

*Als Direktionsstimme  
empfehle ich die Pianofortestimme  
mit übergelegter Solostimme.*

Paul Wetzger Op. 30

## Flöte Solo.

Herrn **Gustav Gruhn** freundschaftlichst zugeeignet.

# Die Elfen. The Elfs.

FANTASIE CAPRICE.

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**Moderato.**

Flöte Solo.

PIANO.

*ff* *p* *f*

*Cadenza.*

Detailed description: This section is marked 'Moderato'. It features a Flute Solo part and a Piano accompaniment. The piano part begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) section, and then a forte (*f*) section. The flute part includes a 'Cadenza' section. The key signature is two sharps (D major) and the time signature is common time (C).

*rall.*

Detailed description: This block shows the piano accompaniment for the end of the Moderato section. It features a 'rall.' (rallentando) marking. The music is written for the right and left hands of the piano.

**Adagio.**

*p espress.*

*pp*

Detailed description: This section is marked 'Adagio'. It features a piano accompaniment. The piano part begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) section. The music is written for the right and left hands of the piano.

*f* *p*

Detailed description: This block shows the piano accompaniment for the end of the Adagio section. It features a forte (*f*) dynamic, followed by a piano (*p*) section. The music is written for the right and left hands of the piano.

**Un poco più mosso.**

*p* *cresc. poco a poco* *rit.*

*p* *cresc. poco a poco* *rit.*

Detailed description: This section is marked 'Un poco più mosso'. It features a piano accompaniment. The piano part begins with a piano (*p*) dynamic, followed by a 'cresc. poco a poco' (crescendo poco a poco) section, and then a 'rit.' (ritardando) section. The music is written for the right and left hands of the piano.

Moto primo.

First system of musical notation. The piano part (top staff) begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The bass part (bottom staff) starts with a forte (*f*) dynamic and includes a section marked *p espress.* (piano, expressive).

Tempo I.

Second system of musical notation. The piano part (top staff) features a *rit.* (ritardando) section leading to a piano (*p*) dynamic. The bass part (bottom staff) includes a *rit.* section and a pianissimo (*pp*) section.

Third system of musical notation. The piano part (top staff) includes a *ten.* (tenuto) marking and a *portamento* (portamento) section. The bass part (bottom staff) includes a *tr* (trill) marking and a *colla parte* (colla parte) instruction.

Fourth system of musical notation. Both the piano (top staff) and bass (bottom staff) parts feature a *morendo* (morendo) section, indicating a gradual decrescendo.

Polka Caprice.  
Molto vivo.

Meno mosso.

Fifth system of musical notation. The piano part (top staff) includes a fortissimo (*fp*) dynamic, a pianissimo (*pp*) section, and a forte (*f*) section. The bass part (bottom staff) includes a piano (*p*) dynamic and a forte (*f*) section. The piece is in 2/4 time.

Tempo di Polka.

The first system of the musical score consists of two systems of staves. The top system has a single treble clef staff with a melody starting with a trill and a triplet, marked *p giocoso* and *cresc.*. The bottom system has a grand staff (treble and bass clefs) with a piano accompaniment, also marked *p giocoso* and *cresc.*. The key signature is three sharps (F#, C#, G#).

The second system continues the piece. The top system features a melodic line with dynamics *f*, *rit.*, *p*, and *a tempo*. The bottom system provides the piano accompaniment with dynamics *f* and *p a tempo*. The key signature remains three sharps.

Ossia.

The 'Ossia' section is presented in two systems. The top system shows a melodic line with a trill and triplet, marked *f*. The bottom system shows the piano accompaniment. The key signature is three sharps.

The final section of the score is marked *Più lento.* and consists of two systems. The top system features a melodic line with triplets and a trill, marked *p*. The bottom system shows the piano accompaniment with dynamics *mf* and *fp*. The key signature is three sharps.

*a tempo*

*p a tempo*

Ossia.

**Più mosso.**

**Meno mosso.**

*tr* *fz*

*ff*

*mf rilasciando*

*fz*

*p*

*ff*

*dim.*

*p*

*lento*

*rit. fz*

*p espress.*

**Più mosso.**

*p*

*cresc.*

*f*

*p*

*p scherzando*

*f*

*p*

Ossia.

*cresc.* **Più mosso.** *fz* *f* *fz*

**Poco meno mosso.** *mf* *fz* *p* *ff* *fz* *p* **Vivo.**

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

*pp a tempo* *mf string.* *rit.* *pp a tempo*

**Lento.** *poco a poco* *tranquillo* *dim.* *pp*

Finale.  
Molto vivo.

Meno mosso.

The first system of the musical score consists of three staves. The top staff is a single melodic line with dynamics *fp*, *pp*, and *p*. The middle and bottom staves are a grand staff with dynamics *p* and *f*. The music features various rhythmic patterns, including triplets and slurs.

The second system of the musical score consists of three staves. The top staff has dynamics *p* *giocoso* and *cresc.*. The middle and bottom staves have dynamics *p* and *cresc.*. The music continues with complex rhythmic figures and slurs.

The third system of the musical score consists of three staves. The top staff has dynamics *f* and *mf*. The middle and bottom staves have dynamics *f* and *mf*. The music features dense rhythmic textures and slurs.

Allegretto assai.

The fourth system of the musical score consists of three staves. The top staff has dynamics *p* and *cresc.*. The middle and bottom staves have dynamics *pp* and *cresc.*. The music is characterized by a steady, rhythmic accompaniment.

First system of a musical score. The top staff is a single melodic line with a treble clef, starting with a series of sixteenth-note runs. The bottom two staves are a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). Dynamics include *f* (forte) and *p* (piano).

Second system of the musical score. The top staff continues with sixteenth-note patterns. The bottom two staves feature a more rhythmic accompaniment. Dynamics include *fp* (fortissimo/piano).

Third system of the musical score. The top staff shows a *cresc.* (crescendo) leading to a *f* (forte) dynamic. The bottom two staves have a steady accompaniment. Dynamics include *f* and *mf* (mezzo-forte).

Fourth system of the musical score, ending with a double bar line. The top staff has a *f* (forte) dynamic. The bottom two staves conclude with a *ff* (fortissimo) dynamic. The piece ends with a final chord in the bass staff.



Flöte <sup>36</sup> Solo.

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**Moderato.** *mf* *p* *f* *tr* *Cadenza.* *rall.*

**Adagio.** *p espress.* *ten.* *tr* *Un poco più* *p cresc. poco*

**mosso.** *a poco* *rit.* *f* **Moto primo.** *mf*

**Tempo I.** *rit.* *p* *portamento* *morendo*

**Polka Caprice.** **Molto vivo.** *fp* *pp* *p* **Meno mosso.** *f* *tr*

**Tempo di Polka.** *p giocoso* *cresc.*

*rit.* *tr* *f* *p a tempo*

**Ossia.** *fz*

Flöte Solo. <sup>37</sup>

mf

stacc.

Piu lento.

p a tempo

Ossia.

Ossia.

fz

Più mosso. Poco meno mosso.

4 ff

p a tempo

Più mosso.

lento rit. fz p

Ossia.

f p fz

Più mosso. Poco meno mosso.

mf

Vivo.

f p f p p

f p f rit.

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*a tempo*  
*pp* *mf string.*

*poco a poco* *Lento.* *dim.* *pp*

**Finale.**  
**Molto vivo.**

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

*p* *giocoso*

*cresc.* *f*

*Allegro assai.* *p*

*cresc.*

*f* *p*

*fp*

*cresc.*

*f* *mf*

*f*