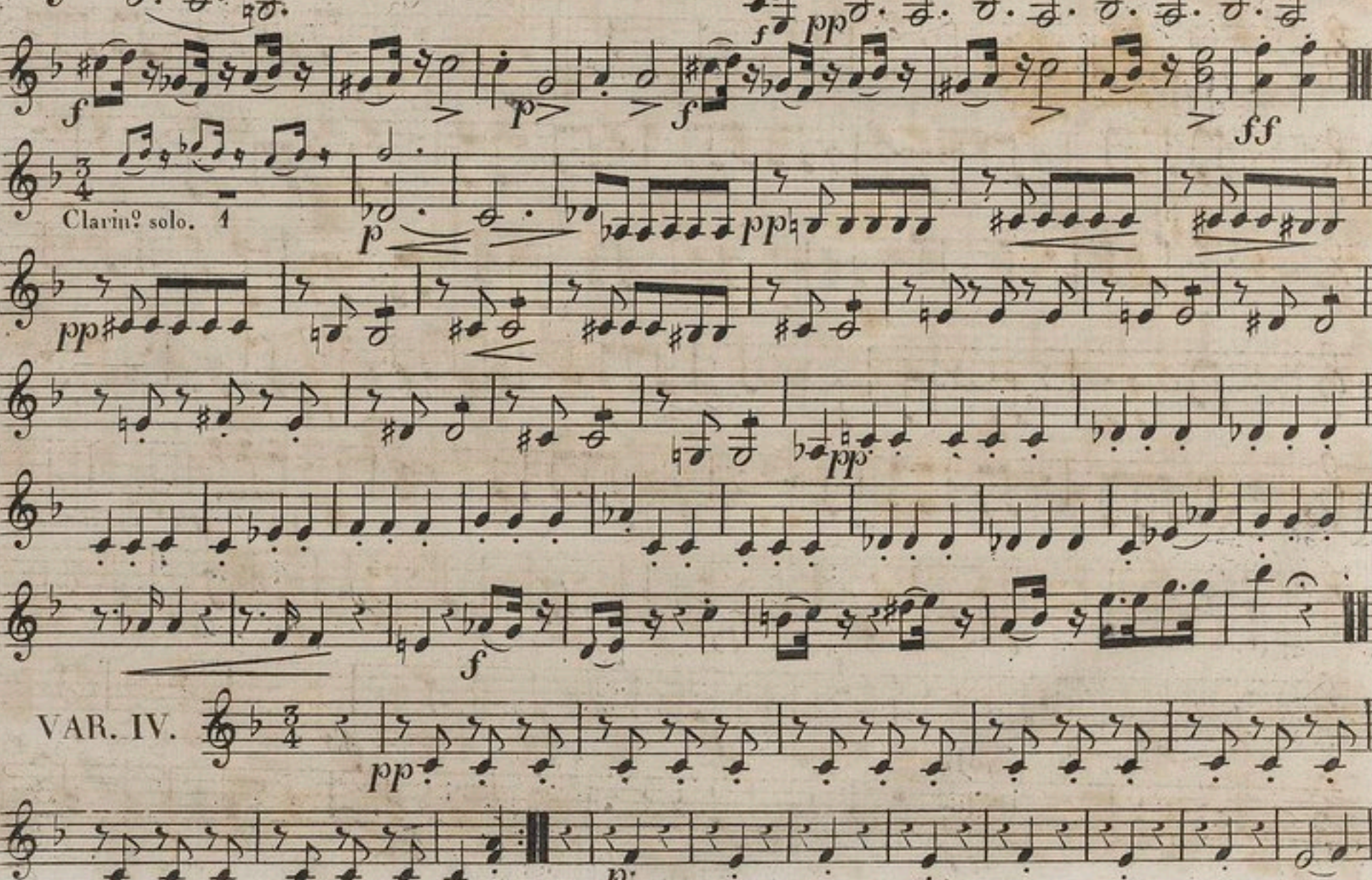
VAR. III. 

Clarinetto solo.
ad libitum

a tempo

tutti

Clarinetto solo. 4

VAR. IV. 

3

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1

OEv: 2

THEMA

THEMA

pp

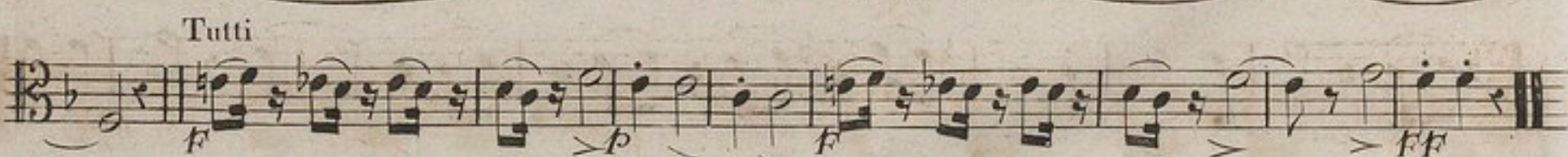
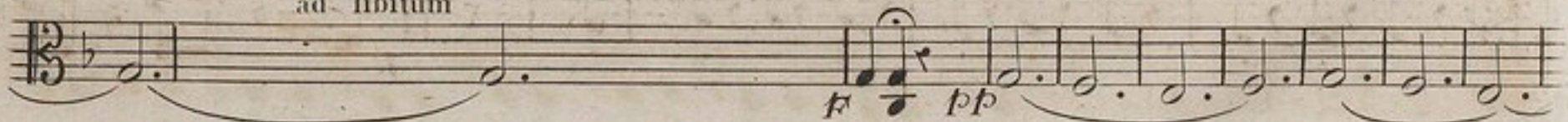
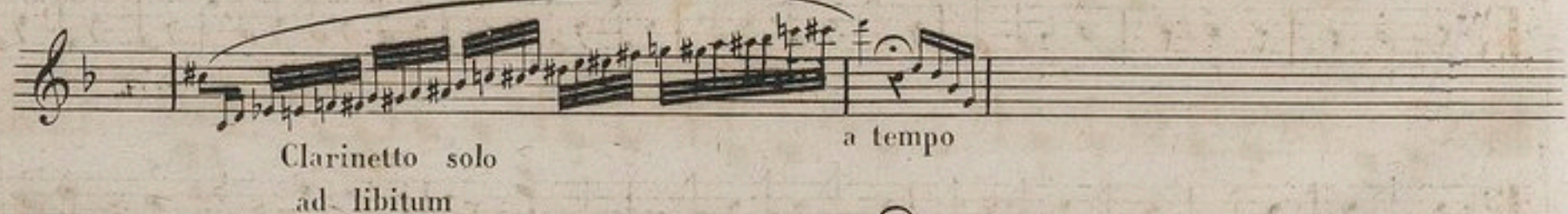
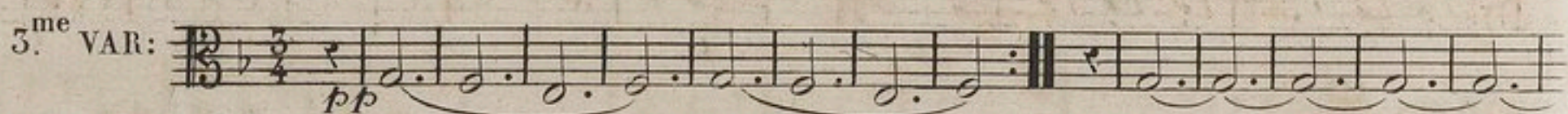
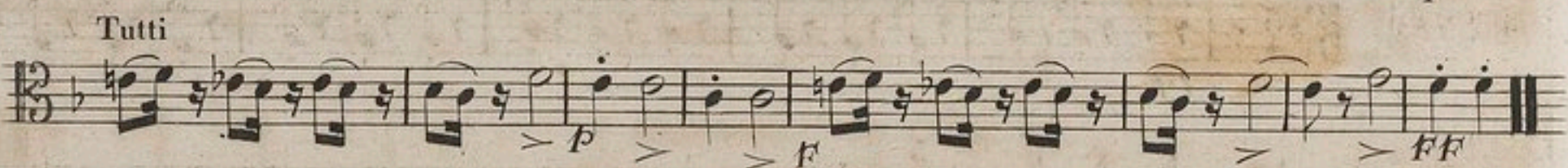
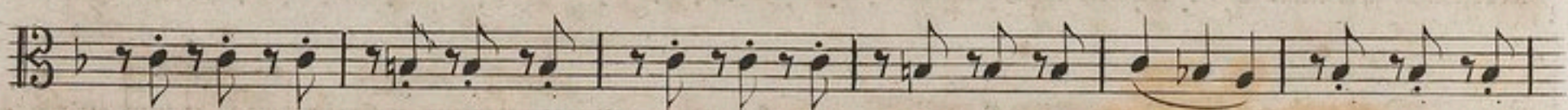
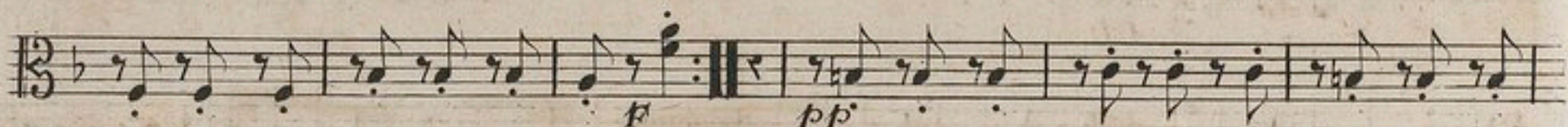
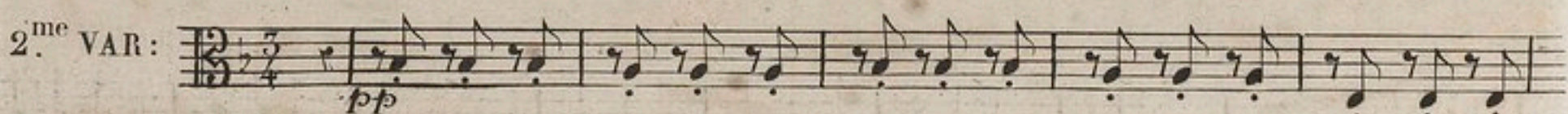
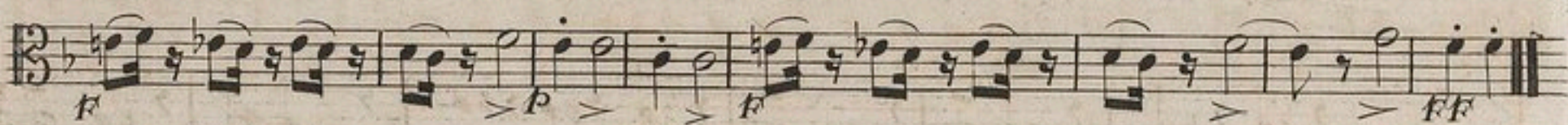
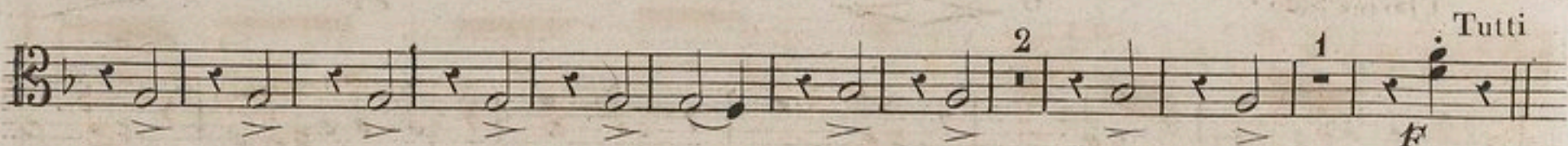
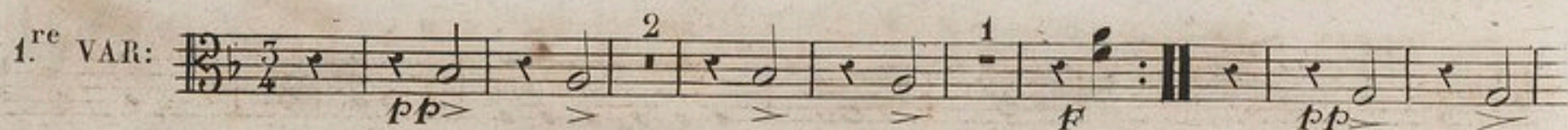
1 2

pp

3 4 5 6

Tutti

f *p* *f* *ff*



Clarine Solo ¹

p *pp*

pp

pp

f

4^{me} VAR: *pp*

f *p*

tutti *f*

p *f* *ff*

VIOLONCELLO e BASSO.

DIVERTISSEMENT.

Andante non troppo.

par KLEIN.

œuv: 2 :

Pizz.

*pp**f**p*

Arco.

ff

Solo.

*pp**pp**fz.* *p**p**fz.* *p**pp**f**fz.* *p**p**f**pp**pp**pp**pp**fp**f*

Pizz.

Arco.

VIOLONCELLO e BASSO.

5

ff Clar: Solo. a Tempo. Recit^{vo} a Tempo. Recit^{vo}

ff *p* *f* *p* *f*

Cello. a Tempo. Recit^{vo} *p* a Tempo. *f*

pp *p* *f*

THEMA *pp* *p* *f*

1 2 3 4 5 6 7 1 2 3 4

Pizz.

p *f* *pp* *f* *pp* *f*

5 6 7 Pizz. Arco. 1 2

Tutti. *f* *p* *f* *ff*

3 4 5 6 7 Tutti. *f* *p* *f* *ff*

Arco.

VIOLONCELLO e BASSO.

1^{re}
Variation.

pp *f* Pizz. *p*

Arco.

Tutti.

f *f* *p* *ff* *ff*

2^{me} Var.

pp *pp*

f *p*

VIOLONCELLO e BASSO.

p

Tutti..

f *p* *ff* *ff*

3me Var.

Pizz. *Arco.* *pp*

Clar: Solo. *ad libitum.* *Clar: Solo.* *a Tempo.* *Pizz.* *a Tempo.*

f *p*

Tutti.

f *p* *ff* *ff*

VIOLONCELLO e BASSO.

Clar: Solo.

First system of musical notation for Violoncello and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The Violoncello part (top staff) begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The Bass part (bottom staff) is mostly silent, with a few notes appearing later in the system.

Second system of musical notation. The Violoncello part continues with a melodic line, marked with a piano (*p*) dynamic. The Bass part provides a harmonic accompaniment with eighth and sixteenth notes.

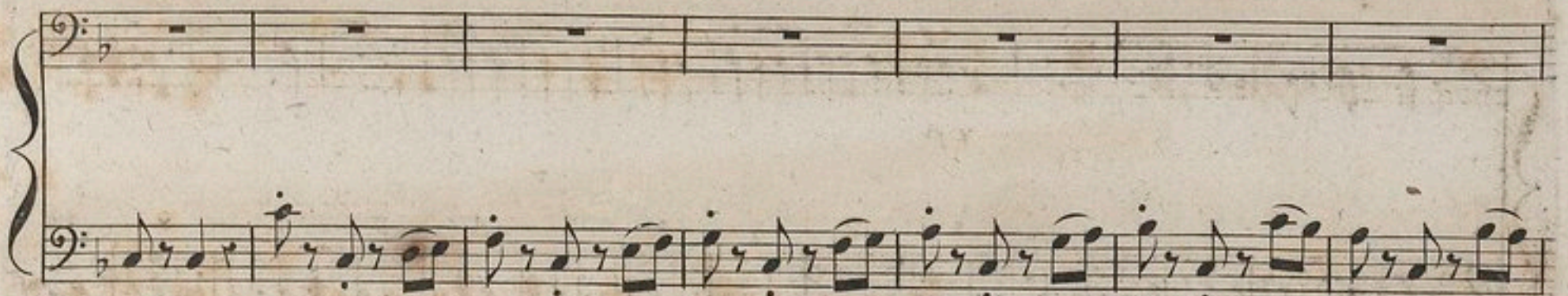
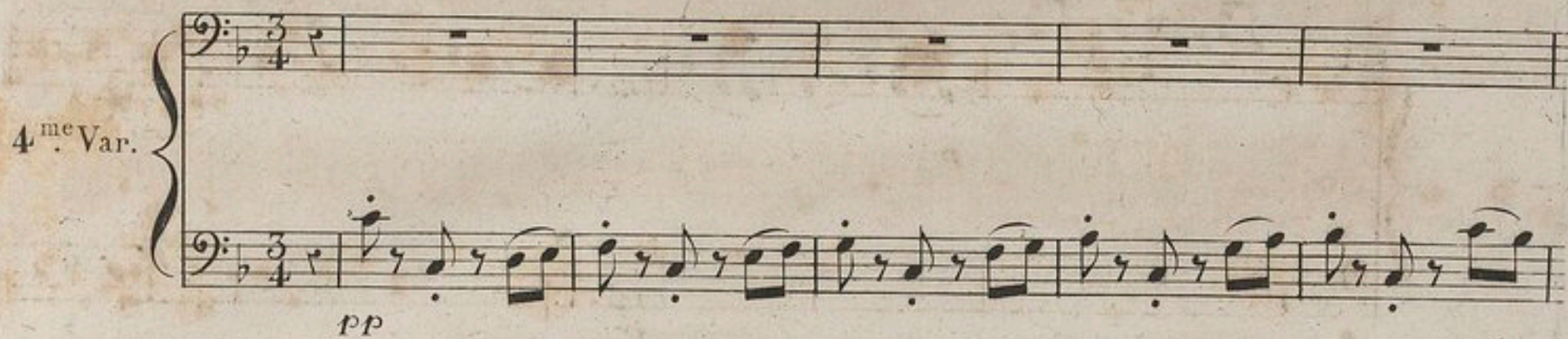
Third system of musical notation. The Violoncello part features a rapid sixteenth-note passage, marked with a pianissimo (*pp*) dynamic. The Bass part has a corresponding sixteenth-note accompaniment, with measures numbered 1 through 10 above the staff.

Fourth system of musical notation. The Violoncello part continues with a melodic line, marked with a forte (*f*) dynamic. The Bass part provides a harmonic accompaniment, with measures numbered 11 and 12 above the staff.

VIOLONCELLO e BASSO.

7

4^{me} Var.



VIOLONCELLO e BASSO.

Vivace.

RONDO.

Arco.

Pizz.

Arco. *pp**f**p*Arco. *p*

Cres - cen - do.

*ff*Arco. *p**pp**pp**pp**pp*

VIOLONCELLO e BASSO.

9

The first system of musical notation for Violoncello and Bass. The Violoncello part (top staff) begins with a series of sixteenth notes, followed by a half note, and then a series of eighth notes. The Bass part (bottom staff) begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamic markings are *p* and *pp*.

The second system of musical notation for Violoncello and Bass. The Violoncello part (top staff) is mostly rests. The Bass part (bottom staff) continues with eighth notes. The dynamic marking is *pp*.

The third system of musical notation for Violoncello and Bass. The Violoncello part (top staff) has a triplet of eighth notes. The Bass part (bottom staff) has a triplet of eighth notes. The dynamic markings are *ff*, *pp*, and *f*.

The fourth system of musical notation for Violoncello and Bass. The Violoncello part (top staff) is mostly rests. The Bass part (bottom staff) continues with eighth notes. The dynamic marking is *p*.

The fifth system of musical notation for Violoncello and Bass. The Violoncello part (top staff) has a triplet of eighth notes. The Bass part (bottom staff) has a triplet of eighth notes. The dynamic markings are *ff*, *pp*, and *ff*. The system ends with the word "Fine."

FAGOTTI.

1

DIVERTISSEMENT

Par KLEIN

OEuv: 2.

The musical score is written for Bassoon (Fagotti) in 6/8 time. It consists of several systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), and *ffz* (fortissimo z). It also features articulations like slurs, accents, and breath marks. The score is divided into sections, with some parts marked "Récit:" (recitative) and others "a tempo". The piece concludes with a double bar line and the word "attacca".

THEMA.

1^{re} VAR.

2^{me} VAR.

3^{me} VAR.

Tutti

f

7

16

Clarinetto solo
ad libitum

1^{mo}
2^{do}

a tempo

8

1768. R.

The musical score is for two bassoons in 3/4 time. It begins with a 'THEMA' section, followed by three variations. The first variation (1^{re} VAR.) includes a 'Tutti' section. The second variation (2^{me} VAR.) includes a 'Tutti' section. The third variation (3^{me} VAR.) includes a 'Clarinetto solo ad libitum' section. The score is marked with dynamics like 'f' and 'Tutti'. The first variation also includes a 'Clarinetto solo ad libitum' section. The second variation includes a 'Tutti' section. The third variation includes a 'Clarinetto solo ad libitum' section. The score is marked with dynamics like 'f' and 'Tutti'. The first variation also includes a 'Clarinetto solo ad libitum' section. The second variation includes a 'Tutti' section. The third variation includes a 'Clarinetto solo ad libitum' section. The score is marked with dynamics like 'f' and 'Tutti'.

FAGOTTI.

5

This musical score is for two Bassoons (Fagotti). It consists of ten systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a *Tutti* marking. The score includes several measures with fingerings (e.g., 12, 2, 3, 7, 8) and dynamic markings (e.g., *f*, *p*, *pp*, *fz*). A section labeled *4.^{me} VAR.* (4th Variation) is indicated. The score concludes with a final double bar line.

RONDO.
vivace.

11 *pp*

13 *p* *cres.....cendo* *ff*

26 *p*

1 *pp*

6 *ff*

8 *ff*

2 *p* *ppp* *ff*

2 *p* *ppp* *ff*

DIVERTISSEMENT.

Par KLEIN

OEuv: 2.

1768. R.

3^e VAR. *Clarinetto Solo* *at libitum* *a tempo* *tutti*

4^e VAR. *tutti*

RONDO. *vivace.* *cres...cen...do* *solo* *ff* *mf* *ff*

The musical score is written for the first flute (Flauto Primo) and consists of several sections. The first section, labeled '3^e VAR.', is in 3/4 time and features a 'Clarinetto Solo' part with 'at libitum' and 'a tempo' markings. It includes a 'tutti' section. The second section, labeled '4^e VAR.', also includes a 'tutti' section. The third section, labeled 'RONDO', is marked 'vivace' and includes a 'cres...cen...do' section, a 'solo' section, and various dynamic markings like 'ff' and 'mf'. The score is numbered 1768. R.

FLAUTO SECONDO.

1

DIVERTISSEMENT

Andante non troppo.

Par KLEIN

Œuv: 2.

2

p *f* *p* *f*

1 18 8

ff *ff* *pp*

a tempo *Recitativo.* *ff* *Recit: p* *Recit:*

pp *Recit: a tempo f* *a tempo attacca.*

THEMA.

31 tutti

f

2

f

1^{re} VAR.

7 15 tutti

f

2

f

2^{me} VAR.

7 16 tutti

f

2

f

5^{me} VAR

Clarinetto solo
at libitum

tutti
a tempo
tutti 8

4^{me} VAR

tutti 10

RONDO .

vivace solo 30 tutti

cres..cen..do

solo 9 19 tutti

10

6

8

3

Fine

1768. R.

CORNO PRIMO.

Andante non troppo.

DIVERTISSEMENT.

par KLEIN Oeuv:2.

THEMA.

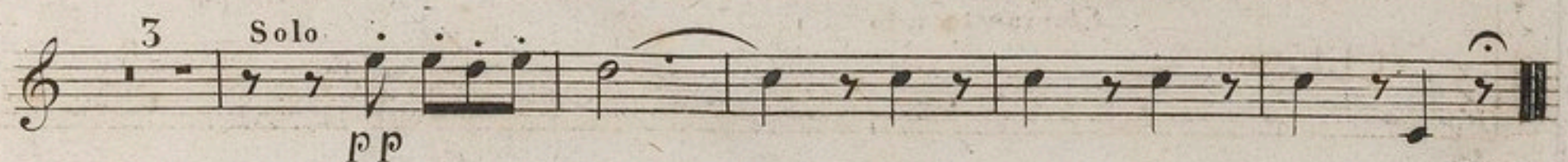
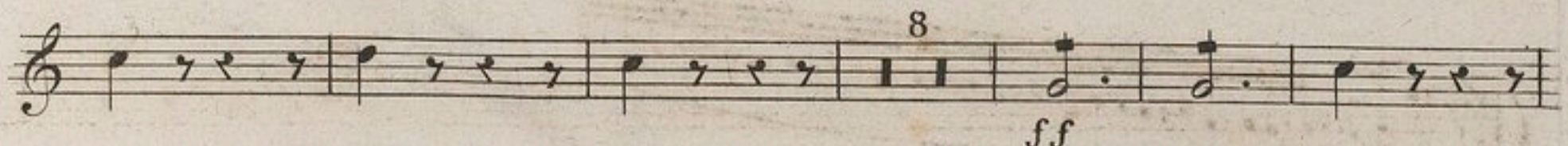
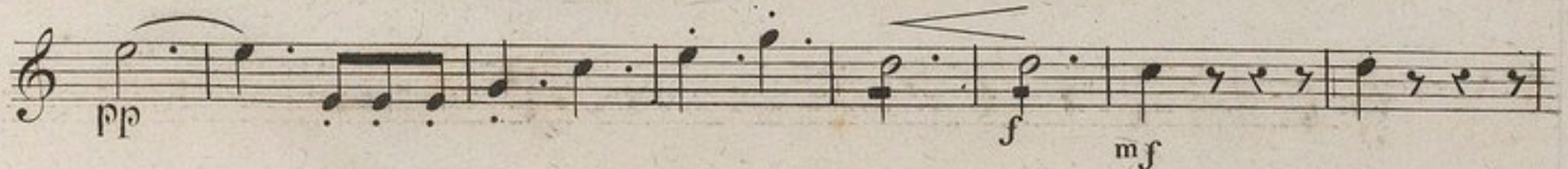
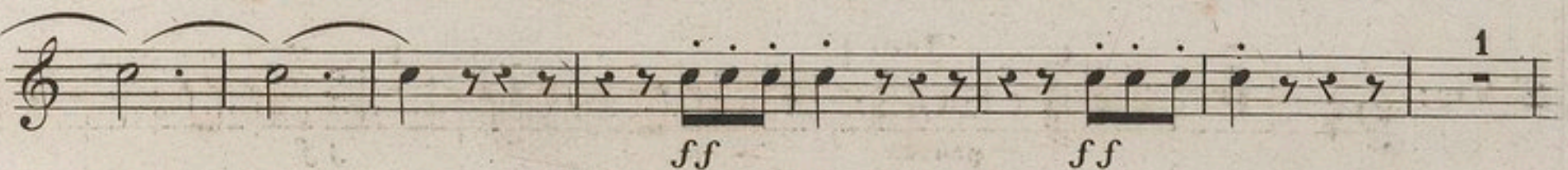
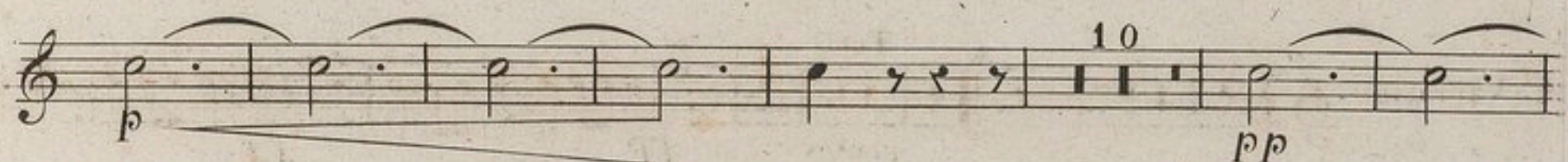
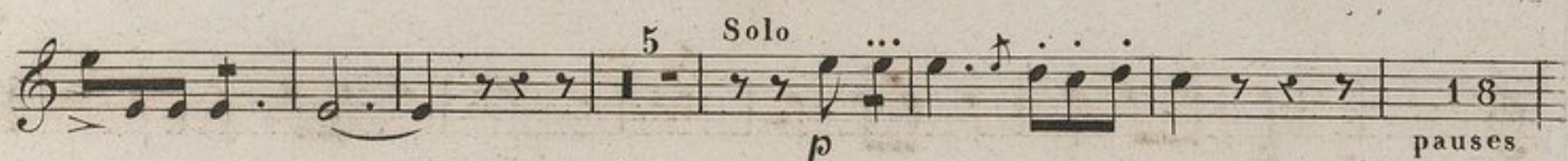
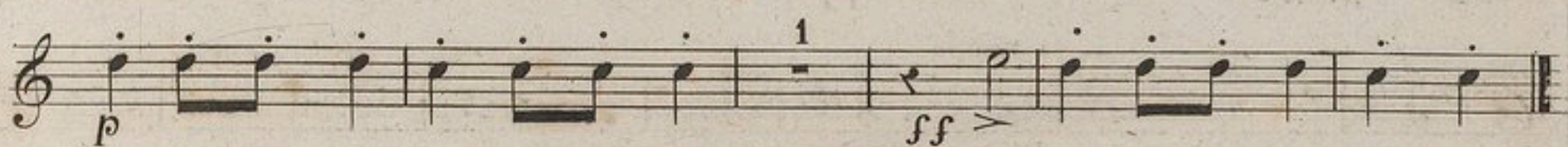
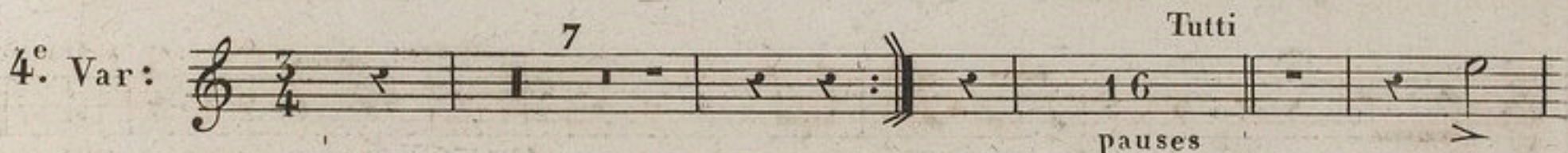
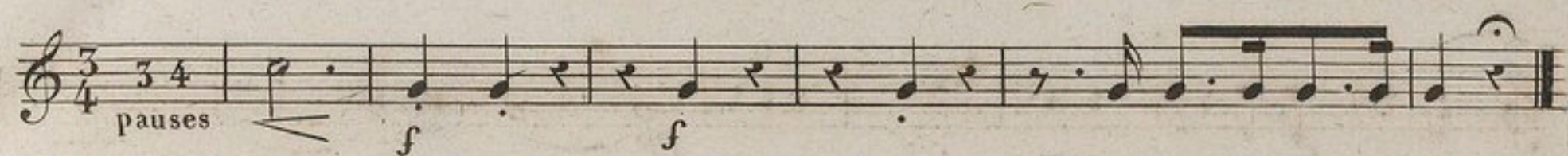
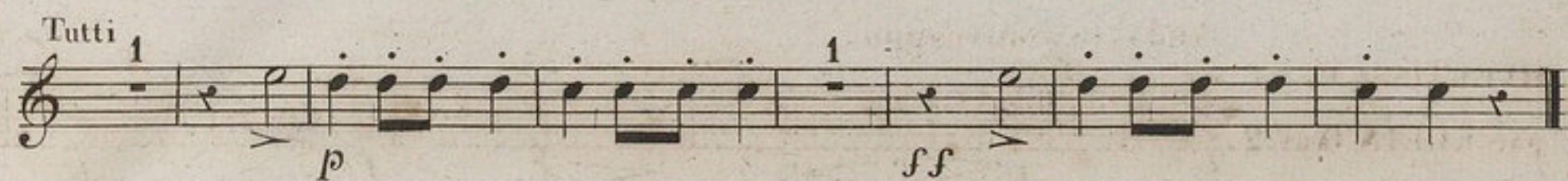
1^e Variation

2^e Var:

3^e Var:

CORNO PRIMO.

3



Fine

CORNO SECONDO .

Andante non troppo .

DIVERTISSEMENT

par KLEIN Oeuv:2.

3 1

p *f* *p* *f* *f* *f*

10

pauses *f* *pp*

a tempo 1 a tempo

ff Recit^{vo} *p* ... *ff* Recit^{vo} a tempo *ff* Recit^{vo} *pp*

a tempo

Recit^{vo} *pp* *ff* Recit^{vo}

THEMA .

7 1 6

pauses Tutti 1

1

p *f*

1^e. Variation

7 1 6

pauses Tutti 1

p *f*

2^e. Var:

7 1 6

pauses Tutti 1

p *f*

3^e. Var:

7 1 6

Clarinetto solo

at libitum

a tempo

8 8

CORNO SECONDO .

3

