



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

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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.

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BEAUTÉS MUSICALES

de la

SCANDINAVIE.

Fantaisie N° 2.

NECKENS POLSKA.

MÉLODIE NATIONALE SUÉDOISE.

J. van BOOM Op: 40.

Poco maestoso.

PIANO.

ff *f* *p*

Ped. Ped. Ped.

Andante.

p

Ped.

f *ff* *p*

Ped. Ped. Ped.

ritard. *p*

Ped. Ped.

Djupt i haf - vet på De - man - te - hål - len Necken hvil - ar i grön - an sal,
A girs döttr - ar hon - om sak - te - li - ga gun - ga fram på den kla - ra sjö,

p
con espressione.
p

Nattens tår - nor spän - na mörka pel - len öf - ver skog öf - ver berg och dal, Qvällen herrlig står i
harpans to - ner gå så sor - ge - li - ga sö - ka fjer - ran en väg att dö, fast hans ö - ga står åt

Ped.

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

Ped.
Ped.

nejden rår, när havets kung ur gyllne bor - gen går, när havets 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

p
con grazia.
Ped.
un poco marcato il tema.

This page of piano sheet music consists of six systems of staves. Each system typically contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p* (piano). Pedal markings are indicated by the word "Ped." and a circled cross symbol. Fingerings are shown with numbers 1-5 above or below notes. Some passages feature complex rhythmic patterns, including triplets and sixteenth-note runs. The page concludes with a fermata over a final chord and a circled cross symbol.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1, 2, 3, 4, 5). A trill is marked with 'tr'. The left hand has a bass line with some slurs. Pedal markings 'Ped.' and a circled cross symbol are present below the staff.

Second system of musical notation. The right hand continues with intricate fingerings and slurs. The left hand has a bass line with slurs. A dynamic marking 'f' is present. Pedal markings 'Ped.' and a circled cross symbol are present below the staff.

Third system of musical notation. The right hand has a very dense melodic passage with many slurs and fingerings (1, 2, 3, 4, 5, 8). The left hand has a bass line with slurs. Pedal markings 'Ped.' and a circled cross symbol are present below the staff.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a dense bass line with many slurs. A dynamic marking 'ff' is present. Pedal markings 'Ped.' and a circled cross symbol are present below the staff.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a dense bass line with many slurs. Pedal markings 'Ped.' and a circled cross symbol are present below the staff.

First system of musical notation. The treble clef contains a complex melodic line with numerous slurs and fingerings (e.g., 5, 4, 3, 2, 1, 4). The bass clef provides a simple accompaniment. The dynamic marking is *p*. Pedal markings (Ped.) are present below the bass staff. A circled cross symbol is located below the first measure.

Second system of musical notation. The treble clef continues the melodic line with slurs and fingerings. The bass clef accompaniment includes some chords with slurs. The dynamic marking is *p*. Multiple pedal markings (Ped.) are used throughout the system. A circled cross symbol is located below the second measure.

Third system of musical notation. The treble clef features a more rhythmic and chordal texture. The bass clef accompaniment is also more active. The dynamic marking is *ff*. Pedal markings (Ped.) are present below the bass staff.

Fourth system of musical notation. The treble clef has a melodic line with slurs and fingerings. The bass clef accompaniment includes some chords with slurs. The dynamic marking is *p*. Pedal markings (Ped.) are present below the bass staff. A circled cross symbol is located below the second measure.

Fifth system of musical notation. The treble clef has a melodic line with slurs and fingerings. The bass clef accompaniment includes some chords with slurs. The dynamic marking is *p*. Pedal markings (Ped.) are present below the bass staff. A circled cross symbol is located below the second measure.

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (1, 4, 1, 3, 4, 2, 3, 4, 1). Bass clef contains a complex accompaniment with slurs and fingerings (3, 5, 4, 3, 1, 2, 1, 4, 2, 1). Dynamics include *ff*. Pedal markings are present.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (4, 2). Bass clef contains a complex accompaniment with slurs and fingerings (5, 5, 4, 4, 2). Pedal markings are present.

System 3: Treble clef contains a melodic line starting with *m. s.* and *p*. Bass clef contains a complex accompaniment with slurs and fingerings. Dynamics include *p* and *ritard.*. Pedal markings are present.

System 4: Treble clef contains a melodic line with *p* and *m. d.*. Bass clef contains a complex accompaniment with slurs and fingerings (2, 3). Dynamics include *p*, *cresc.*, *ritenuito.*, and *f*. Pedal markings are present.

System 5: Treble clef contains a melodic line with slurs and fingerings (4, 4, 3, 4, 5, 4). Bass clef contains a complex accompaniment with slurs and fingerings (2, 4). Dynamics include *p con espressione.* and *p*. Pedal markings are present.

* Återställningstecken infört för a.

leggiero.

Ped. Ped.

pp

Ped. Ped.

Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped.

fp

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

cresc. ed accel.

f

m.s.

Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble clef with a V-shaped fingering diagram above it. Bass clef. Dynamic marking *p*. Pedal markings: Ped. ⊕ Ped. ⊕.

Second system of musical notation. Treble clef with a V-shaped fingering diagram above it. Bass clef. Dynamic marking *p*. Pedal markings: Ped. ⊕ Ped. ⊕.

Third system of musical notation. Treble clef with trills (*tr*) above it. Bass clef. Dynamic markings: *pp*, *pp*, *con espressione. ritard.*, *ff con fuoco.*

Fourth system of musical notation. Treble clef with a V-shaped fingering diagram above it. Bass clef. Dynamic marking *fz*. Pedal markings: Ped. ⊕ Ped. ⊕.

Fifth system of musical notation. Treble clef with a V-shaped fingering diagram above it. Bass clef. Dynamic marking *fz*. Pedal markings: Ped. ⊕ Ped. ⊕.

fz *fz* *fz* *ff*
Ped. Ped. Ped. Ped.
ten. *ff*
ten.

fz Ped. Ped. Ped.

p Ped.

p *p* Ped.

pp *ritardando.* *ff*
Ped. Ped.

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 Hermanus Marinus van Boom (1809–83) och hans far Johannes van Boom (1783–1878) var flöjtister, den sistnämnde dessutom tonsättare samt sönerns 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 pianomusiken. Hans komponerade 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.

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Om utgåvan

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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.

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Trans. Martin Thomson

About the edition

Levande Muskarv'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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