



# LAURA NETZEL

1839–1927

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## Feu follet

Konserttetyd för piano

## *Feu follet*

*Concert Etude for piano*

Opus 49

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.

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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 532/Edition no. 532  
2014  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-028-6

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.



# FEU FOLLET.

Etude de Concert.

Laura Netzel  
pseud. Lago

*Allegro.*

*p*

*Reo.*

*Reo.*

*7*

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth-note patterns. Bass staff contains a supporting line with some rests. A *cresc.* marking is present in the treble staff. A *rit.* marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with eighth-note patterns. Bass staff continues the supporting line with eighth-note patterns.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with a *mf* dynamic marking. Bass staff continues the supporting line with a *p* dynamic marking.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with a *p* dynamic marking. Bass staff continues the supporting line with a *p* dynamic marking.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the supporting line. A *dim.* marking is present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a *pp* dynamic marking. Bass staff continues the supporting line with a *pp* dynamic marking. A slur is present over the treble staff.

Seventh system of musical notation. Treble and bass staves. Treble staff continues the melodic line with a *p* dynamic marking. Bass staff continues the supporting line with a *p* dynamic marking. A slur is present over the treble staff.

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and a fermata over a measure. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The treble staff features a more active melodic line with slurs. The bass staff has a steady accompaniment. A *cresc.* (crescendo) marking is placed below the bass staff in the second measure.

The third system shows a change in dynamics. The treble staff has a melodic line with a slur. The bass staff has a more active accompaniment. A *dim.* (diminuendo) marking is placed below the bass staff in the first measure.

The fourth system features a complex melodic line in the treble staff with a slur and an '8' marking above it. The bass staff has a steady accompaniment. The word *loco* is written above the treble staff in the second measure.

The fifth system continues with a melodic line in the treble staff and accompaniment in the bass staff. A *pp* (pianissimo) marking is placed below the treble staff in the first measure.

The sixth system features a melodic line in the treble staff with a slur and a *rit.* (ritardando) marking above it. The bass staff has a steady accompaniment.

\* g1 ändrat från gess1.

g1

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and a long slur. The bass clef staff contains a bass line with a few notes and rests. A fermata is placed over a note in the bass line.

Second system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff has a bass line with rests and notes. A fermata is placed over a note in the bass line.

Third system of musical notation. The treble clef staff features a melodic line with eighth-note patterns, starting with a *p* dynamic marking. The bass clef staff has a bass line with a *mf* dynamic marking. A long slur is present in the treble staff.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns, ending with a *p* dynamic marking. The bass clef staff has a bass line with a *dim.* dynamic marking.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and a long slur. The bass clef staff has a bass line with a *pp* dynamic marking. A long slur is present in the treble staff.

Sixth system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns and a long slur. The bass clef staff has a bass line with a long slur. The system concludes with a double bar line and a key signature change to three flats.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a crescendo marking (*cresc.*). The bass clef contains a supporting line. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation, continuing the melodic and harmonic development from the first system.

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, featuring a *poco a poco cresc.* (poco a poco crescendo) marking in the bass clef.

Fifth system of musical notation, continuing the piece's development.

Sixth system of musical notation, showing melodic and harmonic progression.

Seventh system of musical notation, concluding with a *dim.* (diminuendo) marking in the bass clef.



First system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation. The bass clef part begins with a *pp* dynamic marking. The system concludes with a *rit.* (ritardando) marking.

Third system of musical notation. The bass clef part contains several *rit.* markings. The treble clef part includes *m.g.* (mezzo-giochiato) markings.

Fourth system of musical notation. The bass clef part begins with a *rit.* marking.

Fifth system of musical notation, continuing the complex rhythmic patterns in both staves.

Sixth system of musical notation. The bass clef part includes a *dim.* (diminuendo) marking.

Seventh system of musical notation. The treble clef part starts with an *8* (ottava) marking and a *loco* instruction. The bass clef part includes *p* and *pp* markings, along with *rit.* markings. The system ends with *m.g.* markings.

# 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.

Förlagan är utgiven av Carl Warmuths Forlag, Christiania, C.W. 1877.

På omslaget står: ”A Mademoiselle / Sigrid de Carlheim-Gyllensköld / Feu Follet / Etude de Concert / pour Piano par / Lago / Op. 49 / Christiania / Carl Warmuth / Editeur de Musique / Stockholm, Elkan & Schildknecht / Kopenhagen, Wilhelm Hansen / Leipzig, Breitkopf & Härtel / Paris, A Durand & Fils, 4 Place de la Madeleine / C.W. 1877”.

Första tryckår: 1877.

# 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.

Originally published by Carl Warmuths Forlag, Christiania, C.W. 1877.

Text on the front page: "A Mademoiselle / Sigrid de Carlheim-Gyllensköld / Feu Follet / Etude de Concert / pour Piano par / Lago / Op. 49 / Christiania / Carl Warmuth / Editeur de Musique / Stockholm, Elkan & Schildknecht / Kopenhagen, Wilhelm Hansen / Leipzig, Breitkopf & Härtel / Paris, A Durand & Fils, 4 Place de la Madeleine / C.W. 1877".

Year of first publication: 1877.