



JAN  
VAN BOOM  
1807-1872

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Impromptu nr 4  
För piano/*for piano*  
Opus 74

Källkritisk utgåva av/Critical edition by Martin Edin

# Levande Musikarv och Kungl. Musikaliska akademien

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Huvudredaktör/Editor-in-chief: Anders Wiklund  
Notgrafisk redaktör/Score layout editor: Anders Högstedt  
Textredaktör/Text editor: Erik Wallrup

Levande Musikarv/Swedish Musical Heritage  
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music  
Utgåva nr 19/Edition No. 19  
2013  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-706900-15-5

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.  
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# QUATRIÈME IMPROMPTU.

**PIANO.** *Vivo.* I. van BOOM. Op. 74.

5

10

15

20

*cres.* - - - *cen* - - - *do.* *ff*

*ff*

This system contains measures 20 through 24. The right hand features a melodic line with slurs and fingerings (1, 1, 1, 1). The left hand provides harmonic support with chords and moving lines. Dynamics include *cres.*, *ff*, and *ff*.

25

*p* *cres.* - - - *cen* - - - *do.*

*p*

This system contains measures 25 through 28. The right hand has a melodic line with a slur and a crescendo. The left hand has a piano accompaniment. Dynamics include *p* and *cres.*.

8

29

*f* 4 2 1 4 3 2

*f*

This system contains measures 29 through 32. The right hand has a melodic line with a slur and a forte dynamic. The left hand has a piano accompaniment. Dynamics include *f* and *f*. A fingering sequence 4 2 1 4 3 2 is indicated above the right hand.

33

This system contains measures 33 through 36. The right hand has a melodic line with slurs. The left hand has a piano accompaniment.

37

Musical score for measures 37-40. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth-note runs, each phrase under a slur. The lower staff is in bass clef and contains a bass line with a few notes, including a triplet of eighth notes in measure 38 and a half note in measure 39.

41

Musical score for measures 41-44. The system consists of two staves. The upper staff continues the melodic line with eighth-note runs. The lower staff features a more active bass line with eighth-note patterns and slurs, including a triplet in measure 42.

45

Musical score for measures 45-48. The system consists of two staves. The upper staff continues the melodic line with eighth-note runs. The lower staff features a more active bass line with eighth-note patterns and slurs, including a triplet in measure 46.

49

Musical score for measures 49-52. The system consists of two staves. The upper staff continues the melodic line with eighth-note runs. The lower staff features a more active bass line with eighth-note patterns and slurs, including a triplet in measure 50. The system concludes with a double bar line and a fermata over the final notes.

53

*ritar - dan - do.*

*p*

57

*cres - - - - - cen - - - - - do. f*

*f*

61

*ff*

*p*

*ff*

67

*p*

*pp*

*pp*

72

Musical notation for measures 72-75. The right hand features a complex, rapid sixteenth-note pattern with many accidentals, while the left hand plays a simpler accompaniment of chords and single notes.

76

Musical notation for measures 76-79. Similar to the previous system, with a dense right hand and a more active left hand. Dynamics include *ff* in both hands.

80

Musical notation for measures 80-83. The right hand continues with sixteenth-note patterns. Dynamics include *p* and *cres*.

84

Musical notation for measures 84-87. Includes a vocal line with lyrics "cen - do" and a fermata. Dynamics include *f*.

88

Musical notation for measures 88-91. The right hand has a dense texture with many notes. Dynamics include *ff* and *p*.

93

Musical score for measures 93-96. The right hand features a melodic line with a long slur over measures 93-94 and a trill in measure 95. The left hand plays a steady eighth-note accompaniment.

*Dolorosamente.*

97

Musical score for measures 97-100, marked *Dolorosamente.* The right hand has a melodic line with a slur and a triplet in measure 99. The left hand continues with eighth-note accompaniment.

101

*ritar - dan - do.*

Musical score for measures 101-104, marked *ritar - dan - do.* The right hand has a melodic line with a slur and a fermata in measure 104. The left hand continues with eighth-note accompaniment.

*Un poco piú lento ed espress*

105

*p*

Musical score for measures 105-108, marked *Un poco piú lento ed espress* and *p*. The right hand has a melodic line with a slur and a triplet in measure 105. The left hand continues with eighth-note accompaniment.



110

V

115

8

ritar.

*pp*

*a piacere.*

ritar -

118

ritardando.

dan - do.

*mf*

123

128

strin - gen - cen - do do

*cres*

133

8

*p*

138

8

*f*

143

*p* *légiero.*

*Ped*

147

*Ped*

151

*mf*

5 3 4  
1 2 1

155

159

*f*

163

*poco ritenuto*

*p*

*rit*

*p*

*Con espressione, e marcato la melodia.*

167

Musical score for measures 167-170. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with long notes and slurs. The key signature has one flat (B-flat).

171

Musical score for measures 171-174. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with long notes and slurs. The key signature has one flat (B-flat). A dynamic marking of *mf* is present in measure 173.

175

Musical score for measures 175-178. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with long notes and slurs. The key signature has one flat (B-flat). A dynamic marking of *f* is present in measure 177. The word "strin" is written below the lower staff in measure 177.

8

179

Tempo I.

Musical score for measures 179-182. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with long notes and slurs. The key signature has one flat (B-flat). A dynamic marking of *f* is present in measure 180. The word "gen" is written below the lower staff in measure 180, and "do." is written below the lower staff in measure 182.

183

pp

f

f

pp

This system contains measures 183 through 186. The right-hand part features a melodic line with a long slur over measures 183-184 and another slur over measures 185-186. The left-hand part has a bass line with a slur over measures 183-184 and a dynamic marking of *pp*. A dynamic marking of *f* appears in the right hand at the start of measure 185, and another *f* is in the left hand at the start of measure 186.

187

f

This system contains measures 187 through 190. The right-hand part has a melodic line with a slur over measures 187-188 and another slur over measures 189-190. The left-hand part has a bass line with a slur over measures 187-188. A dynamic marking of *f* is present in the right hand at the start of measure 189.

191

p

p

This system contains measures 191 through 194. The right-hand part has a melodic line with a slur over measures 191-192 and another slur over measures 193-194. The left-hand part has a bass line with a slur over measures 191-192. Dynamic markings of *p* are present in the right hand at the start of measure 193 and in the left hand at the start of measure 194.

195

This system contains measures 195 through 198. The right-hand part has a melodic line with a slur over measures 195-196 and another slur over measures 197-198. The left-hand part has a bass line with a slur over measures 195-196 and another slur over measures 197-198.

199

*Dolorosamente.*

Musical score for measures 199-202. The piece is in a key with one sharp (F#) and a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. The tempo/mood is marked *Dolorosamente.*

203

*ritar-dan-do.*

Musical score for measures 203-206. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. The tempo/mood is marked *ritar-dan-do.*

207

*Poco piú lento e con espressione.*

*p*

Musical score for measures 207-211. The right hand features a melodic line with slurs and accents. The left hand accompaniment consists of eighth notes. The tempo/mood is marked *Poco piú lento e con espressione.* and the dynamic is *p*.

212

Musical score for measures 212-216. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent.

217

*vivo e légiero.*

*ritar.*

*a piacere.*

*rit - -*

Musical score for measures 217-220. The right hand features a melodic line with slurs and accents. The left hand accompaniment consists of eighth notes. The tempo/mood is marked *vivo e légiero.* and the dynamic is *p*. The piece concludes with a *ritar.* marking and a *rit - -* marking.

220

ritar - dan - do. *mf*

Musical score for measures 220-224. The piece is in A major (two sharps). The melody in the right hand features a series of eighth notes and quarter notes, with a fermata over the final note. The bass line consists of a steady eighth-note accompaniment. The dynamic marking *mf* is present.

225

Musical score for measures 225-229. The melody in the right hand continues with a similar rhythmic pattern, ending with a fermata. The bass line remains consistent with the previous system.

230

strin - gen - do. *cres* cen - do

Musical score for measures 230-234. The melody in the right hand includes a trill on the final note. The bass line continues with eighth notes. The dynamic marking *cres* (crescendo) is indicated.

235

*p*

Musical score for measures 235-239. The melody in the right hand features a trill. The bass line continues with eighth notes. The dynamic marking *p* (piano) is present.

240

*f* *Agitato ed animato.*

Musical score for measures 240-244. The piece becomes more rhythmic and intense. The melody in the right hand features a trill. The bass line continues with eighth notes. The dynamic marking *f* (forte) and the tempo instruction *Agitato ed animato.* are present.

245

*ff* rite - - nu - - to.

250

*rit.* *Tempo I.*

*p*

255

*p*

260

*p*

264

*p*



268

*cres. cen do.*

272

*ff*

276

*p* *cres. cen do.* *f*

280

*ritardando.*

284

*p* *cres. cen do.*

288

8

*cres* - *cen - do.* *ff* *fz* *p* *es -*

293

*-pressione.* *p* *p*

297

8

*f* *fz* *fz*

301

*fz* *fz* *fz*

306

*ff* *pesante.* *ritar.* *p* *p*

311

Musical score for measures 311-314. The system consists of two staves. The right staff (treble clef) features a melodic line with a slur over measures 311-312, followed by a dynamic change from *f* to *p* in measure 313. The left staff (bass clef) provides harmonic support with chords and moving lines. Dynamics include *f* and *p*.

315

Musical score for measures 315-318. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 315-316, followed by a dynamic change from *f* to *p* in measure 317. The left staff (bass clef) features a complex accompaniment with a slur over measures 317-318. Dynamics include *f* and *p*.

319

Musical score for measures 319-322. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 319-320, followed by a dynamic change from *p* to *f* in measure 321. The left staff (bass clef) features a complex accompaniment with a slur over measures 321-322. Dynamics include *p*, *f*, and *mf*.

323

Musical score for measures 323-326. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 323-324, followed by a dynamic change from *f* to *ff* in measure 325. The left staff (bass clef) features a complex accompaniment with a slur over measures 325-326. Dynamics include *f* and *ff*.

327

Musical score for measures 327-330. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 327-328, followed by a dynamic change from *ff* to *fz* in measure 329. The left staff (bass clef) features a complex accompaniment with a slur over measures 329-330. Dynamics include *fz* and *ff*.

# 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 musiklejare. 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 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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## Impromptu nr 4

Under senare delen av livet sökte sig Jan van Boom upprepade gånger till impromptu-formatet. 1860-talet såg tonsättaren publicera sex impromptun för piano, och ytterligare två finns bevarade i handskrift på Musik- och teaterbiblioteket i Stockholm (ett tidigare verk för piano och ett för harmonium eller piano). Styckena uppvisar olikartade temperament – även om det också går att spåra en familjelikhet dem emellan – och flera bär karakteristiska titlar som *La fontana*, *impromptu capriccioso*, och *Le désir, impromptu, quasi fantasia*.

Det fjärde impromptut, i a-moll, är tillägnat Eugène von Stedingk som under fem år var förste direktör för Hovkapellet och de kungliga teaternerna. Det publicerades kring 1867 av Bote & Bock i Berlin.

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# Källkritisk kommentar

## Källmaterial

Denna utgåva baserar sig på följande källa (T):

QUATRIÈME / IMPROMPTU / POUR LE / PIANO / dédié / à  
Monsieur le Baron / Eugène de Stedingk. / Ministre de S. M. le Roi de  
Süède et de Norwége, près S. M. la Reine / d'Espagne, ex-Sürintendant  
des Théatres Royaüx, Membre / de l'Académie Royale de müsiqüe à  
Stockholm, Cömandeür de l'Ordre / de Wasa et de l'Ordre de Saint  
Olaf, Officier de la Légion / d'honneur, Chevalier de l'Étoile polaire et  
de Sainte Anne. / par / J. van BOOM. / Membre, et Professeür de Piano  
près l' académie Royale de müsiqüe / à Stockholm, Officier et Chevalier  
de plüsieurs Ordres. / Op. 74. / Propriété des Editeurs / BERLIN &  
POSEN / [...] / Ed. Bote & G. Bock / (E. BOCK) / [...] / Pr. 25 Sgr.

T finns hos Musik- och teaterbiblioteket i Stockholm under signum P/Sv. Utgåvans plåtnummer är 7496, vilket pekar på 1867 som ursprungligt publiceringsår (se Otto Erich Deutsch: *Musikverlagsnummern*, Berlin: Verlag Merseburger, 1961). 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 bågarne i det undre systemet i takt 92–98). Emendationer av nottexten som inte har medfört förändrad läsart har likaledes utförts utan kommentar. I övrigt anförts nedanstående anmärkningar. Fingersättningen i utgåvan återges enligt T. Hurvida den stammar från van Boom själv eller någon annan har inte kunnat undersökas.

### Takt / System

### Anmärkning

14 / Undre (U)

T har båge från den andra sextondelen till taktens slut; bågen justerad i analogi med t. 264.

48–49 / Övre (Ö)

T har en båge över t. 48, en båge över de tre första tonerna i t. 49, och en båge från den fjärde till den sista tonen i t. 49; bågarne har justerats i analogi med t. 50–51.

| <b>Takt / System</b>     | <b>Anmärkning</b>  |
|--------------------------|--|
| 64/ Övre                 | <b>T</b> har staccato på a <sub>2</sub> ; staccato saknas dock i det undre systemet på motsvarande åttondel; staccato struket så att upptakten till t. 65 utformas i analogi med upptakten till t. 63.   |
| 68–69 / Övre             | <b>T</b> har en båge över t. 68 och en annan över t. 69; bågar har justerats så att en upptakt till t. 69 markeras i analogi med t. 66–67, detta på grund av g-moll-harmoniken i t. 68.                  |
| 100/ Övre                | <b>T</b> har diminuendo-tecken; ändrat till crescendo-tecken i analogi med t. 202.   |
| 164 / Övre               | <b>T</b> har endast ess <sub>1</sub> på den näst sista sextondelen.  |
| 221 / Ö&U                | <b>T</b> har bågar över hela takten; bågar justerade i analogi med t. 119.   |
| 233 / Undre              | <b>T</b> har Fiss på det första slaget; F infört i analogi med t. 131.   |
| 270–71 / Ö&U             | <b>T</b> saknar crescendo och accenterna i det undre systemet, vilka har införts i analogi med t. 20–21.   |
| 287–88 / Undre           | I <b>T</b> leder tre bågar till ackordet i t. 288, medan slutet av t. 287 saknar bågen som leder från f in i nästa takt; sistnämnda båge har lagts till av utgivaren.                                    |
| 288–89 / Övre            | <b>T</b> har följande bågar: e <sub>2</sub> –a <sub>2</sub> , a <sub>iss2</sub> –a <sub>3</sub> och a <sub>iss3</sub> –d <sub>iss4</sub> ; bågar i det övre systemet har anpassats efter de i det undre. |
| 294 / Övre               | I <b>T</b> är den tionde tonen c <sub>iss2</sub> .   |
| 297 / Övre               | I <b>T</b> startar den första bågen före taktstrecket, men bågen i t. 296 leder inte vidare till nästa takt.   |
| 298 / Övre               | I <b>T</b> är den tionde tonen c <sub>iss3</sub> .   |
| 318 / Undre              | <b>T</b> har en båge över hela takten i överstämman; bågar införda i analogi med t. 320.   |
| Förkortningar<br>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

## Impromptu No. 4

In the latter part of his life, Jan van Boom repeatedly sought out the impromptu format. The 1860s saw the composer publish six impromptus for piano, and two more are preserved in manuscript at the Music and Theatre Library in Stockholm (one earlier work for piano and one for harmonium or piano). These pieces are different in character, although a family resemblance between them is evident, and several bear characteristic titles, such as *La fontana*, *Impromptu capriccioso*, and *Le désir, impromptu, quasi fantasia*.

The fourth impromptu in A minor is dedicated to Eugène von Steindingk who, for five years, was the first director of the Opera Orchestra and the Royal Theatres. It was published around 1867 by Bote & Bock in Berlin.

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Transl. Robin McGinley