

ca. 92

Oboe

Klarinette in Bb

Fagott

*mf* *f* *f*

This system contains the first three measures of the score. The Oboe part starts with a *mf* dynamic and changes to *f* in the second measure. The Clarinet in Bb and Bassoon parts also start with *mf* and change to *f* in the second measure. The time signature changes from 4/4 to 3/4 in the second measure and to 2/4 in the third measure. There are crescendo hairpins under the second and third measures.

Ob.

Klar.

Fag.

*ff* *rit.* *rit.* *rit.*

This system contains measures 4 through 6. The Oboe part starts with a *ff* dynamic and includes a *rit.* marking in the sixth measure. The Clarinet and Bassoon parts also include *rit.* markings in the sixth measure. The time signature changes from 4/4 to 3/4 in the second measure and to 2/4 in the third measure. There are crescendo hairpins under the second and third measures.

Ob.

Klar.

Fag.

*p* *p* *p*

This system contains measures 7 through 9. The Oboe, Clarinet, and Bassoon parts all start with a *p* dynamic. The time signature changes from 4/4 to 3/4 in the second measure and to 2/4 in the third measure. There are crescendo hairpins under the second and third measures.

Presto  $\text{♩}$  ca. 192

Oboe *ff*

Klarinette in Bb *ff* *mp*

Fagott *ff* *mp*

6 Ob. *f*

Klar. *f*

Fag. *f*

10 Ob. *mp* *dim.* *f*

Klar. *mp* *dim.* *f*

Fag. *mf* *dim.* *f*

14 Ob. *dim.* *p*

Klar. *dim.*

Fag. *dim.*

♩

49

**C** Ob. *mf accel.* *ff*

**O** Klar. *mf accel.* *ff* *f*

**D**

**A** Fag. *f accel.* *mf* *f*

52 *Prestissimo*

Ob. *fff*

Klar. *fff*

Fag. *fff*

<< sentimental Flopp >>

ruhig ♩ ca. 48

Ob. *p (2. u. 3. x f)*

Klar. *p (2. u. 3. x f)*

Fag. *p (2. u. 3. x f)*

7

Ob. *p*

Klar. *p*

Fag. *p*

39

Ob. *mf* *rit.*

Klar. *mf* *rit.*

Fag. *mf* *rit.*

da  
capo  
al  
⊕ - ⊕

⊕

45

C Ob. *p*

O Klar. *p*

D Fag. *p*

A

<< Flopp non stop >>

♩ = 176

Ob.

Klar.

Fag.

Beliebig oft wiederholen!

Bei ersten Anzeichen von Belustigung, Erschöpfung oder sonstigen Irritationen seitens des Publikums mögen die MusikerInnen aufstehen und ohne das Spiel zu unterbrechen den Aufführungsort verlassen sowie weiterhin spielend zum hoffentlich stattfindenden Applaus zurückkehren .....