



LAURA NETZEL

1839–1927

Danse Hongroise

för cello och piano

Hungarian Dance

for cello and piano

Opus 51

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 542/Edition no. 542
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-038-5

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.

Danse Hongroise.

Laura Netzel, Op. 51
Pseud. Lago

Allegro.

Violoncello.

PIANO.

The musical score is written for Violoncello and Piano. It begins with a 2/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score is divided into four systems, each containing two staves. The first system (measures 1-6) features a cello line starting with a *mf* dynamic and a piano line with a *mf* dynamic. A 'Ped.' marking is present under the piano line in measure 5. The second system (measures 7-12) shows the cello line with a *mf* dynamic and the piano line with a *p* dynamic. The third system (measures 13-18) continues with the cello line and piano line, both with a *p* dynamic. The fourth system (measures 19-24) concludes with the cello line and piano line, both with a *p* dynamic. The piano line consists of chords and single notes, while the cello line features a mix of eighth and sixteenth notes, often with slurs and accents.

25

Musical score for measures 25-30. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The music features a complex rhythmic pattern with many sixteenth notes and slurs. A dynamic marking of *p* is present in the grand staff.

31

Musical score for measures 31-36. The system consists of three staves: a single bass staff at the top and a grand staff below. The top staff includes the markings *pizz* and *arco*. A dynamic marking of *p* is present in the grand staff.

37

Musical score for measures 37-42. The system consists of three staves: a single bass staff at the top and a grand staff below. The top staff includes the marking *sempre spiccato*. The bottom two staves have a *leg.* marking under the bass line.

43

Musical score for measures 43-48. The system consists of three staves: a single bass staff at the top and a grand staff below. The music features a complex rhythmic pattern with many sixteenth notes and slurs. A dynamic marking of *f* is present in the grand staff.

49

Musical score for measures 49-54. The system consists of three staves: a single bass staff at the top and a grand staff below. The music features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamic markings of *p* are present in both the top and bottom staves of the grand staff.

55

Musical score for measures 55-60. The system consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The bass line features a melodic line with slurs and accents, marked with *dim.* and *pp*. The grand staff provides harmonic accompaniment with chords and moving lines in both hands, marked with *pp*.

61

Musical score for measures 61-66. The system consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The bass line includes a *pizz.* (pizzicato) section marked *p* and an *arco* (arco) section marked *mf*. The grand staff features a complex accompaniment with sixteenth-note patterns in the right hand and chords in the left hand, marked with *mf* and *f*.

67

Musical score for measures 67-72. The system consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The bass line continues with a melodic line, marked with *mf*. The grand staff accompaniment consists of chords and simple rhythmic patterns in both hands.

73

Musical score for measures 73-78. The system consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The bass line features a melodic line with slurs and accents, marked with *p*. The grand staff accompaniment includes chords and moving lines in both hands, marked with *p*.

79

Musical score for measures 79-84. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with a *dim.* marking. The grand staff contains a piano accompaniment with chords and moving lines in both hands. The key signature has one sharp (F#).

85

Musical score for measures 85-89. The system consists of three staves: a single bass staff at the top and a grand staff below. The top staff features a melodic line with *pizz.* and *arco* markings. The grand staff contains a piano accompaniment. The key signature has one sharp (F#).

90

Musical score for measures 90-95. The system consists of three staves: a single bass staff at the top and a grand staff below. The top staff contains a melodic line with a *tr* marking. The grand staff contains a piano accompaniment. The key signature has one sharp (F#).

96

Musical score for measures 96-101. The system consists of three staves: a single bass staff at the top and a grand staff below. The top staff contains a melodic line with *cresc.*, *poco cresc*, and *f* markings, and a *tr* marking. The grand staff contains a piano accompaniment. The key signature has one sharp (F#).

103

Musical score for measures 103-108. The piece is in 3/4 time. The bass line features a melodic line with slurs and accents, starting with a *mf* dynamic and ending with a *p* dynamic. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand, with a *p* dynamic marking.

109

Musical score for measures 109-114. The bass line continues with a melodic line, featuring a *p* dynamic marking. The piano accompaniment remains consistent with the previous system.

115

Musical score for measures 115-120. The bass line features a melodic line with a *mf* dynamic and a *crese.* marking. The piano accompaniment includes a *mf* dynamic marking.

121

Musical score for measures 121-126. The bass line features a melodic line with a *poco crese.* marking. The piano accompaniment continues with chords and a rhythmic bass line.

127

Musical score for measures 127-132. The bass line features a melodic line with a *f* dynamic, a *pizz.* marking, and an *arco* marking. The piano accompaniment includes a *mf* dynamic marking and a *p* dynamic marking.

133

Musical score for measures 133-138. The system consists of a vocal line and a piano accompaniment. The piano part is marked *con espress.* and includes a *p* dynamic marking. The vocal line features a melodic line with some rests.

139

Musical score for measures 139-143. The system consists of a vocal line and a piano accompaniment. The piano part includes a *pizz.* marking and a *ped.* marking at the end of the system.

144

Musical score for measures 144-149. The system consists of a vocal line and a piano accompaniment. The piano part includes a *mf* dynamic marking.

150

Musical score for measures 150-156. The system consists of a vocal line and a piano accompaniment. The piano part includes a *mf* dynamic marking.

157

Musical score for measures 157-162. The system consists of a vocal line and a piano accompaniment. The piano part includes a *pizz.* marking, a *poco a poco cresc.* marking, a *poco cresc.* marking, and a *ff* dynamic marking. A first ending bracket with a repeat sign is present over measures 160-161.

Danse Hongroise.

Allegro.

Violoncello.

Laura Netzel, Op. 51

Pseud. Lago

1

mf

f

mf

10

p

18

p

24

31

pizz.

arco

p

38

sempre spiccato

43

48

p

p

54

dim.

pp

pizz.

p

62

arco

mf

68

73

p

Violoncello.

78 *dim.*

85 *pizz.* *arco*

91 *trm* *cresc.*

99 *poco cresc.* *f* *mf*

106 *p*

113 *mf*

118 *cresc.*

125 *poco cresc.* *f* *pizz.* *arco* *p*

130

135 *p* *pizz.*

142 *mf*

150

157 *poco* *a poco* *cresc.* *ff* *pizz.*

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. 2030.

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".

Tryckår: 1894.

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. 2030.

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".

Year of publication: 1894.