



JAN  
VAN BOOM  
1807-1872

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Nocturne  
För piano/*for piano*  
Opus 81

Kritisk utgåva av/Critical edition by Martin Edin

# Levande Musikarv och Kungl. Musikaliska akademien

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# NOCTURNE

par

J. van BOOM .


**Piano.**

*Lento.*



*p*

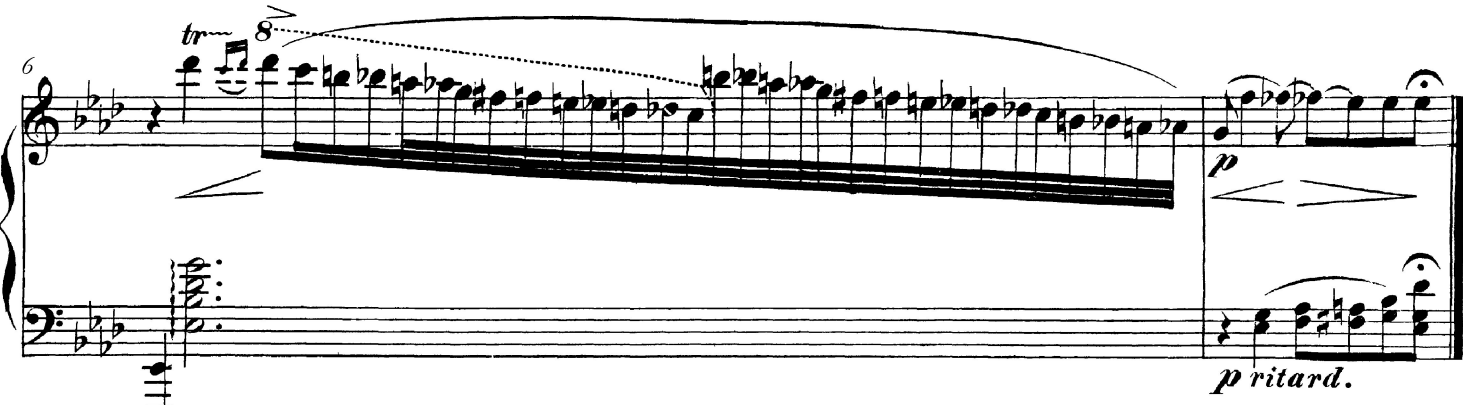
4



*pesante*

*f*

6



*tr* 8

*p*

*ritard.*

poco Andante.

8 *p* *Con espressione.*

11 *p* *pp*

14 *p*

15

19 *string.* *f* *ri*

23

*p* - - *tard.* *ritard.* *p*

6

2 1 2 1 2 1

Detailed description: This system contains measures 23 through 26. The music is in a minor key with a 3/4 time signature. It features a complex texture with many beamed sixteenth notes in both hands. Dynamic markings include piano (*p*) and a *ritard.* (ritardando) instruction. A *p* marking appears at the start of measure 25. Fingerings are indicated with numbers 1, 2, and 3. A sixteenth-note figure in the right hand of measure 26 is circled and labeled with the number 6.

27

*accel. e cresc.*

Detailed description: This system contains measures 27 through 30. The music continues with similar rhythmic patterns. A dynamic marking of *accel. e cresc.* (accelerando e crescendo) is present in measure 29. The texture remains dense with many beamed notes.

31

*f* *string.*

8

Detailed description: This system contains measures 31 through 33. Measure 31 begins with a forte (*f*) dynamic. A *string.* (stringa) marking is written below the bass staff. In measure 33, a large section of the music is enclosed in a dashed oval and labeled with the number 8, indicating an 8-measure rest or a specific performance instruction.

34

*m. s.* *m. d.*

Detailed description: This system contains measures 34 through 36. The music features a mix of sixteenth-note runs and longer note values. Dynamic markings include *m. s.* (mezzo-soprano) and *m. d.* (mezzo-dolce). The texture is still quite busy.

37

*p* *ritard.*

Detailed description: This system contains measures 37 through 40. The music concludes with a piano (*p*) dynamic and a *ritard.* (ritardando) instruction. The final measure (40) ends with a double bar line. The texture becomes less dense as the piece ends.

*poco animato, ma con espressione.*

41

*p*

*un poco marcato il Canto.*

Musical score for measures 41-43. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a continuous eighth-note pattern with slurs, while the left hand plays a more rhythmic accompaniment with slurs and rests.

44

*p*

Musical score for measures 44-46. The right hand continues with eighth-note patterns, and the left hand provides a steady accompaniment.

47

*ritard.*

*p*

Musical score for measures 47-49. A *ritard.* (ritardando) marking is present above the staff. The right hand's eighth-note pattern becomes more expressive, and the left hand's accompaniment is marked *p*.

50

Musical score for measures 50-52. The right hand continues with eighth-note patterns, and the left hand provides a steady accompaniment.

53

*f*

Musical score for measures 53-55. The right hand continues with eighth-note patterns, and the left hand provides a steady accompaniment. A *f* (forte) marking is present above the staff.

56

Measures 56-58 of a piano piece. The music is in a minor key with a complex, chromatic melody in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *p* and *pp*.

59

Measures 59-61 of a piano piece. The right hand continues with a dense, chromatic texture, while the left hand provides a steady accompaniment. Dynamics include *p*.

62

Measures 62-64 of a piano piece. The right hand features a more active, rhythmic pattern. The left hand has a more static accompaniment. Dynamics include *p*. The instruction *molto ritenuto.* appears at the end of measure 64.

65

**Lento.**

Measures 65-66 of a piano piece. The tempo is marked **Lento.** The right hand has a long, sweeping melodic line with a *pesante* (heavy) character. The left hand has a simple accompaniment. Dynamics include *f*.

67

Measures 67-68 of a piano piece. Measure 67 features a trill in the right hand. The right hand then plays a long, descending melodic line. The left hand has a simple accompaniment. Dynamics include *p* and *ritard.*

*poco Andante e con espressione.*

69

Measures 69-72: The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

73

Measures 73-74: Measure 73 shows a melodic line with a trill (*tr*) and an 8-measure rest. Measure 74 features a dense, rapid sixteenth-note passage in the right hand. Dynamics include *p*.

75

Measures 75-76: Measure 75 contains a rapid sixteenth-note passage in the right hand with an 8-measure rest. Measure 76 shows a melodic line in the right hand and a more active accompaniment in the left hand. Dynamics include *pp*.

77

Measures 77-79: The right hand plays a melodic line with slurs and accents. The left hand continues with a steady eighth-note accompaniment. Dynamics include *pp*.

80

Measures 80-82: Measure 80 features a melodic line in the right hand. Measure 81 includes a *string.* marking. Measure 82 shows a melodic line in the right hand with a dynamic of *f*. The left hand accompaniment is consistent throughout.



83

*p* *ritard.* *ritard.*

This system contains measures 83, 84, and 85. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The dynamics are marked *p* (piano) and the tempo is indicated as *ritard.* (ritardando) in both measures 84 and 85.

86

*p* *p*

This system contains measures 86 and 87. The right hand continues with arpeggiated chords, and the left hand has a more active eighth-note line. The dynamics are marked *p* (piano) in both measures.

88

*accell. e cresc.*

This system contains measures 88 and 89. The right hand has a more melodic line with some grace notes, and the left hand continues with eighth notes. The dynamics are marked *accell. e cresc.* (accelerando e crescendo) in measure 89.

90

This system contains measures 90 and 91. The right hand features a melodic line with grace notes, and the left hand has a rhythmic eighth-note accompaniment.

92

*f* *f* *stringendo.*

This system contains measures 92, 93, and 94. The right hand has a melodic line with grace notes, and the left hand has a rhythmic eighth-note accompaniment. The dynamics are marked *f* (forte) in both measures 92 and 93, and the tempo is indicated as *stringendo.* (stringendo) in measure 93. A first ending bracket with a repeat sign is shown above measures 93 and 94.

95

Musical score for measures 95-96. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It features a melodic line with eighth-note patterns and a dynamic marking of *p*. The lower staff has a bass clef and a key signature of two flats, with a dynamic marking of *p*. Both staves are connected by a large slur.

97

Musical score for measures 97-98. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, with a dynamic marking of *p*. The lower staff has a bass clef and a key signature of two flats, with a dynamic marking of *p*. Both staves are connected by a large slur.

99

Musical score for measures 99-100. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, with a dynamic marking of *pp*. The lower staff has a bass clef and a key signature of two flats, with a dynamic marking of *pp*. Both staves are connected by a large slur.

101

Musical score for measures 101-104. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, with a dynamic marking of *pp*. The lower staff has a bass clef and a key signature of two flats, with a dynamic marking of *pp*. Trills are indicated with 'tr' above notes in the upper staff. Both staves are connected by a large slur.

105

Musical score for measures 105-108. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, with a dynamic marking of *f*. The lower staff has a bass clef and a key signature of two flats, with a dynamic marking of *f*. Both staves are connected by a large slur. The piece concludes with a double bar line and a final chord marked with *f* and asterisks.

## 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 turnerande 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 (1809-1883) 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) utvecklade han sitt musikkunnande som kompositionselev hos Franz Berwald.

Räknat i antal verk ligger tyngdpunkten i van Booms produktion i pianomusiken. 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.

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## Nocturne i Ass-dur

Piano-nocturnen fick sin första viktiga tonsättare i John Field som publicerade ett antal stilbildande verk av denna typ från och med 1812. Formen blev dock verkligt populär först kring 1830 och en växande skara tonsättare bidrog efter hand till dess spridning – här kan framhållas Charles Mayer, Sigismond Thalberg, Friedrich Kalkbrenner, Henri Herz, Edmund Passy och inte minst Fryderyk Chopin, som mer än någon annan efter Field kommit att färga eftervärldens bild av genren.

I detta ymniga utbud är Jan van Booms Nocturne i Ass-dur med dess poetiska åder och eleganta melodiska flöde väl värd uppmärksamhet. Musiken är fint avpassad efter instrumentet på ett sätt som gör den välklingande utan att vara svår att framföra. I melodins två första takter hörs en reminiscens från öppningen av Fields B-durnocturne, men resten av stycket utvecklas längs en egen bana i ett tonspråk med Chopin-anstrykning. Kompositionen trycktes år 1864 av Abraham Lundquist.

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# Källkritisk kommentar

## Källmaterial

Denna utgåva baserar sig på följande källa (T):

NOCTURNE / POUR LE PIANO / PAR / J. van Boom. / OP. 81. / STOCKHOLM, / *au Bureau de Musique de Abr. Lundquist*, / Malm Morgsgatan N<sup>o</sup> 8. / *Christiania, chez C. Warmuth*. / Pr. 1 Rdr 75 öre / 725.

T återfinns hos Musik- och teaterbiblioteket i Stockholm (signum P/Sv, ex. C), och plåtnumret 725 pekar på en ursprunglig publicering år 1864 (se *Bulletin 4*, Stockholm: Svenskt musikhistoriskt arkiv, 1970). Källan stammar sålunda från tonsättarens livstid. Autografer eller andra förlagor för trycket har inte kunnat lokaliseras.

## Kommentarer

Nottexten i utgåvan är baserad på en skanning av nottrycket T, där utgivarens emendationer har förts in med hjälp av ett digitalt bildredigeringsprogram.

I van Booms pianoverk är det inte ovanligt att bågar och instruktioner rörande musikens dynamik modifieras då en passage upprepas – avvikelserna kan vara iögonenfallande eller högst subtila. Sådana fraseringsvarianter har bevarats i föreliggande utgåva. De kan läsas som instruktioner om ett varierat och nyansrikt pianistiskt föredrag. I de fall där ett tydligt och konsekvent fraseringsmönster etablerats har emellertid enstaka avvikelser justerats utan kommentar så att mönstret fullföljs (ett exempel på ett sådant mönster är bågar i det undre systemet i takt 92–98). Emendationer av nottexten som inte har medfört förändrad läsart har likaledes utförts utan kommentar. I övrigt anförs nedanstående anmärkningar. Fingersättningen i utgåvan återges enligt T. Huruvida den stammar från van Boom själv eller någon annan har inte kunnat undersökas.

Takt / System	Anmärkning
7 / Övre	Bågen fess2–ess2 tillagd i analogi med t. 68.
33–34 / Övre	T har följande bågar i understämman: ess3–b och ass–c.
37–38 / Övre	T har följande bågar: ess3–cess3 och b2–ass2; bågar införda i analogi med t. 35–36 övre systemet och t. 37–38 undre systemet.
76 / Undre	T har E+H+f+a på det första slaget; E+H+fiss+a infört i analogi med t. 15.
87 / Undre	I T är den tredje tonen f.
94–95 / Övre	T har följande bågar: c4–g1 och f1–ass, med parallella bågar i understämman; längre bågar införda i analogi med t. 33–34.
Förkortningar	t. = takt

## 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 Royal Swedish Academy of Music School, later the Royal Academy of Music Conservatory, 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 (1809–1883) 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, choir pieces and songs.

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Transl. Martin Thomson

## Nocturne in A flat major

The first significant composer of the Piano Nocturne was John Field, who published several seminal works of this kind from 1812. Around 1830 the form had become quite popular and an increasing number of composers were writing nocturnes for the piano, including Charles Mayer, Sigismond Thalberg, Friedrich Kalkbrenner, Henri Herz, Edmund Passy, and, most notably, Fryderyk Chopin. It was Chopin who was the most influential contributor to the genre after Field.

Among this rich array of piano nocturnes, Jan van Boom's Nocturne in A flat major is deserving of attention. It is a poetic piece with an elegant melodic flow. The writing is well suited to the instrument in a way which provides tonal beauty without making the music difficult to play. In the first two bars of the melody there is a reminiscence of the opening of Field's B flat major Nocturne, whilst the rest of the piece develops along its own path in a Chopinesque style. The composition was published in 1864 by Abraham Lundquist.

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