



ADRIAN DAHL  
1864–1935

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Valse de Concert  
för piano/*for piano*

Opus 12

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

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# Valse de Concert.

Tempo di Valse.

A. Dahl, Op. 12.

PIANO.

The first system of musical notation for 'Valse de Concert.' It features a grand staff with a treble and bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The music begins with a repeat sign. The first measure is marked *p* *legatissimo*. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. The treble clef continues the melodic line with eighth notes and quarter notes. The bass clef accompaniment features chords and moving lines. Dynamic markings include *cresc.* and *mf*.

The third system of musical notation. It includes dynamic markings *cresc.*, *f*, *dim.*, *rit.*, and *mf*. A section marked *a tempo* begins in the final measure of this system. The treble clef has a melodic line with some grace notes, and the bass clef has a steady accompaniment.

The fourth system of musical notation. It features a *cresc.* marking and an *mf* dynamic. The treble clef continues with a melodic line, and the bass clef provides a consistent accompaniment.

The fifth system of musical notation. It includes a *dim.* marking. The treble clef has a melodic line with some slurs, and the bass clef has a steady accompaniment.

*marcato* *ad lib.*

*mf* *rit.* *p* *leggiero* *cresc.*

The first system of music consists of two staves. The treble staff begins with a *marcato* tempo marking and a *mf* dynamic. It features a series of eighth and sixteenth notes with accents. A *rit.* marking appears in the third measure. The tempo then changes to *ad lib.* in the fourth measure, with a *p* dynamic and the instruction *leggiero*. The system concludes with a *cresc.* marking.

*a tempo*

*mf* *p* *mp*

The second system continues with the treble staff. It includes a *a tempo* marking in the fourth measure. The treble staff features triplets of eighth notes in the fourth and fifth measures. Dynamics include *mf*, *p*, and *mp*. The bass staff contains chords, some with a 6/8 time signature.

*cresc.* *cresc.* *mf*

The third system features a treble staff with eighth notes and a bass staff with chords. The system is marked with *cresc.* in the first and third measures, and *mf* in the fifth measure.

*cresc.* *f* *cresc.*

The fourth system shows a treble staff with a large melodic flourish in the final measure. The system is marked with *cresc.* in the first and fifth measures, and *f* in the third measure.

*ff* *risoluto* *rit.* *ff* *a tempo* *rit.*

The fifth system consists of two staves with chords. The system is marked with *ff* *risoluto* in the first measure, *rit.* in the second, *ff* *a tempo* in the third, and *rit.* in the fifth measure.

*Nobis* **Più tranquillo.**

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. It begins with a dynamic of *f* and includes a circled section of notes. Dynamics change to *f* and then *p*. The tempo marking **Più tranquillo.** is placed at the beginning of the system.

This system contains the third and fourth staves. The upper staff continues with a dynamic of *mf*, and the lower staff has a *cresc.* marking. The system concludes with a *p* dynamic.

This system contains the fifth and sixth staves. The upper staff has dynamics of *cresc.*, *mf*, *cresc.*, *f*, and *dim.*. The lower staff continues with a steady accompaniment.

This system contains the seventh and eighth staves. The upper staff begins with *p dolce*, followed by *cresc.* and *rit.* markings. The lower staff continues with a steady accompaniment.

This system contains the ninth and tenth staves. The upper staff begins with the tempo marking *a tempo* and a dynamic of *mf*. The system concludes with a *rit.* marking.

*a tempo*

*mf* *dim.* *p*

*sempre p* *cresc.*

*a tempo*

*mf*

*f* *cresc.*

*ff*

*dim.* *mf* *dim.* *p* *dim.*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and dynamic markings. The left hand (bass clef) provides harmonic support. Performance instructions include *accel.* and *più vivo*. The dynamic *pp* is indicated in the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand features a series of chords with a *cresc.* marking. The dynamic *pp* is also present.

Third system of musical notation. The right hand has a more active melodic line. The left hand has a *rit.* marking. Performance instructions include *accel.* and *cresc.*.

Fourth system of musical notation. The right hand has a melodic line with a *rit.* marking. The left hand has a *mf* dynamic. Performance instructions include *8:*, *trm*, *trm*, *dim.*, *Tempo I*, and *p leggiero*.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a *cresc.* marking. The dynamic *mf* is indicated.

Sixth system of musical notation. The right hand has a melodic line. The left hand has a *cresc.* marking, followed by *f* and *dim.* markings. The dynamic *p* is indicated at the end.

mf *cresc.*

This system contains the first two measures of the piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic starts at mezzo-forte (mf) and increases (cresc.).

*dim.*

This system covers measures 3 and 4. The right hand continues its melodic development with slurs and ties. The left hand accompaniment remains consistent. The dynamic is marked as decrescendo (dim.).

*dim.* *marcato*

This system covers measures 5 and 6. The right hand has a more active melodic line. The left hand accompaniment includes some rests. The dynamic is decrescendo (dim.), and the tempo is marked as marcato.

*ad lib.* *rit.* *dim.* *pp leggiero* *cresc.*

This system covers measures 7 and 8. The right hand has a melodic line with some grace notes. The left hand accompaniment is sparse, with many rests. The dynamic is decrescendo (dim.), the tempo is ad libitum (ad lib.), and the character is leggiero. The system ends with a crescendo (cresc.).

*a tempo* *rit.* *mf*

This system covers measures 9 and 10. The right hand has a melodic line with triplets. The left hand accompaniment is sparse. The tempo is a tempo, there is a ritardando (rit.) marking, and the dynamic is mezzo-forte (mf).

*cresc.*

This system covers measures 11 and 12. The right hand has a melodic line with slurs. The left hand accompaniment is sparse. The dynamic is marked as crescendo (cresc.).



First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and moving bass lines. Performance markings include *cresc.* (crescendo) and *fz* (forzando).

Second system of a piano score. The right hand has a more active melodic line. The left hand features a dense, rapid chordal texture. Performance markings include *ff* (fortissimo), *risoluto* (resolute), *rit.* (ritardando), and *ff a tempo*.

Third system of a piano score. The right hand continues with a melodic line. The left hand has a more sparse texture. Performance markings include *rit.* (ritardando) and *a tempo*.

Fourth system of a piano score. The right hand has a melodic line with some rests. The left hand features a prominent bass line. Performance markings include *fz* (forzando), *ff* (fortissimo), and *Basso marcato* (marked bass).

Fifth system of a piano score. The right hand has a melodic line with some rests. The left hand features a prominent bass line. Performance markings include *ff* (fortissimo).

Sixth system of a piano score. The right hand has a melodic line with some rests. The left hand features a prominent bass line. Performance markings include *ff* (fortissimo).

# 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 Populärkonstförbundet (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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