



KARL
WOHLFART
1874-1943

Sommarnatt
för piano
Summernight
for piano

Opus 21/1

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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SOMMARNATT

SOMMERNACHT * SUMMERNIGHT * NUIT D'ÉTÉ

Andante con moto (♩ = 104)

pp

cantabile

fz

fz

fz

pp legg. cresc.

1 1 2 2 3 3 5 1

This system contains two staves. The upper staff features a complex melodic line with slurs and fingerings (2, 4, 5; 2, 4, 5; 1, 3, 5; 1, 2, 5). The lower staff has a simple harmonic accompaniment with fingerings 1, 1, 2, 2, 3, 3, 5, 1.

mf dim. rit. allargando rit.

1 2 1 2 1 2 1 2 1 2 1 2 1 0

This system contains two staves. The upper staff has a melodic line with slurs and fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 0. The lower staff has a bass line with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 0.

a tempo

This system contains two staves. The upper staff has a continuous melodic line with slurs. The lower staff has a bass line with slurs.

fz

This system contains two staves. The upper staff has a continuous melodic line with slurs. The lower staff has a bass line with slurs.

This system contains two staves. The upper staff has a continuous melodic line with slurs. The lower staff has a bass line with slurs.

First system of a piano score. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present in the left hand.

Second system of the piano score. The right hand continues with arpeggiated patterns, including some with fingerings (2, 1, 2, 1). The left hand has a steady accompaniment. Dynamic markings include *pp* and *cresc.*

Third system of the piano score. The right hand has more complex arpeggiated patterns with fingerings (5, 2, 3, 1, 1). The left hand accompaniment includes some chords with fingerings (1, 3, 5). Dynamic markings include *mf* and *f*, along with a *rit.* marking.

Fourth system of the piano score. The right hand continues with arpeggiated patterns. The left hand accompaniment includes chords with fingerings (5-1, 5, 3, 2). A dynamic marking of *sempre f* is present, along with the tempo marking *a tempo*.

Fifth system of the piano score. The right hand continues with arpeggiated patterns, including some with fingerings (1, 2, 3, 5). The left hand accompaniment includes chords with fingerings (1, 2, 3, 5).

First system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a simple accompaniment with notes marked with fingerings 1, 5, and 5.

Second system of musical notation. The treble clef staff features a more complex eighth-note melody with fingerings 1, 2, 4, 5 and 1, 2, 4, 5. The bass clef staff has notes with fingerings 1, 3, 5 and 1, 3, 5. The word *cresc.* is written below the bass staff.

Third system of musical notation. The treble clef staff continues with eighth-note patterns. The bass clef staff features chords with fingerings 1, 3, 5 and 1, 3, 5. A *ff* dynamic marking is present in the bass staff.

Fourth system of musical notation. The treble clef staff continues with eighth-note patterns. The bass clef staff features chords with fingerings 1, 3, 5 and 1, 2, 3, 5. A *ff* dynamic marking is present in the bass staff.

Fifth system of musical notation. The treble clef staff features eighth-note patterns with fingerings 2, 3, 5 and 1, 1. The bass clef staff features chords with fingerings 1, 3, 5 and 1, 3, 5. A *fff* dynamic marking is present in the bass staff.

musical score system 1. Treble clef: *molto rit.* followed by *p tranquillo*. Bass clef: includes fingering numbers 1, 2, 3, 4, 5.

musical score system 2. Treble clef: includes fingering numbers 1, 2, 3, 4, 5 and *a tempo*. Bass clef: includes *rit.* and fingering numbers 2, 1.

musical score system 3. Treble clef: includes *rit.*. Bass clef: includes fingering numbers 1, 2.

musical score system 4. Treble clef: includes *a tempo* and *pp molto tranquillo*. Bass clef: includes fingering numbers 2, 3, 4, 5.

musical score system 5. Treble clef: includes *ppp* and *morendo*. Bass clef: includes fingering numbers 1, 2, 3, 4, 5.

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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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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