



# LAURA NETZEL

1839–1927

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Valse lente  
för piano/for piano

Opus 57/5

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

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# Valse lente.

Grazioso, tempo rubato.

Laura Netzel

PIANO.

The first system of the musical score is for piano. It features a treble and bass clef with a 3/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a half note G4 in the treble and a whole note G3 in the bass. The treble part has a melodic line with slurs and accents, while the bass part provides harmonic support with chords and single notes. A dynamic marking of *mf* is present.

The second system continues the piano piece. The treble part features a series of eighth and sixteenth notes with slurs. The bass part has a steady accompaniment. A dynamic marking of *dim.* is followed by *p* (piano).

The third system shows the continuation of the piano melody and accompaniment. The treble part has a flowing line with slurs, and the bass part maintains the harmonic structure.

The fourth system concludes with a *dim.* (diminuendo) marking in the treble part, leading to a final chord.

The fifth system contains two measures marked *Red.* (Reduction), indicating a simplified or edited version of the original score. The notation is simplified, focusing on the basic harmonic and melodic structure.

First system of a piano score. The right hand features a melodic line with a *p* dynamic marking and a *cresc.* instruction. The left hand provides harmonic support with chords and some triplet figures.

Second system of the piano score, continuing the melodic and harmonic development in both hands.

Third system of the piano score, showing further melodic ornamentation and harmonic changes.

Fourth system of the piano score, featuring a *dim.* dynamic marking and a complex chordal texture in the right hand.

Fifth system of the piano score, marked with *forz.* and *ff* dynamics, indicating a section of increased intensity.

Sixth system of the piano score, concluding with a *ped.* (pedal) marking in the right hand.

dim.

This system contains the first two staves of music. The upper staff features a melodic line with various note values and rests, while the lower staff provides harmonic support with chords and single notes. A *dim.* (diminuendo) marking is present in the first measure of the upper staff.

ped. ped.

This system contains the next two staves. The upper staff continues the melodic development with some slurs. The lower staff includes two *ped.* (pedal) markings, indicating sustained bass notes. The music concludes with a final chord in the upper staff.

dim.

This system contains the third and fourth staves. The upper staff has a long slur over the first two measures. The lower staff continues with harmonic accompaniment. A *dim.* marking is placed in the third measure of the upper staff.

rit. p con espressione ped.

This system contains the fifth and sixth staves. The upper staff features a *rit.* (ritardando) marking in the third measure and a *p con espressione* (piano with expression) marking in the fifth measure. The lower staff includes a *ped.* marking in the sixth measure. The system ends with a fermata over the final note of the upper staff.

ped.

This system contains the seventh and eighth staves. The upper staff continues with melodic lines, and the lower staff provides accompaniment. A *ped.* marking is located in the first measure of the lower staff. The system concludes with a fermata over the final note of the upper staff.

ped. ped.

This system contains the final two staves of music on the page. The upper staff continues the melodic line, and the lower staff provides accompaniment. Two *ped.* markings are present in the first and third measures of the lower staff. The system ends with a fermata over the final note of the upper staff.



Tempo I.

The first system of music, measures 1-4, features a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The bass clef accompaniment starts with a half note G2, followed by quarter notes A2, B-flat2, and C3, then a half note D3. A dynamic marking of *p* (piano) is placed below the first measure. A *ped.* (pedal) marking is located below the second measure.

The second system, measures 5-8, continues the piece. The treble clef melody has a half note E5, followed by quarter notes F5, G5, and A5, then a half note B5. The bass clef accompaniment has a half note E2, followed by quarter notes F2, G2, and A2, then a half note B2. A *ped.* marking is placed below the first measure of this system.

The third system, measures 9-12, shows the treble clef melody with a half note C6, followed by quarter notes D6, E6, and F6, then a half note G6. The bass clef accompaniment has a half note C3, followed by quarter notes D3, E3, and F3, then a half note G3. A dynamic marking of *f* (forte) is placed below the third measure.

The fourth system, measures 13-16, features the treble clef melody with a half note A6, followed by quarter notes B6, C7, and D7, then a half note E7. The bass clef accompaniment has a half note A2, followed by quarter notes B2, C3, and D3, then a half note E3.

The fifth system, measures 17-20, includes the treble clef melody with a half note F7, followed by quarter notes G7, A7, and B7, then a half note C8. The bass clef accompaniment has a half note F2, followed by quarter notes G2, A2, and B2, then a half note C3. A dynamic marking of *p* is placed below the first measure. Fingerings of '1' are indicated above the first notes of measures 17, 18, and 19.

The sixth system, measures 21-24, shows the treble clef melody with a half note D8, followed by quarter notes E8, F8, and G8, then a half note A8. The bass clef accompaniment has a half note D2, followed by quarter notes E2, F2, and G2, then a half note A2.



8

ff

Red.

Red.

This system contains the first two staves of music. The right-hand staff features a complex melodic line with many beamed eighth notes and slurs. The left-hand staff provides a harmonic accompaniment with chords and some moving lines. The dynamic marking *ff* is placed in the left margin. The word *Red.* appears twice, once in each staff.

This system contains the next two staves of music. The right-hand staff continues the melodic development with similar rhythmic patterns. The left-hand staff has a more active bass line. The *Red.* marking is present in the left margin.

*cresc.*

Red.

This system contains the third and fourth staves. The right-hand staff shows a melodic line with some chromaticism. The left-hand staff has a bass line with a *cresc.* (crescendo) marking in the middle. The *Red.* marking is in the left margin.

This system contains the fifth and sixth staves. The right-hand staff has a melodic line with some rests. The left-hand staff has a bass line with chords. There are no dynamic or performance markings in this system.

This system contains the seventh and eighth staves. The right-hand staff features a melodic line with a slur and a fingering '4 1' above it. The left-hand staff has a bass line with chords. There are no dynamic or performance markings in this system.

*f*

*ff*

8

8

This system contains the final two staves. The right-hand staff has a melodic line with a slur and a fingering '8' above it. The left-hand staff has a bass line with chords. The dynamic markings *f* and *ff* are in the left margin. The number '8' appears twice in the right margin.

# 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

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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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