



KARL
WOHLFART
1874-1943

Dans
för piano
Dance
for piano

Opus 30

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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DANS

Karl Wohlfart, op.30

Allegretto con moto (♩=112).

PIANO

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music. The tempo is 'Allegretto con moto' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'legg.'. Fingerings are indicated by numbers 1-5 above or below notes. There are also performance instructions like 'Ped.' and asterisks marking specific measures.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. A *pp* dynamic marking is present in the bass staff. A *Red.* marking is at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Fingerings and *Red.* markings are present.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A *pp* dynamic marking is in the bass staff. A *molto* marking is in the treble staff. Fingerings and *Red.* markings are present.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A *f* dynamic marking is in the treble staff. The instruction *la melodia ben cantabile* is written in the treble staff. Fingerings and *Red.* markings are present.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A *f* dynamic marking is in the treble staff. Fingerings and *Red.* markings are present.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A *mf* dynamic marking is in the bass staff. A *p* dynamic marking is in the treble staff. Fingerings and *Red.* markings are present.

5 3 2 1, 4 2 1, 5 3 2 1, 4 2 1, 5 3 2 1, 4, 5 3 2 1, 4, 5 3 2 1, 5 3 2 1, 4 2 1, 5 3 2 1.

pp scherzando *cresc.* *f*

5 4 3 2 1, 4 2 1, 5 4 3 2 1, 4 2 1, *cresc.*

8, *f*, *mf*, *p*, *pp*, *cresc.*

Red. *Red.* *Red.* * 1 2 3 4, 3 4 3 4

f, *dim.*, *rit.*

Tempo I

p legg.

Red. *

p

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment with slurs and accents. Dynamic markings include *Red.* and ***.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamic markings include *pp* and *Red.*.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamic markings include *pp*, *molto*, and *Red.*.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamic markings include *f* and *Red.*. The instruction *fia melodia ben cantabile* is written above the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamic markings include *f* and *Red.*.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamic markings include *mf*, *p*, and *rit.*. A measure rest of 8 measures is indicated at the beginning of the system.

Più mosso

8

pp la melodia ben cantabile *poco rit.* *a tempo* *poco rit.*

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

8

mf a tempo *pp allargando*

* Red. Red.

a tempo *poco rit.* *a tempo* *poco rit.*

Red. Red. Red. Red. Red. Red. Red. Red. Red.

mf a tempo *pp allargando*

* Red. Red.

8

a tempo senza ped.

* Red. Red. Red. Red.

8

slentando *ppp*

Red. *

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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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.

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