



JAN VAN BOOM

1807–1872

Beautés musicales de la
Scandinavie – Fantaisie 1
för piano/*for piano*

Opus 40/1

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^o 1.

NARA, de A. F. LINDBLAD.

J. van BOOM Op: 40.

Poco lento.

PIANO.

p *rit.* *Ped.*

ff *fz accelerando* *fz* *fz* *Ped.*

f piu vivo. *f* *Ped.*

f *animato.* *p* *Ped.*

mf *p meno vivo.* *pp* *ritard.* *Ped.*

Få - - gelu på grenen,
Så har för - söunnit,

sjun - ger lik_a gällt,
Re'n min barndoms tid,

Blom - man på ren - nen,
Hvad jag har vun - nit,

Poco Andante.
p

Ped. Ped. Ped. Ped.

Blic - kar lik_a snällt,
Ack! ej var det frid,

Men alltsedan dig jag såg,
Suc - kar från mitt hjerta gå,

Har för ändrats all min håg,
Blott med o-ro kan det slå,

fp

Ped. Ped. Ped. Ped. Ped.

He - - la da-gen jag beta - - gen ser och hör blott dig,
kär - - leks lå-ga ljuvna plå - ga, lem - na mig i ro,

Men alltsedan dig jag såg,
suc - kar från mitt hjerta gå,

fp

Ped. Ped. Ped. Ped. Ped.

Har för ändrats all min håg,
Blott med o-ro kan det slå,

He - la da-gen jag beta - gen ser och hör blott dig.
kär - leks lå-ga, ljuvna plå - ga, lem - na mig i ro.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

System 1: Treble clef contains a series of eighth-note chords with slurs and fingerings (1, 2, 3, 4, 5). Bass clef contains a simple accompaniment. Pedal markings are present below the bass line.

System 2: Treble clef continues the chordal pattern. Bass clef accompaniment. Dynamic marking *fp* is present. Pedal markings are present below the bass line.

System 3: Treble clef continues the chordal pattern. Bass clef accompaniment. Pedal markings are present below the bass line. A measure in the bass line has the number '5' below it.

System 4: Treble clef continues the chordal pattern. Bass clef accompaniment. Pedal markings are present below the bass line.

System 5: Treble clef continues the chordal pattern. Bass clef accompaniment. Dynamic marking *ritard.* is present. Fingerings '4', '3', '5' are indicated. Pedal markings are present below the bass line.

First system of a piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides harmonic support with chords and a bass line. Performance markings include *p*, *accelerando*, and *f vivo.*. Pedal markings are present at the beginning and end of the system.

Second system of the piano score. The right hand continues with a melodic line, including slurs and fingerings (1, 3). The left hand has a bass line with some chords. The lyrics "ri - tur - dan - do" are written below the right hand. Performance markings include *f* and *fz*. Pedal markings are present.

Third system of the piano score. The right hand features a melodic line with slurs and fingerings (2, 3, 1, 1, 8, 1, 1). The left hand has a bass line with some chords. The lyrics "il tema un poco marcato." are written below the left hand. Performance markings include *p* and *tr*. Pedal markings are present.

Fourth system of the piano score. The right hand features a melodic line with slurs and fingerings (4, 5, 4, 3, 2, 3, 2, 1, 3, 4, 2, 1, 3, 4, 2, 1, 4, 1, 4). The left hand has a bass line with some chords. Performance markings include *p* and *tr*. Pedal markings are present.

Fifth system of the piano score. The right hand features a melodic line with slurs and fingerings (2, 3, 4, 2, 3, 2, 1, 2, 3, 5, 1, 5, 1, 5, 1). The left hand has a bass line with some chords. Performance markings include *p* and *tr*. Pedal markings are present.

First system of musical notation. The right hand features a complex melodic line with numerous fingerings (1-5) and a large slur. The left hand provides a simple accompaniment. Pedal markings and a circled cross symbol are present below the bass staff.

Second system of musical notation. The right hand continues with intricate fingerings and slurs. A dynamic marking of *fp* is present. Pedal markings and a circled cross symbol are present below the bass staff.

Third system of musical notation. The right hand features a melodic line with fingerings and slurs. Pedal markings and a circled cross symbol are present below the bass staff.

Fourth system of musical notation. The right hand continues with complex fingerings and slurs. Pedal markings and a circled cross symbol are present below the bass staff.

Fifth system of musical notation. The right hand features a melodic line with fingerings and slurs. Pedal markings and a circled cross symbol are present below the bass staff.

First system of musical notation. The right hand features a complex melodic line with many sixteenth notes and slurs, including a large slur with a dashed line above it. The left hand has a simpler accompaniment. Pedal markings and circled cross symbols are present below the staff.

Second system of musical notation. Similar to the first system, it features intricate right-hand passages and a steady left-hand accompaniment. Pedal markings and circled cross symbols are present below the staff.

Third system of musical notation. The right hand continues with rapid sixteenth-note passages, some with slurs. The left hand accompaniment is consistent. Pedal markings and circled cross symbols are present below the staff.

Fourth system of musical notation. The right hand has dense sixteenth-note textures. The left hand accompaniment remains. Pedal markings and circled cross symbols are present below the staff.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is active. Pedal markings and circled cross symbols are present below the staff.

First system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand plays a melodic line with a slur and a breath mark. The left hand plays a complex rhythmic pattern of eighth notes with slurs. Pedal markings include "Ped." and a circled cross symbol. Fingering numbers 1, 2, 3, 4, 5 are visible in the right hand.

Second system of musical notation. Continuation of the first system. The right hand continues its melodic line. The left hand maintains its rhythmic pattern. Pedal markings and circled cross symbols are present. Fingering numbers 1, 2, 3, 4, 5 are visible.

Third system of musical notation. The right hand has a melodic line with a slur. The left hand continues with eighth-note patterns. Pedal markings and circled cross symbols are present.

Fourth system of musical notation. The right hand features a more complex melodic line with slurs and fingering numbers 1, 2, 3, 4, 5. The left hand continues with eighth-note patterns. A forte (*f*) dynamic is indicated. Pedal markings and circled cross symbols are present.

Fifth system of musical notation. The right hand has a very dense melodic passage with many notes and slurs. The left hand has a few notes. A *poco ritenuto.* marking is present. The system ends with a piano (*p*) dynamic and a *trist.* marking. Pedal markings and circled cross symbols are present.

First system of musical notation. The right hand features a complex, rapid sixteenth-note passage with numerous fingerings (1-5) and slurs. The left hand has a few notes with a sustain pedal. A circled cross symbol is present below the left hand.

Second system of musical notation. The right hand continues with sixteenth-note runs, including trills marked 'tr'. The left hand has a few notes with a sustain pedal. A circled cross symbol is present below the left hand.

Third system of musical notation. The right hand continues with sixteenth-note runs and slurs. The left hand has a few notes with a sustain pedal. A circled cross symbol is present below the left hand.

Fourth system of musical notation. The right hand continues with sixteenth-note runs and slurs. The left hand has a few notes with a sustain pedal. A circled cross symbol is present below the left hand.

Fifth system of musical notation. The right hand continues with sixteenth-note runs and slurs. The left hand has a few notes with a sustain pedal. A circled cross symbol is present below the left hand.

f *fz*
Ped. *fz* Ped. *fz*

f *fz* Ped. Ped.

m. r. Ped. Ped.

ritard. *ritard.* Ped. Ped.

Tempo del tema. grandioso.
ff poco rubato.
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

This page of piano sheet music consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and fingerings. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout. Pedal instructions, including "Ped." and "Ped." with a circled cross symbol, are placed below the staves. The piece concludes with a *ritard.* (ritardando) marking and a final chord. The page number "10" is located in the top left corner.

con espress.
fp

Ped.

ff piu vivo e risoluto.

Tempo I°

ff pesante.

fff ritenuto.

mf cresc.

All° vivo.

Ped.

f

fz

Ped.

lentamente.

p

non troppo lento.

pp

Ped.

ff vivo e con brio.

fz

ritard.

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

Levande Muskarvs 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 Les de Fils B. Schott, Mainz, nr 12838.

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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 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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