



LAURA NETZEL

1839–1927

---

Chanson Slave

för violin och piano

*Slavic Song*

*for violin and piano*

Opus 53

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)**

Huvudredaktör/Editor-in-chief: Anders Wiklund  
Textredaktör/Text editor: Erik Wallrup  
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage  
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music  
Utgåva nr 545/Edition no. 545  
2014  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-041-5

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.  
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.



# Chanson Slave.

Laura Netzel, Op. 53

Pseud. Lago

**Allegretto.**

Violon.

PIANO.

The musical score is written for Violin and Piano. It begins with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score is divided into four systems, each with a measure number (1, 6, 12, 17) at the start of the first staff. The violin part starts with a measure rest, followed by a melodic line with a trill in the first measure. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamic markings include *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The score concludes with a final cadence in the 17th measure.

23 *cresc.* *pizz.* *arco* *p* *ten.* *p*

29 *pp* *pp* *poco cresc.*

34 *poco cresc.* *8*

38 *mf* *mf* *p*

43

Musical score for measures 43-47. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 45. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It provides harmonic support with chords and moving lines. A dynamic marking of *mf* is present in the piano part at measure 47.

48

Musical score for measures 48-52. The system consists of a vocal line and a piano accompaniment. The vocal line continues with a melodic line, showing a dynamic change to *mf* at measure 48, followed by *dim.* at measure 50 and *pp* at measure 52. The piano accompaniment features chords and moving lines, with a *dim.* marking in the bass line at measure 50.

53

Musical score for measures 53-58. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *pp rit.* at measure 53, followed by *p* at measure 55. The tempo/mood instruction *più tranquillo* is written above the vocal line at measures 53 and 55. The piano accompaniment begins with a dynamic marking of *p rit.* at measure 53. At measure 55, the piano part changes to a slower, more sustained accompaniment with a dynamic marking of *p* and the instruction *ped.* (pedal) written below the bass line.

59

Musical score for measures 59-63. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *p* at measure 59 and a *pizz.* (pizzicato) marking at measure 61. The piano accompaniment features chords and moving lines, with a *dim.* marking in the bass line at measure 61 and a dynamic marking of *p* at measure 63. The instruction *ped.* is written below the bass line at measures 63 and 65.

65

arco

*p con espressione*

ped.

71

*poco cresc.*

*tr*

*tr*

*tr*

76

*tr*

*tr*

*dim.*

*p*

*tr*

*pp*

*dim.*

*p*

*pp*

*pp*

82

*ten.*

*pp*

*più vivo*

*poco cresc.*

*pp*

*più vivo*

*f*

*f*

86

*cresc.*

*f*

89

Tempo I.

*mf*

*dim.*

94

*mf*

*pizz.*

*arco*

*pizz.*

99

*arco*



103

*din.* *p con espress.* *pp* *ten.*

107

*più vivo* *mf* *più vivo*

111

114

*poco cresc.* *f* *ff* *pizz.*

# Chanson Slave.

Violon.

Laura Netzel, Op. 53

Pseud. Lago

Allegretto.

*mf* *dim.* *mf* *p* *f* *p* *pizz.* *arco* *dim.* *pp* *cresc.* *p* *ten.* *p* *pp* *poco cresc.* *mf* *p* *mf* *dim.* *pp* *rit.* *più tranquillo* *p*

Musical score for Violon, Chanson Slave. The score is in G major, 3/4 time, and consists of 52 measures. It features various dynamics, articulations, and performance instructions.

# Violon.

58 *pizz.*  
*p*

65 *arco*  
*p con espressione*

77 *tr*  
*poco cresc.* *tr* *tr* *tr dim.* *p* *pp*

82 *pp* *più vivo* *poco cresc.*

86 *cresc.* *f*

89 **Tempo I.** *mf* *dim.*

95 *mf* *pizz.* *arco* *pizz.*

100 *arco* *dim.* *p*

105 *3 ten.* *con espress.* *pp glissando* *più vivo* *mf*

108

111

114 *poco cresc.* *pizz.* *f* *ff*

Detailed description: This is a page of a violin score, numbered 3. It contains 11 staves of music, numbered 58 to 114. The key signature is one flat (B-flat major or D minor). The score includes various performance instructions such as *pizz.* (pizzicato), *arco* (arco), *p* (piano), *pp* (pianissimo), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *dim.* (diminuendo), *cresc.* (crescendo), *pp glissando*, *tr* (trills), *tr dim.* (diminishing trills), *ten.* (tenuto), *più vivo* (more lively), and *con espress.* (with expression). The tempo changes from an implied tempo to **Tempo I.** at measure 89. The music features a variety of rhythmic patterns, including triplets and sixteenth-note runs.

# Laura Netzel

Laura Netzel (1839–1927) tillhör skaran av kvinnliga tonsättare som oförtjänt kommit utanför musikhistorieskrivningen. Hon föddes i Rantasalmi i Södra Savolaks med efternamnet Pistolekors, en adlig släkt med finländsk utbredning. Redan när hon var ett år gammal flyttade familjen till Stockholm, där hon sedan bodde resten av sitt liv.

Tack vare sin välbärgade familj fick Laura Netzel en gedigen musikutbildning: hon studerade piano för Mauritz Gisiko och österrikaren Anton Door (under hans vistelser i Stockholm), sång för Julius Günther och komposition för Wilhelm Heintze, samtliga framstående lärarnamn. Fördjupade studier i komposition genomförde hon under Charles-Marie Widor i Paris, en stad som hon flera gånger återvände till.

Laura Netzel debuterade som pianist 1856, således 17 år gammal. I decennier var hon verksam i Stockholms musikliv som pianist, kördirigent (för Harmoniska sällskapet) och konsertarrangör. Hon arbetade särskilt med konserter för välgörenhet och hade ett stort socialt engagemang.

Hon gifte sig 1866 med Wilhelm Netzel, sedermera professor i obstetrik och gynekologi vid Karolinska institutet.

Laura Netzels debut som tonsättare ägde rum 1874 under pseudonymen N Lago, men hon hade komponerat en hel del musik dessförinnan. Hennes verkförteckning omfattar solosånger, verk för kör, pianostycken och kammarmusik. Laura Netzels produktion kom att få förhållandevis stor spridning. Hon fick verk utgivna i både Frankrike och Tyskland och framförda i ännu fler länder.

© *Gunnar Ternhag*

## 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.

Förlagan är utgiven av Carl Warmuth, Christiania, C.W. 2029.

På omslaget står: "Edition Warmuth / Compositioner af / Lago / Op. 23. Ballade / Op. 36. Fyra sånger vid Piano / Op. 24. Trois morceaux de Salon pour Piano / Op. 31. Chörer a capella / Op. 41. Ave Maria (Helga Maria) / Op. 44. Drei Lieder / Op. 46. Quatre Melodies / Op. 47. Tre sånger vid Piano / Op. 51. Danse Hongroise / Op. 53. Chanson Slave / Christiania / Carl Warmuth".

# Laura Netzel

Laura Netzel (1839–1927) is one of the body of female composers who have undeservedly been omitted from music history. She was born in Rantasalmi, in Southern Savonia, with the surname Pistolekors, a noble family of Finnish extraction. When she was a year old, her family moved to Stockholm, where she would spend the rest of her life.

Thanks to her well-heeled family, Laura Netzel received a solid musical education: she studied piano for Mauritz Gisiko and the Austrian Anton Door during his stays in Sweden; song for Julius Günther and composition for Wilhelm Heintze, all prominent teachers. She pursued deeper studies in composition for Charles-Marie Widor in Paris, a city to which she returned several times.

Netzel made her debut as a pianist in 1856, at the age of 17. For decades, she was active in the Stockholm music life as pianist, choir conductor for Harmoniska Sällskapet (the Harmonic Society) and concert arranger. She especially worked on charity concerts, and was greatly socially engaged.

In 1866, she married Wilhelm Netzel, who later became professor of obstetrics and gynaecology at Karolinska Institutet.

Netzel made her debut as a composer in 1874, under the pseudonym N. Lago, but she had composed quite a lot of music previously. Her body of works comprises solo songs, works for choir, piano and chamber music. Netzel's production eventually came to enjoy relatively great circulation. She had works published in both France and Germany, and performed in several more countries.

© *Gunnar Ternhag*

*Trans. Martin Thomson*

## 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.

Originally published by Carl Warmuth, Christiania, C.W. 2029.

Text on the front page: "Edition Warmuth / Compositioner af / Lago / Op. 23. Ballade / Op. 36. Fyra sånger vid Piano / Op. 24. Trois morceaux de Salon pour Piano Op. 31. Chörer a capella / Op. 41. Ave Maria (Helga Maria) / Op. 44. Drei Lieder / Op. 46. Quatre Melodies / Op. 47. Tre sånger vid Piano / Op. 51. Danse Hongroise / Op. 53. Chanson Slave / Christiania / Carl Warmuth".