



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 .

Lento.

Piano.

Musical notation for the first system (measures 1-3). The piece is in C major, 3/4 time, and marked Lento. The piano part begins with a *p* dynamic. The right hand features a melodic line with grace notes and a sustained chord in the left hand.

Musical notation for the second system (measures 4-5). The right hand has a *pesante* marking and a *f* dynamic. The melody is characterized by a descending chromatic scale with a thick, dark line indicating a heavy touch. The left hand provides a simple harmonic accompaniment.

Musical notation for the third system (measures 6-8). The right hand includes a trill marked *tr* and an 8-measure slur. The piece concludes with a *p* dynamic and a *ritard.* marking. The left hand continues with a simple accompaniment.

poco Andante.

8

*p* *Con espressione.*

Measures 8-10: The right hand features a melodic line with a trill on the first measure and a descending eighth-note scale in the second. The left hand provides a steady eighth-note accompaniment.

11

*p* *pp*

Measures 11-13: Measure 11 continues the eighth-note accompaniment. Measure 12 has a trill in the right hand. Measure 13 features a rapid sixteenth-note scale in the right hand, with a *pp* dynamic marking.

Measures 14-15: Measure 14 contains a complex, rapid sixteenth-note scale in the right hand. Measure 15 shows the continuation of the accompaniment with a *p* dynamic marking.

15

Measures 16-18: The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment.

19

*string.* *f* *ri*

Measures 19-21: Measure 19 has a *string.* marking. Measure 20 has a *f* dynamic marking. Measure 21 has a *ri* marking. The right hand features chords and slurs, while the left hand continues with eighth-note accompaniment.

23

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

2 1 2 1 2 1

6

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. The right hand has several slurs and accents. The left hand has a steady eighth-note accompaniment. Performance markings include a piano (*p*) dynamic, a ritardando (*ritard.*) instruction, and a *p* dynamic again. Fingering numbers 2, 1, 2, 1, 2, 1 are shown in the left hand. A circled '6' is in the right hand. The system ends with a repeat sign.

27

*accel. e cresc.*

Detailed description: This system contains measures 27 through 30. The music continues with similar rhythmic patterns. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Performance markings include an *accel. e cresc.* instruction. The system ends with a repeat sign.

31

*f* *string.*

8

Detailed description: This system contains measures 31 through 33. The music is marked *f* (forte). The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Performance markings include an *f* dynamic and the instruction *string.*. A circled '8' is in the right hand. The system ends with a repeat sign.

34

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

Detailed description: This system contains measures 34 through 36. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Performance markings include *m. s.* and *m. d.*. The system ends with a repeat sign.

37

*p* *ritard.*

Detailed description: This system contains measures 37 through 40. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Performance markings include a piano (*p*) dynamic and a ritardando (*ritard.*) instruction. The system ends with a repeat sign.

*poco animato, ma con espressione.*

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 music is written for piano and voice. Measure 41 starts with a piano (*p*) dynamic. The piano part features a complex, flowing melody with many slurs and ties. The bass line is simpler, with some rests and a few notes. Measure 42 continues the piano's intricate pattern. Measure 43 shows the piano's melody becoming more active. The instruction *un poco marcato il Canto.* is written below the first system.

*un poco marcato il Canto.*

Musical score for measures 44-46. The piano part continues with its characteristic flowing, slurred lines. The bass line provides a steady accompaniment with some rests. Measure 45 shows the piano's melody becoming more active. Measure 46 shows the piano's melody becoming more active. The instruction *ritard.* is written above the first system.

*ritard.*

Musical score for measures 47-49. The piano part continues with its characteristic flowing, slurred lines. The bass line provides a steady accompaniment with some rests. Measure 47 shows the piano's melody becoming more active. Measure 48 shows the piano's melody becoming more active. Measure 49 shows the piano's melody becoming more active. The instruction *p* is written below the first system.

Musical score for measures 50-52. The piano part continues with its characteristic flowing, slurred lines. The bass line provides a steady accompaniment with some rests. Measure 50 shows the piano's melody becoming more active. Measure 51 shows the piano's melody becoming more active. Measure 52 shows the piano's melody becoming more active.

Musical score for measures 53-55. The piano part continues with its characteristic flowing, slurred lines. The bass line provides a steady accompaniment with some rests. Measure 53 shows the piano's melody becoming more active. Measure 54 shows the piano's melody becoming more active. Measure 55 shows the piano's melody becoming more active. The instruction *f* is written below the first system.

56

56-58

*p*

56-58: Musical score for measures 56-58. The system consists of two staves. The upper staff features a complex melodic line with many beamed eighth notes and slurs. The lower staff provides a harmonic accompaniment with fewer notes and rests. A dynamic marking of *p* (piano) is placed between the staves.

59

59-61

59-61: Musical score for measures 59-61. The notation continues with similar melodic and harmonic patterns as the previous system.

62

62-64

*molto ritenuto.*

62-64: Musical score for measures 62-64. The melodic line becomes more rhythmic and accented. A dynamic marking of *molto ritenuto.* (very ritardando) is placed at the end of the system.

65

**Lento.**

65-66

*f pesante*

65-66: Musical score for measures 65-66. The tempo is marked **Lento.** (Lento). The music is characterized by a heavy, descending melodic line in the upper staff, marked *f pesante* (forte pesante). The lower staff has a simple accompaniment. A dynamic marking of *f* is also present.

67

67-69

*p ritard.*

67-69: Musical score for measures 67-69. Measure 67 features a trill (tr) and an 8-measure rest. The melodic line is highly ornamented. A dynamic marking of *p* (piano) and *ritard.* (ritardando) is placed at the end of the system.

*poco Andante e con espressione.*

69

*p*

*pp*

73

*tr*

*p*

*pp*

75

*pp*

*p*

77

*p*

*pp*

80

*string.*

*f*

*p*



83

*p* *ritard.* *ritard.*

This system contains measures 83, 84, and 85. The music is in a minor key with a key signature of three flats. It features a piano (*p*) dynamic and a *ritard.* (ritardando) marking. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

86

*p*

This system contains measures 86 and 87. The music continues with a piano (*p*) dynamic. Measure 87 includes a *ritard.* marking. The texture remains consistent with the previous system.

88

*accell. e cresc.*

This system contains measures 88 and 89. The music shows a change in dynamics and tempo, marked with *accell. e cresc.* (accelerando e crescendo). The right hand has a more active role with moving lines, and the left hand continues with eighth notes.

90

This system contains measures 90 and 91. The music continues with the *accell. e cresc.* marking. The right hand features more complex chordal textures and moving lines.

92

*f* *stringendo.*

This system contains measures 92, 93, and 94. The music is marked with a forte (*f*) dynamic and a *stringendo.* (stringendo) marking. The right hand has a complex, multi-measure passage (measures 92-94) that is circled and labeled with an '8', indicating an 8-measure rest or a specific rhythmic pattern. The left hand continues with eighth-note accompaniment.

95

Measures 95-96. Treble clef: rapid sixteenth-note runs, dynamic *p*. Bass clef: accompaniment with dynamic *p*.

97

Measures 97-98. Treble clef: rapid sixteenth-note runs, dynamic *p*. Bass clef: accompaniment with dynamic *p*.

99

Measures 99-100. Treble clef: rapid sixteenth-note runs, dynamic *pp*. Bass clef: accompaniment with dynamic *pp*.

101

Measures 101-104. Treble clef: trills (*tr*) and chords, dynamic *pp*. Bass clef: accompaniment with dynamic *pp*.

105

Measures 105-108. Treble clef: rapid sixteenth-note runs, dynamic *f*. Bass clef: accompaniment with dynamic *f*. Includes a *ped.* marking and asterisks at the end.

## 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

Notttexten 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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Transl. Robin McGinley