



JAN
VAN BOOM
1807-1872

Introduction et variations

För piano/*for piano*

Opus 7

Kritisk utgåva av/Critical edition by Magnus Svensson

Levande Musikarv och Kungl. Musikaliska akademien

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INTRODUCTION.

J. van Boom, Op. 7.

Molto lento.

ff **p** *rallent.* **pp.** **ff** **p** *rallent.* **pp.**

6 *Ped.* *loco* **f** *ten.* **marcato** **brillante**

Adagio non troppo.

ritenuto *rallent.* *con espressione* *rit.*

10 *dim.*

13 **f** **p** **f**

15

p rit.

16

pp pp loco

19

tr tr tr ff ff

22

p

26

accete

28

f ff p

Allegro vivo.

30

f sf sf p

35

f sf p p f
ten. ral - len - do tan - do

41 **Vivo.**

Vivo.
8 loco

44

8 loco 1 2 3 4 5 loco ben ten. lentement. f veloce

47 **Adagio.**

Adagio.
p rit.

THÈME.

51 **Andante.**

Musical score for measures 51-53. The piece is in C major, 4/4 time, and marked **Andante**. Measure 51 starts with a piano (*p*) dynamic. Measure 52 is marked *con espress.* and features a fermata over the final note. Measure 53 is marked *rit.* and includes a fermata. The bass line provides a steady accompaniment of eighth notes.

54

Musical score for measures 54-57. Measure 54 begins with a piano (*p*) dynamic. Measure 55 has an accent (^) over the first note. Measure 56 features a triplet of eighth notes. Measure 57 is marked *rit.* and contains two triplet markings over eighth notes. The bass line continues with eighth-note accompaniment.

58

Musical score for measures 58-61. Measure 58 starts with a piano (*p*) dynamic. Measure 59 has an accent (^) over the first note. Measure 60 features a fermata over the final note. Measure 61 is marked *f* and includes a fermata. The bass line continues with eighth-note accompaniment.

62

Musical score for measures 62-65. Measure 62 starts with a piano (*p*) dynamic. Measure 63 is marked *rit.*. Measure 64 has an accent (^) over the first note. Measure 65 is marked *p* and includes a fermata. The bass line continues with eighth-note accompaniment.

66

Musical score for measures 66-69. Measure 66 has an accent (^) over the first note. Measure 67 is marked *rit.*. Measure 68 has an accent (^) over the first note. Measure 69 is marked *p* and includes a fermata. The bass line continues with eighth-note accompaniment.

VARIATIONS.

69 **Animato.**

1. *Agitato mf*

73

f ff

77

f ff rit. f rit.

3 ten.

81

mf f rit.

85 *tempo*

ff

Ritornello

lento ff pesante p pp p pp

ten. rit.

91 **Vivo.**

2.

94

98

101

105

Ritornello

ben ten.

111 **Adagio.**

3. *p* *con espress.* *pp*

8... *loco*

114 *leggieramente* *rall.* *sf*

rall.

2 1 4 3 2 1 4 3 2 1 3 2 1 2

117 *p* *loco* *ritard.*

118

8..... *loco*

f brillante

ff pes. rall.

p

122

grazioso

124

8..... *loco*

p leggiero

126

1 2 3 4 5
1 2 3 4 5
8..... *loco*

rit.

rallentando

morendo V.S.

127 **Allegro brillante.**

4.

f marcato

128

loco

130

loco

2 1

1 3 2

132

1 2

3 4 3 1 4 3

1 2

134

1 fois.

1 3 2

2 fois.

136

ff marcato

This system contains measures 136 and 137. The right hand features a complex, chromatic melodic line with many accidentals, while the left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking *ff marcato* is placed at the end of the system.

138

143

loco

This system covers measures 138 to 143. Measure 143 is marked with a double asterisk (**). The right hand has a melodic line with a dotted line and the word *loco* above it, indicating a change in articulation. The left hand continues with eighth-note accompaniment.

140

This system contains measures 140, 141, and 142. The right hand plays a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

loco

This system contains measures 143 and 144. The right hand has a melodic line with a dotted line and the word *loco* above it. The left hand continues with eighth-note accompaniment.

145

1 fois.

2 fois.

This system contains measures 145, 146, and 147. Measure 145 is marked with a '1' above the first finger. The system is divided into two parts: the first part is labeled '1 fois.' and the second part is labeled '2 fois.' The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

148

Musical score for measures 148-149. The right hand features a complex, rapid sixteenth-note passage with a slur and a fingering of 1. The left hand provides a steady accompaniment of quarter notes.

150

Musical score for measures 150-151. The right hand continues with a rapid sixteenth-note passage, including a fingering of 4. The left hand accompaniment consists of quarter notes.

152

Musical score for measures 152-153. The right hand features a highly technical sixteenth-note passage with multiple slurs and detailed fingerings (e.g., 4, 2, 1, 3, 1, 2, 4, 2, 1, 3, 2, 2, 1, 1). The left hand accompaniment is in quarter notes.

154

p

Musical score for measures 154-155. The right hand has a sixteenth-note passage with a slur and a final fingering of 1. The left hand accompaniment is in quarter notes. The dynamic marking *p* is present in both staves.

156

mf

Musical score for measures 156-157. The right hand features a sixteenth-note passage with a slur and a final fingering of 1. The left hand accompaniment is in quarter notes. The dynamic marking *mf* is present in both staves.

158 *ff*

160 *fz*

162 *tranquillo* *rit.*

165 *loco* *p*

169 *lentement.* *rite - nu - to* *rit.*

Attaca il Polacca

POLACCA.

Tempo di Polacca.

173 *mf grazioso*

177 *1. fois.*

181 *2. fois.* *rit.*

185 *p*

189 *f* *1. fois.* *rit.*

192 *2. fois.*
brillante
f

194 *8*

196 *loco*

198 *8* *loco*
f

200 *p*

202

Musical score for measures 202-203. The piece is in D major (two sharps) and 4/4 time. The right hand features a continuous eighth-note melody, while the left hand plays a steady eighth-note accompaniment. The key signature changes to B minor (two sharps) at the start of measure 203.

204

Musical score for measures 204-205. The right hand continues with eighth-note patterns, and the left hand provides accompaniment. The key signature remains B minor. Dynamic markings include *mf* in both hands.

206

Musical score for measures 206-207. The right hand melody continues with eighth notes, and the left hand accompaniment remains consistent. The key signature is B minor.

208

Musical score for measures 208-210. The right hand features a melodic line with slurs and dynamic markings of *f* and *sf*. The left hand provides harmonic support with chords and single notes, also marked with *f* and *sf*.

210

Musical score for measures 210-213. The right hand plays a complex texture with chords and eighth notes, marked with *ff*. The left hand continues with a steady accompaniment, also marked with *ff*. A dotted line is present above the right-hand staff.

213 *8* *loco*

216 *fz*

219 *8* *loco*

222 *p* *leggiero*

225

228

cresc.

231

f *fz*

234

ff *ff*

237

p *p*

241

244

rall.

Measures 244-247: Treble clef contains a complex melodic line with many accidentals and slurs. Bass clef contains a supporting accompaniment of chords and moving lines. A *rall.* marking is present in the first measure.

248

Measures 248-251: Continuation of the complex melodic and accompanimental textures from the previous system.

252

rit.

Measures 252-255: The melodic line continues with intricate patterns. A *rit.* marking is present in the second measure.

256

p

Measures 256-259: The texture remains dense. A *p* (piano) dynamic marking is present in the fourth measure.

260

f

riten.

Measures 260-263: Measure 260 features trills (*tr*) and a triplet (*3*). Measure 261 has a forte (*f*) dynamic. Measure 262 has a *riten.* (ritardando) marking. The system concludes with a final chord in the bass clef.

263

pp aussi vite que possible

This system contains measures 263 and 264. The right hand features a continuous sixteenth-note scale with a slur and a fermata. The left hand provides a harmonic accompaniment of chords. The dynamic marking is *pp* and the instruction is *aussi vite que possible*.

265

This system contains measures 265 and 266. The right hand continues the sixteenth-note scale with an *8va* marking above the first measure. The left hand continues with chords. The dynamic marking is *pp* and the instruction is *aussi vite que possible*.

267

loco

This system contains measures 267 and 268. The right hand continues the sixteenth-note scale with an *loco* marking above the first measure. The left hand continues with chords. The dynamic marking is *pp* and the instruction is *aussi vite que possible*.

269

8 loco

This system contains measures 269 and 270. The right hand continues the sixteenth-note scale with an *8 loco* marking above the first measure. The left hand continues with chords. The dynamic marking is *pp* and the instruction is *aussi vite que possible*.

271

8 loco

This system contains measures 271 and 272. The right hand continues the sixteenth-note scale with an *8 loco* marking above the first measure. The left hand continues with chords. The dynamic marking is *pp* and the instruction is *aussi vite que possible*.

273

8..... loco

Musical score for measures 273-274. The right hand features a melodic line with slurs and accents, marked with an 8-measure rest and the instruction 'loco'. The left hand provides a rhythmic accompaniment with chords and moving lines.

275

8..... loco

Musical score for measures 275-276. Similar to the previous system, it features a melodic line in the right hand with slurs and accents, marked with an 8-measure rest and 'loco'. The left hand continues with accompaniment.

277

ff

Musical score for measures 277-278. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with chords and moving lines. A fortissimo (*ff*) dynamic marking is present.

279

ff

Musical score for measures 279-280. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with chords and moving lines. A fortissimo (*ff*) dynamic marking is present.

281

8..... loco

ff

Musical score for measures 281-282. The right hand has a melodic line with slurs and accents, marked with an 8-measure rest and 'loco'. The left hand features a rhythmic accompaniment with chords and moving lines. A fortissimo (*ff*) dynamic marking is present.

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 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 musiklektör. 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.

Räknaat 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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Introduction et variations sur un thème original pour le piano op. 7

Många av 1800-talets tonsättare, däribland Jan van Booms lärare Johann Nepomuk Hummel och Ignaz Moscheles, byggde sina karriärer på att kombinera verksamheter som tonsättare och virtuoser. De blev hyllade celebriteter i första hand för sina hisnande pianistiska färdigheter, vilket gjorde att kompositionerna ofta hamnade i bakgrunden. På samma sätt var det med Jan van Boom.

Introduction et variations står helt i samklang med smaken i den dåtida salongskulturen. Verket har ett ambitiöst upplägg med en för van Boom karakteristisk inledning, både dramatisk och flärdfull, följd av ett tema med variationer. Såväl stil som gester andas tidig Chopin och stycket avslutas därtill med en polacca.

Det är ett charmant virtuosnummer om än med seriös underton, en stil van Boom behärskade till fullo.

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Källkritisk kommentar

Källmaterial

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Takt / System

Anmärkning

Introduction. Molto lento.

19/undre

Fraseringsbåge saknas över de sista tre 8-delarna.

Thème.

54–67/undre

Fraseringsbågar saknas ofta, men har applicerats enligt det mönster som framgår i takt 51–53.

66/övre

I **T** finns en handskriven variation för taktens sista fyra 16-delar, antecknad: g2–f2–d2–h1.



Adagio.

Upptakt till 111/övre

De inledande förslagsnoterna i adagiots upptakt är inritade efter publicering, okänt av vem.

113/undre

Fraseringsbåge saknas över de sista fyra 8-delarna.

Allegro brillante.

152/övre

På fjärde slagets första 16-delsnot har **T** c2 istället för ciss2.

Tempo di Polacca.

173–190/undre

I **T** har endast de fyra första takterna fraseringsbågar.

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

Introduction et variations sur un thème original pour le piano op. 7

Many 19th century composers, amongst them Jan van Boom's teachers Johann Nepomuk Hummel and Ignaz Moscheles, built their careers on a combination of composition and virtuoso performance. Celebrated primarily for their breathtaking piano technique, they often found their compositions pushed into the background. The same was true for Jan van Boom.

Introduction et variations was wholly in keeping with the contemporary tastes of the salon. The piece is ambitious in structure with the kind of dramatic and ostentatious introduction so typical of Boom, followed by a theme with variations. Both style and gestures exude early Chopin; the piece even closes with a polacca.

It is a charming virtuoso number albeit with a serious undertone, a style of which Boom was the complete master.

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