



ADRIAN DAHL

1864–1935

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Menuett

för piano/*for piano*

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

## Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

**[www.levandemusikarv.se](http://www.levandemusikarv.se)**

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# Menuett.

Adrian Dahl.

Tempo di Menuetto.

PIANO.

The musical score is written for piano in 3/4 time, B-flat major. It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic in the right hand and piano (*p*) in the left hand. The second system features a crescendo (*cresc.*) in the left hand and a forte (*f*) dynamic in the right hand. The third system starts with a decrescendo (*dim.*) in the left hand, followed by a mezzo-forte (*mf*) dynamic in the right hand, and ends with a piano (*p*) dynamic. The fourth system continues with a piano (*p*) dynamic in the right hand. The fifth system begins with a forte (*f*) dynamic in the left hand, followed by a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic in the right hand.

First system of a piano score. It consists of two staves, treble and bass. The music is in a key with two flats (B-flat and E-flat). The first staff begins with a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. There are various musical notations including eighth and sixteenth notes, rests, and slurs. A fermata is placed over a note in the second staff.

Second system of the piano score. It consists of two staves. The first staff has a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic and is marked *leggiero*. The music continues with similar rhythmic patterns and dynamics.

Third system of the piano score. It consists of two staves. The first staff has a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic and is marked *cresc.* (crescendo). A large slur encompasses the music in both staves across the system.

Fourth system of the piano score. It consists of two staves. The first staff has a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. The music features a prominent melodic line in the first staff and a supporting bass line in the second.

Fifth system of the piano score. It consists of two staves. The first staff has a mezzo-forte (*mf*) dynamic. The second staff has a piano (*p*) dynamic and is marked *dim.* (diminuendo). The system concludes with a piano (*p*) dynamic in both staves.

*p* *rit.* *p a tempo*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The music begins with a piano (*p*) dynamic. The lower staff has a *rit.* (ritardando) marking over the first two measures, followed by a *p a tempo* marking. The melody in the upper staff features eighth and sixteenth notes, some with slurs and ties.

*cresc.* *f*

The second system continues the piece. It starts with a *cresc.* (crescendo) marking in the lower staff. The music reaches a *f* (forte) dynamic. The upper staff continues with melodic lines, while the lower staff provides harmonic support with chords and moving bass lines.

*dim.* *mf*

The third system begins with a *dim.* (decrescendo) marking. The dynamic is *mf* (mezzo-forte). The music shows a gradual decrease in volume. The upper staff has a long note with a slur, and the lower staff continues with rhythmic accompaniment.

*p* *mp*

The fourth system starts with a *p* (piano) dynamic. The music then transitions to a *mp* (mezzo-piano) dynamic. The upper staff features a melodic line with slurs, and the lower staff has a steady accompaniment.

*pp* *ten.* *pp*

The fifth and final system on the page begins with a *pp* (pianissimo) dynamic. It includes a *ten.* (tenuto) marking in the lower staff. The system concludes with another *pp* dynamic. The music ends with a final chord in the upper staff and a whole note in the lower staff.

# Adrian Dahl

Adrian Dahl komponerade främst pianostycken och sånger. För en sådan produktion i mindre former var han mycket välutbildad: piano för Hilda Thegerström, harmonilära och kontrapunkt för Ludvig Norman och Wilhelm Heintze, därutöver studier i Paris för Charles-Marie Widor och Camille Saint-Saëns. Och efter avslutad musikutbildning genomförde han studier i juridik vid Uppsala universitet.

Gustav Adrian Dahl föddes 1864 i Stockholm. Hemmet var fyllt av musik, i första hand genom fadern, rådmannen K.G. Dahls stora musikintresse. Adrian Dahls dubbla utbildningar är en direkt spegling av faderns båda sidor.

Fastän en juridisk bana låg öppen för Adrian Dahl, kom han att ägna sig helt åt musiken. Han var inledningsvis verksam som pianist och pianopedagog, därefter som musikkritiker i *Social-Demokraten*, *Svenska Dagbladet* och *Dagen* samt mellan åren 1908–28 i *Svenska Morgonbladet*. Tillsammans med sångpedagogen Agnes Ekholm ledde han från 1909 Populärkonsertförbundet som arrangerade kör- och solosångskonserter för arbetarpublik.

Adrian Dahl gifte sig 1911 med Elsa Olivia Andersson (1887–1944). Han avled i Stockholm 1935.

Merparten av Dahls pianoverk och sånger är hållna på en tekniskt överkomlig nivå, vilket berättar att de var tänkta för hemmusicerande. Flera kompositioner för piano trycktes typiskt nog i *Svensk musiktidnings* musikbilagor. Man kan mycket väl föreställa sig att pianopedagogen Dahl skrev musik som passade sina elever.

Till flera sånger skrev han egna texter. Ett par av hans sånger, till exempel ”Bachanal” och ”Aftonstämning”, blev något av repertoarverk.

Adrian Dahl har skrivit ett enda instrumentalt kammarmusikverk, Cavatina för violin och piano, vilket likväl kom i tryck.

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## 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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# Adrian Dahl

Adrian Dahl mainly composed piano pieces and songs. Considering that these were smaller musical forms he was quite well educated. He studied piano with the composer and teacher Hilda Thegerström and harmony and counterpoint with Ludvig Norman and Wilhelm Heintze, and later in Paris he worked under Charles-Marie Widor and Camille Saint-Saëns. After completing his music education he studied law at Uppsala University.

Gustav Adrian Dahl was born in 1864 in Stockholm. His family home was filled with music, primarily due to the strong musical interests of his father, K.G. Dahl, who was a judge. Adrian Dahl's education in both music and law was a direct reflection of these two sides of his father.

Although a path into the legal realm lay open for him, Adrian Dahl came to devote himself entirely to music. Initially he was active as a pianist and piano teacher and later became a music critic for the newspapers *Social-Demokraten*, *Svenska Dagbladet* and *Dagen* as well as for *Svenska Morgonbladet* – the latter between 1908–28. Beginning in 1909, together with the singing teacher Agnes Ekholm, he led the Populärkonserterförbundet (a popular concert association), which arranged vocal concerts of choral and solo music for working class people.

In 1911 Adrian Dahl wed Elsa Olivia Andersson (1887–1944). He died in Stockholm in 1935.

Most of Dahl's piano works and songs retained a technically approachable level confirming that they were meant for amateur music making at home. Several compositions for piano were printed, as was typical, in music supplements to *Svenskt musiktidning* (Swedish music journal). One might well conceive that Dahl as a piano teacher also wrote music that was well suited for his students.

He wrote his own texts to several songs and some, such as 'Bachanal' and 'Aftonstämning', became somewhat part of the song repertoire.

Adrian Dahl wrote only one instrumental chamber work, Cavatina for violin and piano, which also was published.

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Trans. *Jill Ann Johnson*

## 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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