



KARL
WOHLFART
1874-1943

Minnen från Rom

för piano

Recollections of Rome
for piano

Opus 28

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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PETERSKYRKAN

Die Peterskirche St. Peter's church

L'église de St. Pierre

KARL WOHLFART, Op. 28

Andante (♩ = 69)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*pp*) dynamic and contains several measures of music with various fingering numbers (e.g., 2, 4, 4, 1, 4, 4, 1, 4, 5, 5, 1, 2, 3, 3, 2, 4, 4, 1, 3, 5, 5, 1, 2) and slurs. The lower staff is in bass clef with the same key signature and time signature. It features a *una corda* marking and includes fingering numbers (e.g., 3, 3, 5, 5, 3, 3, 3, 3, 2, 1, 2) and slurs.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, marked with a *cresc.* (crescendo) dynamic. The lower staff continues the accompaniment, also marked with a *cresc.* dynamic. Both staves feature slurs and various fingering numbers.

The third system of musical notation consists of two staves. The upper staff features a *pp* (pianissimo) dynamic and includes a *tre corde* marking. The lower staff continues the accompaniment with a *poco a poco* dynamic marking. Both staves include slurs and fingering numbers.

The fourth system of musical notation consists of two staves. The upper staff features a *cresc.* (crescendo) dynamic. The lower staff continues the accompaniment, marked with a *mf* (mezzo-forte) dynamic. Both staves include slurs and fingering numbers.

First system of musical notation. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment. A *cresc.* marking is present in the right hand.

Second system of musical notation. The right hand continues with chords. A *poco f* marking is present in the right hand.

Third system of musical notation. The right hand continues with chords. A *molto cresc.* marking is present in the right hand, followed by a *ff* marking.

Fourth system of musical notation. The right hand continues with chords. A *poco* marking is present in the right hand, followed by *a poco*, *dim.*, and *sempre dim.* markings.

Fifth system of musical notation. The right hand continues with chords. A *pp* marking is present in the right hand, followed by *morendo*, *molto rit.*, and *ppp* markings.

* giss ändrat från fiss.

KATAKOMBERNA

Die Katakomben The catacombs
Les catacombes

Andante religioso (♩ = 63)

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante religioso' with a quarter note equal to 63 beats per minute. The first system includes the instruction 'p doloroso' and 'una corda' (indicated by a 'Ped.' marking). The second system includes 'mf', 'dim.', and 'p' markings, with the instruction 'tre corde' appearing in the bass line. The third and fourth systems continue the melodic and harmonic development with various dynamics and fingerings.

p doloroso
una corda

mf
dim.
p
tre corde

mf
dim.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with a triplet of eighth notes marked with the number '3'.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents, including a triplet of eighth notes marked with '5 4 2 1'. Bass clef contains a bass line with a triplet of eighth notes marked with '3' and a single eighth note marked with '2'. A dynamic marking of *mf* is present.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with a triplet of eighth notes marked with '2' and a single eighth note marked with '5'. Dynamic markings include *poco f* and *rit.*

System 4: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents, including a triplet of eighth notes marked with '3 4 3 5 4 2 1'. Bass clef contains a bass line with a triplet of eighth notes marked with '1 2 3 4 5'. Dynamic markings include *p a tempo* and *cresc.*

System 5: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents, including a triplet of eighth notes marked with '5 4 2 1'. Bass clef contains a bass line with a triplet of eighth notes marked with '1 2 3 4 5'. Dynamic markings include *poco f* and *dim.*

FANTASI

Phantasie Fantasie
Fantaisie

Allegro moderato ($\text{♩} = 78$)

The musical score is written for piano and bass. It consists of five systems of music. The first system is in bass clef and includes the markings *pp* *sotto voce* and *cresc.*. The second system is in treble clef and includes *poco cresc.*. The third system is in bass clef and includes *pp*, *poco a poco cresc.*, and a triplet marking. The fourth system is in treble clef and includes *sempre cresc.*. The fifth system is in bass clef and includes *f*, *dim.*, *pp*, and *cresc.*. The score features various musical notations such as slurs, ties, and dynamic markings.

dim. poco a

This system shows the first two staves of a musical score. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff features a rhythmic accompaniment with repeated patterns. The dynamic markings 'dim.', 'poco', and 'a' are placed above the lower staff.

poco

This system continues the musical score. The upper staff has a melodic line with a slur. The lower staff has a rhythmic accompaniment with repeated patterns. The dynamic marking 'poco' is placed above the lower staff.

p misterioso

This system continues the musical score. The upper staff has a melodic line with a slur. The lower staff has a rhythmic accompaniment with repeated patterns. The dynamic marking 'p misterioso' is placed above the lower staff.

m. d. 1 2 3 4 m. d. 1 2 3
m. s. 4 3 2 1 m. s. 3 2 1

This system continues the musical score. The upper staff has a melodic line with a slur and a trill. The lower staff has a rhythmic accompaniment with repeated patterns. The dynamic markings 'm. d.' and 'm. s.' are placed above the upper staff.

m. d. m. d. m. s. eko m. s. morendo

This system continues the musical score. The upper staff has a melodic line with a slur and a trill. The lower staff has a rhythmic accompaniment with repeated patterns. The dynamic markings 'm. d.', 'm. s.', 'eko', and 'morendo' are placed above the upper staff.

First system of a piano score. The left hand (bass clef) plays a melodic line with a slur, marked *dolce p cantabile*. The right hand (treble clef) plays a rhythmic accompaniment of eighth notes, marked *cresc.*

Second system of a piano score. The left hand (bass clef) plays a melodic line with a slur, marked *poco f*. The right hand (treble clef) plays a rhythmic accompaniment of eighth notes.

Third system of a piano score. The left hand (bass clef) plays a melodic line with a slur, marked *dim.* and *pp*. The right hand (treble clef) plays a rhythmic accompaniment of eighth notes.

Fourth system of a piano score. The left hand (bass clef) plays a melodic line with a slur, marked *cresc.* and *molto*. The right hand (treble clef) plays a rhythmic accompaniment of eighth notes.

Fifth system of a piano score. The left hand (bass clef) plays a melodic line with a slur, marked *ff* and *p*. The right hand (treble clef) plays a rhythmic accompaniment of eighth notes.

First system of musical notation. The right hand features a melodic line with a *cresc.* marking. The left hand provides harmonic support with chords and a few moving lines. A dynamic marking of *f* is present.

Second system of musical notation. The right hand continues the melodic development. The left hand has a more active bass line. A dynamic marking of *appassionato* is included.

Third system of musical notation. The right hand shows a change in texture with a *dim.* and *rit.* marking. The left hand has a prominent bass line. A dynamic marking of *p* and the instruction *misterioso* are present.

Fourth system of musical notation. The right hand features a melodic line with *m.d.* and *m.s.* markings. The left hand has a rhythmic accompaniment with *eko* markings. A dynamic marking of *p* is also present.

Fifth system of musical notation. The right hand has a melodic line with *m.s.*, *eko*, and *m.d.* markings. The left hand has a rhythmic accompaniment with *eko* markings. A dynamic marking of *rit.* is present.

Tempo I

pp sotto voce cresc.

This system contains two staves of music. The upper staff features a melodic line with a slur and a crescendo hairpin. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

poco cresc.

This system continues the two-staff arrangement. The upper staff has a slur and a 'poco cresc.' hairpin. The lower staff continues the accompaniment.

pp

This system features a triplet of eighth notes in the upper staff, marked with a '3' above it. The dynamic is 'pp'. The lower staff continues the accompaniment.

sempre cresc. f dim.

This system shows a 'sempre cresc.' hairpin in the upper staff, reaching a fortissimo 'f' dynamic. The lower staff has a 'dim.' hairpin. The system ends with a fermata over the final chord.

pp cresc.

This system begins with a 'pp' dynamic in the upper staff, followed by a 'cresc.' hairpin. The lower staff continues the accompaniment.

dim. poco a poco

This system features a 'dim.' hairpin in the upper staff, followed by a 'poco a poco' hairpin. The lower staff continues the accompaniment.

This musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The score features a variety of textures and dynamics. The first system begins with a *ppp* (pianissimo) dynamic marking. The second system includes a *marcato* marking. The third system features a *ff* (fortissimo) dynamic marking. The music includes complex chordal textures, arpeggiated figures, and melodic lines with slurs and ties. The piece concludes with a final cadence in the sixth system.

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

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har utförts utan kommentar.

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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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Trans. Thalia Thunander

About the edition

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