



KARL
WOHLFART
1874-1943

Morgongryning
för piano
Morning Dawn
for piano

Opus 21/4

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 879/Edition no. 879
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-180-1

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

Morgongryning

Karl Wohlfart, Op. 21 Nr. 4

Allegro (♩ = 152)

pp legg.

molto cresc.

First system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Fingerings are indicated with numbers 1, 2, 3, 4, 5. A dynamic marking *p* is present.

Second system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Fingerings are indicated with numbers 2, 1, 2, 3, 4, 5.

Third system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamic markings include *cresc. molto* and *rit.*. Fingerings are indicated with numbers 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 1, 4, 3, 2, 1, 4, 3, 2, 1, 2.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamic marking is *p a tempo*. Fingerings are indicated with numbers 2, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata.

Sixth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata.

8

cresc. molto

f

This system shows the first two measures of a piece. The right hand features a rapid, ascending eighth-note scale. The left hand plays a simple harmonic accompaniment. The first measure is marked with a forte dynamic and a 'cresc. molto' instruction. The second measure is marked with a forte dynamic.

8

tr *tr* *tr* *tr* *tr*

dim. *pp*

This system contains measures 3 through 7. The right hand continues with a scale, ending with a trill. The left hand has a trill in measure 4. The dynamics decrease from the previous system, with 'dim.' and 'pp' markings. The system concludes with a key signature change to D major, indicated by a double sharp on the F line.

1 2 3 4 3 2

ppp grazioso

This system covers measures 8 and 9. The right hand plays a descending eighth-note scale with fingerings 1-2-3-4-3-2. The left hand has a simple accompaniment. The dynamic is 'ppp grazioso'.

1 2 3 4 1 2 3 4

5 4 3 2 1 2

poco a poco cresc.

This system contains measures 10 through 13. The right hand has a complex melodic line with fingerings 1-2-3-4-1-2-3-4 and 5-4-3-2-1-2. The left hand has a simple accompaniment. The instruction is 'poco a poco cresc.'.

8

tr *tr* *tr* *tr* *tr*

This system contains measures 14 through 17. The right hand features a scale with trills. The left hand has a simple accompaniment. The system ends with a key signature change to D major, indicated by a double sharp on the F line.

8

molto cresc. *ffz* *ffz* *ffz*

1 2 3 4 5

3 2 1 4 3 2 1 4 3 2 1 4

Allargando. (♩ = 84.)

p cantabile

rit.

slentando

4 5

Tempo I.

pp legg.

1 2 3 4 5

4 5

1 2 3 4 5

1 3 5 3 2

2 4

First system of musical notation. The right hand plays a continuous eighth-note pattern. The left hand plays a simple bass line with quarter notes and rests.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand continues the bass line. The instruction *cresc. molto* is written in the right hand.

Third system of musical notation. The right hand has a melodic line with fingerings 2, 3, 4, 3, 2, 1, 3. The left hand has a complex bass line with fingerings 9, 9, 9, 3, 2, 3, 2. The instruction *p* is written in the right hand.

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a complex bass line with many sixteenth notes.

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a complex bass line with many sixteenth notes. The instruction *cresc. molto* is written in the right hand. The instruction *rit.* is written in the right hand. Fingerings 8, 1, 4, 3, 2, 1, 4 are written in the left hand.

8. *p a tempo*

2 1

This system shows the first two measures of a musical piece. The right hand features a continuous eighth-note scale, while the left hand plays a simple harmonic accompaniment. The tempo is marked *a tempo* and the dynamics are *p* (piano).

8.

This system continues the eighth-note scale in the right hand and the accompaniment in the left hand. The tempo remains *a tempo*.

8.

This system continues the eighth-note scale in the right hand and the accompaniment in the left hand. The tempo remains *a tempo*.

8. *cresc. molto*

f

This system introduces a dynamic change. The right hand continues the eighth-note scale, and the left hand accompaniment becomes more active. The tempo is still *a tempo*, but the dynamics are increasing, marked *cresc. molto* and *f* (forte).

8. *tr* *tr* *a tempo* *p*

molto rit.

5 1 5 1 5 1 5 1

3 1 2 5

This system concludes the piece with a trill (*tr*) and a *molto rit.* (ritardando) section. The right hand plays a trill, and the left hand plays a trill. The tempo returns to *a tempo* and the dynamics are *p* (piano). The system ends with a final chord in the right hand and a bass line in the left hand.

Allargando. (♩ = 84.)

Tempo I.

Karl Wohlfart

Karl Wohlfart har en central roll i det svenska pianospelets historia – som pianist, pedagog och utgivare av undervisningslitteratur. Mindre känt är att han också komponerade.

Karl Adrian Wohlfart föddes 1874 i Hycklinge i Östergötland. Familjen hade nyligen flyttat dit från Södra Vi i närheten av Vimmerby. Med på flytten var fadern, hemmansägaren Johan Leonard Johansson, hustrun Carolina (f. Jönsdotter) och tre äldre syskon till Karl. Modern härstammade för övrigt från Södra Vi.

1893 inledde han studier vid Musikkonservatoriet och tog 1895 organistexamen, 1897 kyrkosångar- och musiklärarexamina. Vidare studerade han kontrapunkt för Joseph Dente 1898–1900, komposition för Ernst Ellberg, Johan Lindegren och Wilhelm Stenhammar samt pianospel från 1897 för Richard Andersson. I Berlin 1905–06 studerade han komposition för Hans Pfitzner och piano för Karl Heinrich Barth.

1901 engagerades Wohlfart som lärare i pianospel vid Richard Anderssons pianoskola. Samma år anställdes han som organist i Sundbybergs kyrka, då alldeles nyuppförd. Året därefter grundade han Sundbybergs manskör. Vid sidan av piano- och orgelspelet var Karl Wohlfart verksam som kör- och orkesterdirigent.

Han tog 1913 steget att starta sin egen pianoskola, vilken upphörde så sent som 1966. Karl Wohlfarts pianoskola hade under decennier en ledande ställning med många elever som senare skulle låta höra talas om sig.

Förutom pianoskolan förknippas Karl Wohlfarts namn idag med undervisningslitteratur för pianospel. Han gav ut pianoskolor, teknikövningar och etydsamlingar, bland annat översatte och bearbetade han Carl Czernys etydgåvor. Många, många svenska pianoelever under 1900-talet har haft Wohlfarts läromedel på notstället.

Han gifte sig 1907 och fick sonen Gunnar som skulle bli en framstående neurolog. 1930 invaldes han i Kungl. Musikaliska akademien.

Karl Wohlfart inledde sitt komponerande redan under studieåren. Hans produktion är omfattande och inte begränsad till pianoverk, vilket man kanske skulle tro. Han komponerade förstås för sitt instrument, solostycken, men också ett konsertstycke för piano och orkester (1900). Men han skrev också sånger, verk för kör och en del kammarmusik, bland annat en violinsonat. Tjänsten i Sundbybergs kyrka medförde att han komponerade till vissa festtillfällen, till exempel en kantat för en kyrkoherdeinstallation 1916. Man kan lätt föreställa sig att en del körverk tillkommit för bruk i denna kyrka.

Om utgåvan

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Förlagan är utgiven av AB Nordiska Musikförlaget, N.M.S. 232d.

På omslaget står: "Karl Wohlfart / Skogsfantasier / Konserttyder Op. 21 nr. 2 / Morgongryning / A.-B. Nordiska Musikförlaget / Göteborg / Stockholm / Malmö".

Karl Wohlfart

Karl Wohlfart holds a central role in Swedish piano performance history: as pianist, pedagogue and publisher of instructional literature. Less known is that he was also a composer.

Karl Adrian Wohlfart was born in Hycklinge, Östergötland, in 1874. His family had recently moved from Södra Vi, near Vimmerby. Included in the move were his father, his mother Carolina (née Jönsdotter, originally from Södra Vi), three of Karl's older siblings, and homesteader Johan Leonard Johansson.

In 1893 he commenced studies at the Royal Conservatory of Music in Stockholm, completing his degree in organ performance in 1895. In 1897 he received degrees in both choral music and music education. He then continued studies in counterpoint with Joseph Dente (1898–1900) and composition with Ernst Ellberg, Johan Lindegren and Wilhelm Stenhammar. In 1897 he began piano studies with Richard Andersson. Later in Berlin he studied composition with Hans Pfitzner, and piano with Karl Heinrich Barth (1905–06).

In 1901 Karl Wohlfart was engaged as a piano teacher at Richard Andersson's Piano School. During the same year he began employment at the newly constructed Sundbyberg Church, just outside Stockholm. The following year he started the Sundbyberg Men's Choir. Alongside his work as a pianist and organist, he was often employed as both choir and orchestra conductor. In 1913 he took the step of starting his own piano school, which remained active until 1966. For decades, Karl Wohlfart's renowned Piano School fostered many eminent Swedish pianists.

In addition to his piano school, Karl Wohlfart's name is most associated with educational piano literature. He published piano method books, étude collections, technical exercises, and translated and reworked the études of Carl Czerny. Throughout the 1900s, countless Swedish pianists have had Karl Wohlfart's publications on their piano racks.

Karl Wohlfart married in 1907 and had a son, Gunnar, who would later become a prominent neurologist. In 1930 Karl Wohlfart was elected to the Royal Swedish Academy of Music.

Karl Wohlfart began composing during his early years of study. His production was immense and not only limited to works for piano – which one might have believed. As to be expected, he composed solo pieces for his own instrument, but he also wrote a concert piece for piano and orchestra (1900). In addition, he wrote songs, choral works, and chamber music – including a violin sonata. As choir director at Sundbyberg Church he wrote pieces for festive occasions, such as a cantata for the induction of the vicar in 1916. One can easily imagine that many choral works came into existence for service at this church.

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About the edition

Levande Musikarv's (Swedish Musical Heritage's) emendated editions are editorially revised and corrected versions of previously printed material, with comments on the corrections and amendments inserted as footnotes. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

Originally published by AB Nordiska Musikförlaget, N.M.S. 232d.

Text on the front page: "Karl Wohlfart / Skogsfantasier / Konsertetyder Op. 21 nr. 2 / Morgongryning / A.-B. Nordiska Musikförlaget / Göteborg / Stockholm / Malmö".