



LAURA
NETZEL
1871–1927

Serenade
trio för piano, violin och cello

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trio for piano, violin and cello

Opus 50

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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Serenade.

Laura Netzel, Op. 50
Pseud. N. Lago

Andantino.

Violon.
Violoncelle.
Piano.

The first system of the musical score consists of three staves. The Violon. staff is empty. The Violoncelle staff begins with a piano (*p*) dynamic and a half note G2, followed by a half note F2, and then a half note E2. The Piano staff begins with a piano (*p*) dynamic and a half note G2, followed by a half note F2, and then a half note E2. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The system concludes with a *dim.* dynamic marking and a *Ped.* (pedal) marking.

7

The second system of the musical score consists of three staves. The Violon. staff is empty. The Violoncelle staff begins with a piano (*p*) dynamic and a half note G2, followed by a half note F2, and then a half note E2. The Piano staff begins with a piano (*p*) dynamic and a half note G2, followed by a half note F2, and then a half note E2. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The system concludes with a *dim.* dynamic marking and a *Ped.* (pedal) marking.

13

The third system of the musical score consists of three staves. The Violon. staff is empty. The Violoncelle staff begins with a piano (*p*) dynamic and a half note G2, followed by a half note F2, and then a half note E2. The Piano staff begins with a piano (*p*) dynamic and a half note G2, followed by a half note F2, and then a half note E2. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The system concludes with a *dim.* dynamic marking and a *Ped.* (pedal) marking.

18

Musical score for measures 18-23. The system consists of two staves for the violin and two for the piano. The key signature is three flats (B-flat major/C minor). The violin part begins with a *p* dynamic. The piano part also begins with a *p* dynamic. The word *Red.* is written below the piano staff at measures 19, 20, 21, and 22.

24

Musical score for measures 24-28. The system consists of two staves for the violin and two for the piano. The key signature changes to two flats (B-flat major/C minor). The violin part has a *cresc.* marking at measure 25. The piano part has a *cresc.* marking at measure 27. The word *Red.* is written below the piano staff at measure 28.

29

Animato.

Musical score for measures 29-34. The system consists of two staves for the violin and two for the piano. The key signature changes to two sharps (D major/E minor). The violin part begins with a *mf* dynamic. The piano part also begins with a *mf* dynamic.

35

Musical score for measures 35-40. The system consists of two staves for the violin and two for the piano. The key signature remains two sharps (D major/E minor). The violin part has a *p* dynamic at measure 35. The piano part has a *p* dynamic at measure 37. The word *arco* is written above the violin staff at measure 36. The word *Red.* is written below the piano staff at measures 37, 39, and 40.

41

crpse

Ped.

48

pizz

arco

cresc.

54

dim

p

dim.

p

61

cresc

f

67

Musical score for measures 67-72. The score is in treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the upper voice and a more rhythmic accompaniment in the lower voice. The word "forz" (forzando) is written above the first staff and below the second staff. The piano part includes chords and arpeggiated figures.

73

Musical score for measures 73-78. The key signature changes to three sharps (F#, C#, G#). The music continues with melodic and accompaniment parts. The word "forz" is present in the first system. The second system includes dynamic markings "p" (piano), "dim" (diminuendo), and "rit." (ritardando). The piano part features dense chordal textures.

79

Musical score for measures 79-84. The key signature changes to three flats (Bb, Eb, Ab). The tempo marking "Tempo I" is written above the first staff. The music features a melodic line and a piano accompaniment. Dynamic markings include "p" and "pp" (pianissimo). The piano part includes "Ped." (pedal) markings under several measures.

85

Musical score for measures 85-90. The key signature remains three flats. The music continues with melodic and accompaniment parts. The word "cresc" (crescendo) is written above the first staff. The piano part includes "Ped." markings and a dynamic marking "p".

91

Musical score for measures 91-95. The score is written for voice and piano. The key signature has three flats (B-flat major or D-flat minor). The time signature is 4/4. The music features a vocal line with a melodic line and a piano accompaniment with chords and moving lines. Dynamics include *dim.* and *red.*

96

Musical score for measures 96-100. The score is written for voice and piano. The key signature has three flats. The time signature is 4/4. The music features a vocal line and a piano accompaniment with chords and moving lines. Dynamics include *p*, *ff*, and *f*.

101

Musical score for measures 101-106. The score is written for voice and piano. The key signature has three flats. The time signature is 4/4. The music features a vocal line and a piano accompaniment with chords and moving lines. Dynamics include *ff*, *dim.*, and *p*. First endings are marked with a '1' in a box.

107

Musical score for measures 107-112. The score is written for voice and piano. The key signature has three flats. The time signature is 4/4. The music features a vocal line and a piano accompaniment with chords and moving lines. Dynamics include *dim.*, *p*, and *pp*. Second endings are marked with a '2' in a box. The word *red.* appears at the bottom of the page.

Serenade.

Violon.

Laura Netzel, Op. 50

Pseud. N. Lago

Andantino.

4 1 10

21

34

42

51

pizz. arco

59

67

forz. rit.

79

Tempo I.

87

95

103

Serenade.

Violoncelle.

Laura Netzel, Op. 50
Pseud. N. Lago

Andantino.

8 *p* *dim.* 1

7 *p*

12 *dim.*

17

24

29 **Animato.** *mf*

34 *pizz.*

39 *arco*

44 *crese.*

49 *pizz.* *f* *arco*

Violoncelle.

54

59

64

69

74

79

84

89

94

99

107

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.

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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.

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