



HILDA
THEGERSTRÖM
1838–1907

La Naïveté
för piano
The Naivety
for piano

Opus 1

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

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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.

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LA NAÏVETÉ.



Poco Andante.

Hilda Thégerström Op.1.

PIANO.

First system of musical notation, including treble and bass staves. Dynamics include *p* and *7*.

Second system of musical notation, including treble and bass staves.

Third system of musical notation, including treble and bass staves. Includes the marking *poco ritard.*

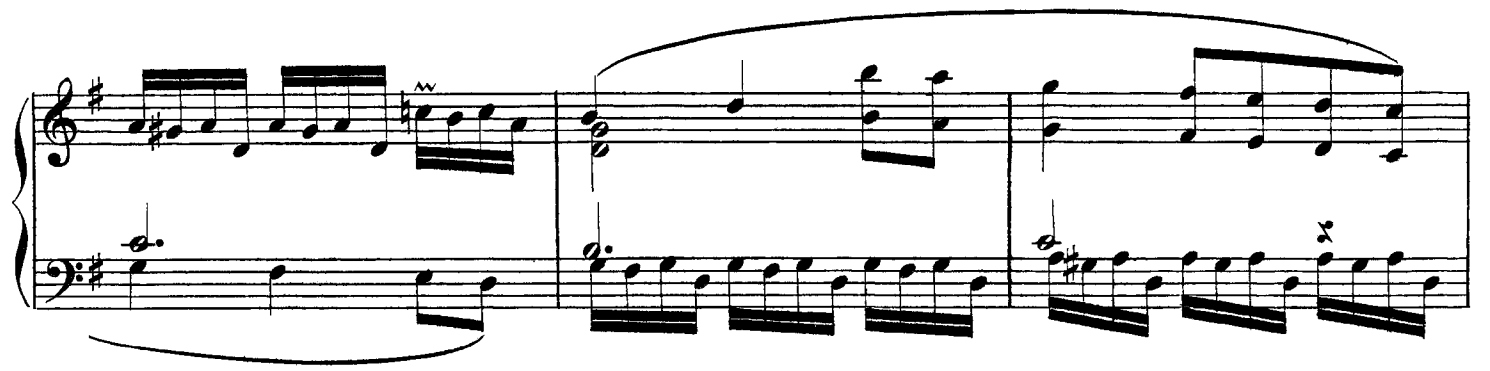
Fourth system of musical notation, including treble and bass staves. Includes the marking *a tempo.*

Fifth system of musical notation, including treble and bass staves. Includes the marking *in 8^{va} ad lib.* and an *8* marking.

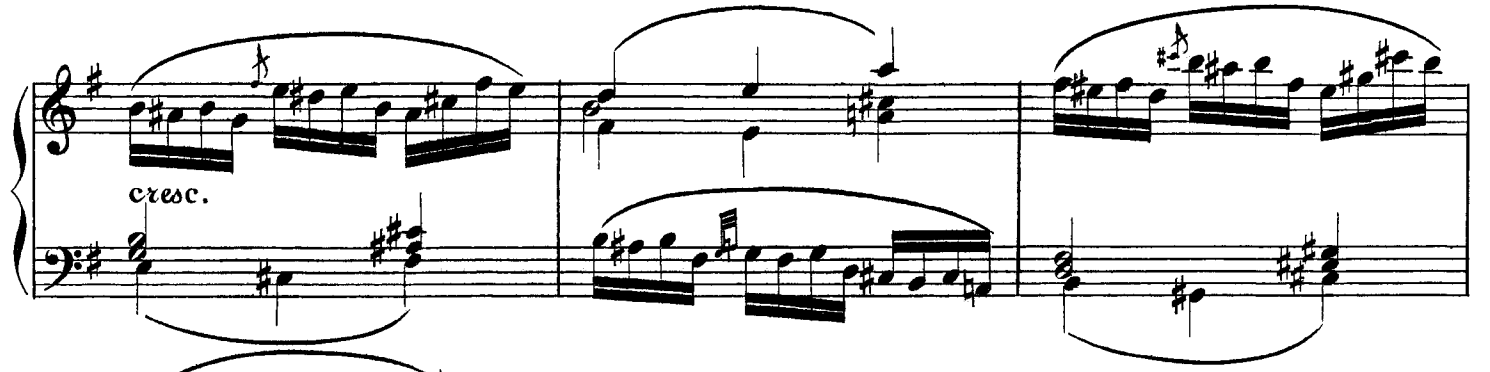
8 loco.

Tempo 1^o

molto ritard.



cresc.

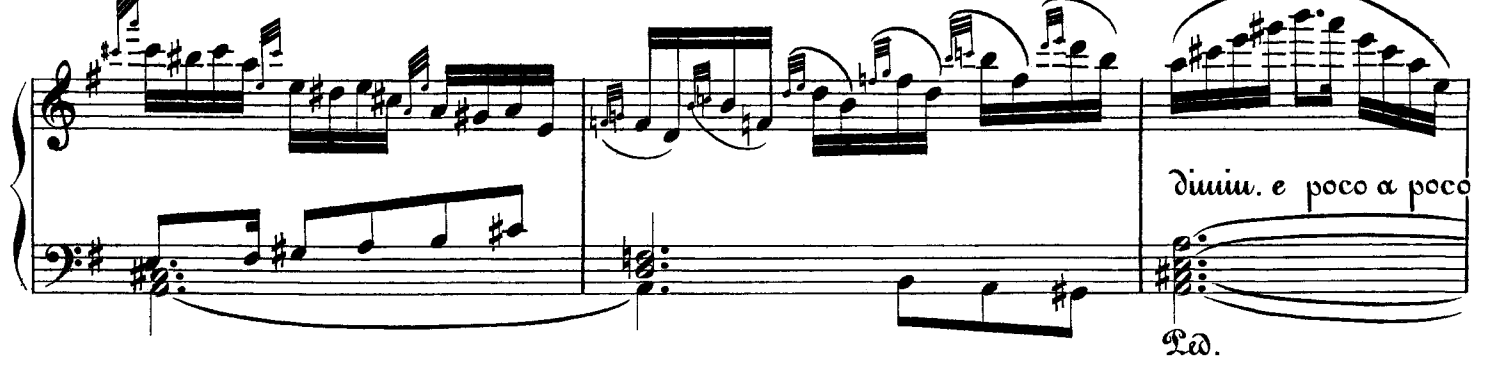


f poco a poco stringendo.



dimin. e poco a poco

Ad.



ritard. *rit.* *a tempo.* *dolce*

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with slurs and accents, marked with *ritard.* and *rit.* The lower staff (bass clef) provides harmonic support with chords and moving lines. The system concludes with the tempo marking *a tempo.* and the dynamic marking *dolce*.

loco *8*

The second system continues the musical piece. The upper staff features a *loco* section with slurs and accents, and a measure with an *8* marking. The lower staff continues with harmonic accompaniment. The system ends with a dotted line and the number *8*.

loco *8* *in 8va ad lib.* *6* *5*

The third system features a *loco* section in the upper staff with slurs and accents. A trill is marked with *3* and *5*. The lower staff includes a section marked *in 8va ad lib.* and another section with a *6* marking. The system concludes with a *5* marking.

loco. *cresc.* *f* *tempo ad lib. p*

The fourth system begins with a *loco.* section in the upper staff. The lower staff features a *cresc.* marking and a *f* dynamic. The system concludes with a *tempo ad lib. p* marking.

Tempo 1°

The fifth system begins with the tempo marking *Tempo 1°*. The upper staff contains a melodic line with slurs and accents, while the lower staff provides harmonic accompaniment.

First system of musical notation. The right hand features a complex, multi-measure melodic line with many beamed notes. The left hand has a few notes, including a triplet of eighth notes.

Second system of musical notation. The right hand continues with a dense melodic texture. The left hand has a few notes, including a triplet of eighth notes.

Third system of musical notation. The right hand continues with a dense melodic texture. The left hand has a few notes, including a triplet of eighth notes.

Fourth system of musical notation. The right hand continues with a dense melodic texture. The left hand has a few notes, including a triplet of eighth notes.

Fifth system of musical notation. The right hand continues with a dense melodic texture. The left hand has a few notes, including a triplet of eighth notes. The word "cresc." is written above the left hand in the second measure of this system.

First system of musical notation. The right hand features a rapid, ascending and then descending scale-like passage. The left hand provides a simple harmonic accompaniment. The tempo marking *dim.* (diminuendo) is placed above the right hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The tempo marking *ritard.* (ritardando) is above the right hand, and *a tempo.* (al tempo) is above the left hand. The dynamic marking *dolce* (dolce) is placed above the right hand.

Third system of musical notation. The right hand has a melodic line with some chromaticism. The left hand has a steady accompaniment. The tempo marking *poco rit.* (poco ritardando) is placed above the right hand.

Fourth system of musical notation. The right hand has a very fast, dense texture of sixteenth notes. The left hand has a simple accompaniment. The tempo marking *Tempo 1^o* (Tempo primo) is above the right hand, and the dynamic marking *pp* (pianissimo) is above the left hand.

Fifth system of musical notation. The right hand continues with a fast, dense texture. The left hand has a simple accompaniment. The dynamic marking *pp* is above the left hand. There are some triplets in the right hand.

3

in 8^{va} ad lib.

loco.

a tempo.

molto ritard.

loco.

leuto

FINE.

Hilda Thegerström

Hilda Thegerström var en ledande gestalt för pianospelet i Sverige under 1800-talets senare hälft – som musiker och pedagog. Hennes produktion som tonsättare är inte stor, men ingår ändå i den helhet som gett henne en plats i svensk musikhistoria.

Hilda Aurora Thegerström föddes 1838 i en stockholmsk specerihandlarfamilj. Hon började sin skolning till pianist vid Adolf Fredrik Lindblads pianoinstitut. Hennes viktigaste lärare var dock Franz Berwald som utan att vara pianist gav henne avgörande insikter. Berwald skrev för övrigt två verk, en pianokonsert och en pianokvintett, för sin elev.

Hilda Thegerström debuterade som 18-åring som solist till Hovkapellet under Jacopo Foronis ledning. Hon for strax därefter utomlands för fortsatta pianostudier, till Paris, Weimar och så småningom till Berlin, där hon tog lektioner för Liszt-eleven Carl Tausig. Hon framträdde också under sina utlandsvistelser.

Väl hemma i Stockholm fortsatte hennes karriär som pianist med konserter både i hemstaden och på turnéer. Men Hilda Thegerström kom snart att engageras som lärare i pianospel vid Musikkonservatoriet, den gärning som hon idag oftast förknippas med. Hon efterträdde Jan van Boom som var en annan betydelsefull pianist och pianolärare. Hilda Thegerström stannade vid konservatoriet i hela 32 år och kunde under den långa tiden skola många framträdande pianister.

Hilda Thegerströms enda kända kompositioner är två karaktärsstycken för piano, vilka hon fick utgivna av Kistners musikförlag i Leipzig redan som 19-åring. Hon skrev därutöver en pianoskola som publicerades 1859.

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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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Tryckår: 1857.

Hilda Thegerström

Concert pianist and pedagogue Hilda Thegerström was a leading figure in Swedish piano performance during the latter half of the 19th century. Although she composed few works, her accomplishments have gained her an important place in Swedish music history.

Hilda Aurora Thegerström was born to a family of grocers in Stockholm in 1838. She began her schooling as a pianist at Adolf Fredrik Lindblad's piano institute. Her most important teacher, though, was Franz Berwald. Although he was not a pianist, Berwald conferred insight that would prove critical to Thegerström. Berwald wrote two works for his pupil: a piano concerto and a piano quintet.

At 18, Hilda Thegerström made her debut as a soloist with the Royal Court Orchestra under the direction of Jacopo Foroni. Shortly afterwards, she left Sweden to study abroad: Paris, Weimar, and subsequently Berlin, where she took lessons from Liszt's pupil, Carl Tausig. Thegerström also performed as a concert pianist throughout her travels.

Returning to her homeland, she gave performances both in Stockholm and on tour. Soon she commenced employment at the profession she is most associated with: as piano teacher at the Royal Conservatory of Music in Stockholm, succeeding another significant pianist and pedagogue, Jan van Boom. Thegerström remained at the conservatory for over 32 years, schooling many outstanding pianists.

Hilda Thegerström's only known compositions are two character pieces for piano, printed by music publisher Kistner in Leipzig when she was 19 years old. In addition, she wrote a piano method book which was published in 1859.

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Trans. Thalia Thunander

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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