



JAN VAN BOOM
1807–1872

Beautés musicales de la
Scandinavie – Fantaisie II
för piano/for piano

Opus 40/2

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 1585/Edition no. 1585
2017
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-152-8

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.

BEAUTÉS MUSICALES
de la
SCANDINAVIE.

Fantaisie N° 2.

NECKENS POLSKA.

MÉLODIE NATIONALE SUÉDOISE.

J. van BOOM Op: 40.

Poco maestoso.

PIANO.

Andante.

PIANO.

Djupt i haf - vel på De_man_te_hål - len Necken hvil - ar i grön - an sal,
 A girs dötr - ar hon _ om sak - te - li - ga gun - ga fram på den kla - va sjö,

p con espressione.

Nattens tår - nor spän_nna mörka pel_ len öf - ver skog öf - ver berg och dal,
 harpans to - ner gå så sor_ge - li - ga sö - ka fjer - ran en väg att dö,

Qvällen herrlig står i
fast hans ö - ga står åt

Ped.

svartan högtids - skrud, när och fjerran ej en susning in - tet ljud, stör det lugn öf - ver
 dunkla him - me - len, in - gen stjerna bå - dar nattens drottning än, fre - ja smye - kar sitt

Ped. Ped.

nejden rår, när hafvets kung ur gyllne bor - gen går, när hafvets kung ur gyllne bor - gen går.
 gyllne här, och Necken då sin sorg på har - pa slår, och Necken då sin sorg på har - pa slår.

fz

Ped.

p con grazia.

un poco marcato il tema.

8

Ped. Ped. Ped.

p

Ped. v

Ped.

Ped.

Ped. v

Ped. Ped.

Ped.

Ped.

Ped. v

*Återställningstecken infört för e2.
**Återställningstecken infört för g1.

This page contains six staves of musical notation for piano, starting with a treble clef and a key signature of two sharps. The first three staves feature complex fingerings (e.g., 1-8, 3-5, 4-2) and dynamic markings like *tr* (trill) and *f* (fortissimo). The踏板 (Ped.) markings are placed under the bass clef staff. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff continues with a bass clef and a key signature of one sharp. The sixth staff concludes with a bass clef and a key signature of one sharp.

Piano sheet music page 5, featuring six staves of musical notation. The music is in common time and consists of measures 8 through the end of the page.

Staff 1 (Treble Clef): Measures 8-10. Dynamics: *p*. Fingerings: 5-1, 4-2, 4-2, 5-1; 2-5, 4-2, 3-2, 5-4, 3-2, 2-1, 4-2. Pedal markings: Ped. at the beginning of measure 8, a diamond symbol at the end of measure 8, and a diamond symbol at the start of measure 10.

Staff 2 (Bass Clef): Measures 8-10. Fingerings: 1-2, 2-1, 1-2, 2-1. Pedal markings: Ped. at the beginning of measure 8, a diamond symbol at the end of measure 8, and a diamond symbol at the start of measure 10.

Staff 3 (Treble Clef): Measures 8-10. Fingerings: 3-1, 4-2, 3-1, 5-1, 5-1, 4-2, 3-1, 4-2, 2-1, 4-2, 5-4, 2-4. Pedal markings: Ped. at the beginning of measure 8, a diamond symbol at the end of measure 8, and a diamond symbol at the start of measure 10.

Staff 4 (Bass Clef): Measures 8-10. Fingerings: 1-2, 2-1, 1-2, 2-1. Pedal markings: Ped. at the beginning of measure 8, a diamond symbol at the end of measure 8, and a diamond symbol at the start of measure 10.

Staff 5 (Treble Clef): Measures 11-12. Dynamics: *ff*. Fingerings: 1-2, 2-1, 1-2, 2-1. Pedal markings: Ped. at the beginning of measure 11, a diamond symbol at the end of measure 11, and a diamond symbol at the start of measure 12.

Staff 6 (Bass Clef): Measures 11-12. Fingerings: 1-2, 2-1, 1-2, 2-1. Pedal markings: Ped. at the beginning of measure 11, a diamond symbol at the end of measure 11, and a diamond symbol at the start of measure 12.

Staff 7 (Treble Clef): Measures 13-14. Fingerings: 1-2, 2-1, 1-2, 2-1. Pedal markings: Ped. at the beginning of measure 13, a diamond symbol at the end of measure 13, and a diamond symbol at the start of measure 14.

Staff 8 (Bass Clef): Measures 13-14. Fingerings: 1-2, 2-1, 1-2, 2-1. Pedal markings: Ped. at the beginning of measure 13, a diamond symbol at the end of measure 13, and a diamond symbol at the start of measure 14.

Staff 9 (Treble Clef): Measures 15-16. Dynamics: *p*. Fingerings: 1-2, 2-1, 1-2, 2-1. Pedal markings: Ped. at the beginning of measure 15, a diamond symbol at the end of measure 15, and a diamond symbol at the start of measure 16.

Staff 10 (Bass Clef): Measures 15-16. Fingerings: 1-2, 2-1, 1-2, 2-1. Pedal markings: Ped. at the beginning of measure 15, a diamond symbol at the end of measure 15, and a diamond symbol at the start of measure 16.

Musical score page 6, featuring six staves of piano music. The score includes dynamic markings such as *ff*, *p*, *cresc.*, *riten.*, *f*, *m.s.*, *ritard.*, *m.d.*, and *p con espressione*. Articulation marks like *Ped.* and *v.* are present. Fingerings (e.g., 1, 2, 3, 4) and grace notes are also included. The music consists of six staves, with the bottom staff being the bass clef.

* Återställningstecken infört för a.

leggiero.

Ped.

pp

Ped.

Ped.

mf

Ped.

Ped.

fp

m.s. *il canto un poco marcato.* *p*

Ped.

m.s.

Ped.

cresc. ed accel.

Ped.

Musical score for piano, page 8, featuring two staves (treble and bass). The score includes dynamic markings such as *p*, *pp*, *tr*, *fz*, *ff con fuoco.*, *con espressione.*, and *ritard.*. Fingerings are indicated above the treble staff. Pedal indications (*Ped.*) are present at the beginning of each section and at the end of the page. The bass staff contains sustained notes and rhythmic patterns. The treble staff features complex arpeggiated chords and sixteenth-note figures. The overall style is expressive and dynamic, typical of late 19th-century piano music.

The image shows five staves of musical notation for piano, arranged vertically.
 - The top staff consists of two systems of music. The first system starts with dynamic fz, followed by Pedal markings at the beginning of each measure. Fingerings like 1, 2, 3, 4, 5 are shown above the notes. The second system begins with ten., ff, and ten. dynamics.
 - The second staff continues the musical line, featuring Pedal markings and fingerings.
 - The third staff begins with a dynamic fz, followed by Pedal markings.
 - The fourth staff begins with a dynamic p, followed by Pedal markings.
 - The fifth staff concludes the section with dynamics pp, ritardando, ff, fz, Pedal markings, and the word Fine.

Jan van Boom

När den unge holländaren Jan van Boom (1807–1872) bosatte sig i Stockholm i mitten av 1820-talet blev han ett viktigt tillskott till stadens musikliv. Han intog snart positionen som en av stadens prominenta pianister, var mångsidigt verksam som tonsättare och kom genom sin undervisningsverksamhet att utöva inflytande över musiker i yngre generationer. Efter att karriären som offentligt framträdande virtuos avslutats 1847 verkade han som pianolärare vid Musikaliska akademiens undervisningsverk, sedermera Musikaliska akademiens konservatorium, och undervisade där bland andra Hilda Thegerström, Ludvig Norman, Jakob Adolf Hägg, August Söderman och Richard Andersson.

Jan van Boom växte upp i en musikerfamilj. Både hans yngre bror Hermannus Marinus van Boom (1809–83) och hans far Johannes van Boom (1783–1878) var flöjtister, den sistnämnde dessutom tonsättare samt sönernas förste musiklärare. Efter undervisningen hos fadern torde Jan van Boom ha studerat för Johann Nepomuk Hummel och Ignaz Moscheles, och längre fram (1843–46) var han kompositionselev hos Franz Berwald.

Räknat i antal verk ligger tyngdpunkten i van Booms produktion i piano-musiken. Hans komponerande täcker dock en rad olika genrer och i verklistan återfinns vid sidan om ett 50-tal pianostycken bland annat operan *Necken*, orkesterverk, kammarmusik, körstycken och sånger.

© Martin Edin

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, ac-center och artikulation som inte har medfört förändrad läsart har utförts utan kommentar.

Förlagan är utgiven av Les de Fils B. Schott, Mainz, nr 12838.

På omslaget står: "Beatés Musicales / de la / Scandinavie / Fantaisies / pour / le Piano / Dans le Style moderne et d'une difficulté modérée / par / J. van Boom / de Stockholm / Op 40 / No. 2 / Mayence, Chez les fils de B. Schott".

Jan van Boom

When the young Dutchman Jan van Boom (1807–1872) settled in Stockholm in the mid-1820s, he became an important addition to the city's musical life. He soon took on a role as one of the city's prominent pianists, was a versatile composer and, through teaching, came to influence musicians of younger generations. After his public career as a virtuoso ended in 1847, he worked as a piano teacher at the educational institution of the Royal Swedish Academy of Music, later the Royal Conservatory of Music, where he taught Hilda Thegerström, Ludvig Norman, Jakob Adolf Hägg, August Söderman and Richard Andersson, amongst others.

van Boom grew up in a family of musicians. Both his younger brother Hermanus Marinus van Boom (1809–83) and his father Johannes van Boom (1783–1878) were flautists; the latter was also a composer and his sons' first music teacher. After his education with his father, Jan van Boom is thought to have studied for Johann Nepomuk Hummel and Ignaz Moscheles, and later on (1843–46), he was a composition student of Franz Berwald.

The majority of van Boom's production was in piano music. However, his compositions cover a number of different genres, and in his opus, alongside some 50 piano pieces, one also finds the opera *Necken*, orchestral pieces, chamber music, choral pieces and songs.

© Martin Edin

Trans. Martin Thomson

About the edition

Levande Musikarv's (Swedish Musical Heritage's) emended 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 Les de Fils B. Schott, Mainz, no. 12838.

Text on the front page: "Beatés Musicales / de la / Scandinavie / Fantaisies / pour / le Piano / Dans le Style moderne et d'une difficulté modérée / par / J. van Boom / de Stockholm / Op 40 / No. 2 / Mayence, Chez les fils de B. Schott".