



LAURA NETZEL

1839–1927

Romance

för violin och piano/*for violin and piano*

Opus 40

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

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 669/Edition no. 669
2014
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-085-9

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.

Romance.

Laura Netzel op 40
pseud. Lago

Con moto.

VIOLON.

PIANO.

The musical score is written for Violin and Piano. It is in G major (one sharp) and 3/4 time. The tempo is marked 'Con moto.' The piece begins with a piano (*p*) dynamic. The violin part features a melodic line with slurs and accents, while the piano accompaniment consists of chords and moving lines in both hands. The score includes dynamic markings such as *p* and *ff*, and a 'Ped.' (pedal) marking. The piece concludes with a final cadence in the piano part.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The word "cresc." is written above the vocal line and below the piano part.

Second system of musical notation. The vocal line continues with a melodic phrase that ends in a triplet. The piano accompaniment features a more active right hand with sixteenth-note patterns. The dynamic marking "mf" is present at the beginning of both the vocal and piano staves.

Third system of musical notation. The vocal line has a long note followed by a descending melodic line. The piano accompaniment continues with rhythmic patterns. A "Ped." (pedal) marking is located at the bottom left of the piano part.

Fourth system of musical notation. The vocal line features a triplet and ends with a trill. The piano accompaniment has a more complex rhythmic texture. Dynamic markings "p" and "dim" are present in the vocal line, and "dim." is in the piano part.

pp

pp

3 3

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one flat and a common time signature. It begins with a *pp* dynamic marking. The lower staff is in grand staff format (treble and bass clefs). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

p

This system contains the second two staves of music. The piano part continues with a similar rhythmic pattern, featuring some rests and dynamic markings like *p*. The upper staff continues with melodic lines, including a trill (*tr*) in the final measure.

cresc

cresc

This system contains the third two staves of music. The upper staff begins with a *cresc* dynamic marking. The piano part features a series of chords and some rests, with a *cresc* marking also present.

tr *tr* *tr* *dim*

dim.

This system contains the final two staves of music. The upper staff features three trills (*tr*) and a *dim* dynamic marking. The piano part concludes with a *dim.* dynamic marking.

più legato
tr.
p

This system contains the first two staves of music. The upper staff features a melodic line with a trill (tr.) and a dynamic marking of *p*. The lower staff provides a piano accompaniment with chords and moving lines.

pp
p
Ped.

This system contains the second two staves of music. The upper staff ends with a dynamic marking of *pp*. The lower staff includes a triplet of eighth notes and a *Ped.* (pedal) marking.

più
p
più
p

This system contains the third two staves of music. The upper staff has dynamic markings of *più* and *p*. The lower staff also has *più* and *p* markings.

tr.
p
pp
dim.

This system contains the final two staves of music. The upper staff features trills (tr.) and a dynamic marking of *p*. The lower staff includes a triplet of eighth notes, a *dim.* (diminuendo) marking, and a *pp* (pianissimo) marking.

Romance.

VIOLON.

Laura Netzel op 40
pseud. Lago

Con moto.

The musical score is written for a single violin. It begins in the key of D major (two sharps) and 3/4 time. The tempo is marked "Con moto." The score consists of 11 staves of music. The first staff starts with a dynamic of *p* and a tempo marking of *Con moto.*. The second staff continues with a dynamic of *p*. The third staff features a dynamic of *ff*. The fourth staff includes a *cresc* marking followed by *mf*. The fifth staff has a dynamic of *p* and a *dim pp* marking. The sixth staff has a dynamic of *p*. The seventh staff has a dynamic of *cresc*. The eighth staff has a dynamic of *p*. The ninth staff has a dynamic of *pp*. The tenth staff has a dynamic of *p* and a *tr* marking. The eleventh staff has a dynamic of *p* and a *tr* marking. The score includes various articulations such as *tr*, *tr*, *tr*, *tr*, *tr*, and *tr*. Performance instructions include *piu*, *p*, *più legato*, and *pp*.

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 N. Simrock, Berlin, nr 10735.

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 N. Simrock, Berlin, no. 10735.