



JAN
VAN BOOM
1807-1872

Grand capriccio
För piano/*for piano*
Opus 64

Källkritisk utgåva av/Critical edition by Magnus Svensson

Levande Musikarv och Kungl. Musikaliska akademien

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GRAND CAPRICCIO.

Introduzione.

I. van BOOM. Op. 64

poco lento.

pp

4

ff

f

p

9

ff

f

sin.

ff

ritardando

pp

15 *Quasi Presto.*

p
legiero

18

21 *ritar.* *dan-* *do.* *p*

24

27 *f*

Detailed description: The image shows a musical score for piano, consisting of five staves of music. The first staff (treble clef) starts at measure 15 with a dynamic 'p' and the instruction 'Quasi Presto'. Below it, the instruction 'legiero' is written. The second staff (bass clef) continues the melody. The third staff (treble clef) begins at measure 18, featuring eighth-note patterns. The fourth staff (bass clef) continues the bass line. The fifth staff (treble clef) begins at measure 21, with the instruction 'ritar.' over the first two measures, followed by 'do.' and a dynamic 'p'. Measures 24 and 27 are also indicated. The score uses various dynamics like 'p' and 'f', and includes performance instructions like 'legiero' and 'ritar.'

30

er - - - -

35

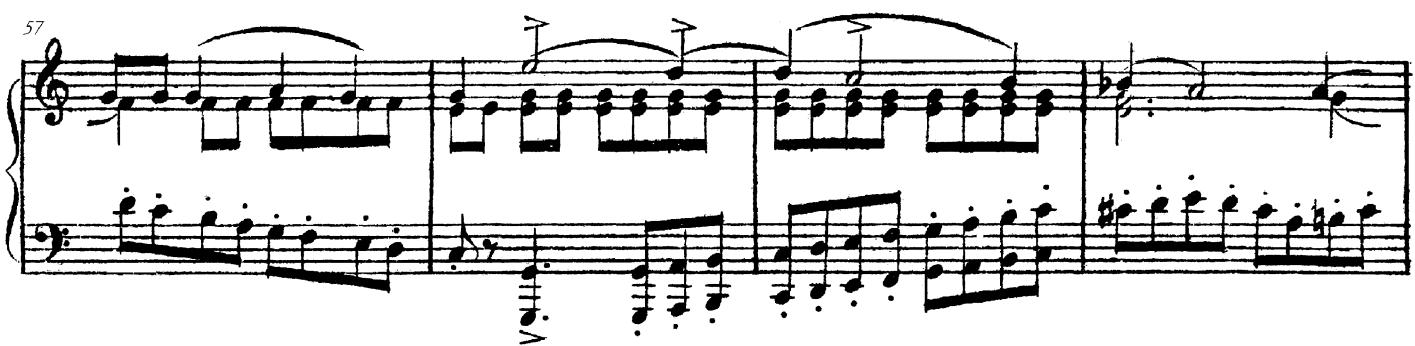
- cen - - - do.

40

47

leggiere.

53



Musical score page 4, measures 61-62. The top staff shows a melodic line with eighth notes and sixteenth-note pairs. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes. Measure 61 ends with a sixteenth-note pattern, and measure 62 begins with a sixteenth-note pattern.

Musical score page 4, measures 65-66. The top staff features eighth-note pairs and sixteenth-note patterns. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes. Measure 65 ends with a sixteenth-note pattern, and measure 66 begins with a sixteenth-note pattern.

Musical score page 4, measures 69-70. The top staff shows a melodic line with eighth notes and sixteenth-note pairs. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes. Measure 69 ends with a sixteenth-note pattern, and measure 70 begins with a sixteenth-note pattern.

Musical score page 4, measures 73-74. The top staff shows a melodic line with eighth notes and sixteenth-note pairs. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes. Measure 73 ends with a sixteenth-note pattern, and measure 74 begins with a sixteenth-note pattern.

Musical score for piano, two staves:

- Staff 1 (Treble Clef):**
 - Measure 78: Dynamics *p*, *ere - cen -*
 - Measure 81: Dynamics *p*, *do. ff*
 - Measure 84: Dynamics *p*
- Staff 2 (Bass Clef):**
 - Measure 87: Dynamics *p*, *f*, *mf*
 - Measure 90: Dynamics *f*

Measure numbers 78, 81, 84, 87, 90 are indicated above each staff.

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *fz*, *ff*, *p*, *p**z*, *s*, *f*, and *con espressione.*. The music consists of six measures per staff, with measure numbers 93, 96, 99, 102, and 105 indicated above the staves. The piano keys are shown with black notes on the treble clef staff and white notes on the bass clef staff. Measures 93, 96, and 99 begin with a forte dynamic (*fz* or *ff*). Measure 99 features a dynamic transition from *p**z* to *p*. Measure 102 includes the instruction *con espressione.* Measure 105 begins with a dynamic transition from *p* to *p**z*.

108

114

118

123

128

132

132

138

138

144

144

148

148

molto legiero.

152

152

156 *il canto ben marcato.*

160

165

169 *Con espressione.*

172

175

178

p

cres - - - cen - - - do.

f

f

184

187

p

cres - - -

190

193

196

a tempo.

p

legiero.

199

203

p



210

214

eres - - - - cen - - - - do.

218

222

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

247

leggiero.

251

p

255

p

259

p

263

p

267

273

cre - cen -

276

- do - - - - *ff*

279

282

mf

Musical score for piano, featuring five staves of music with various dynamics and performance instructions:

- Staff 1 (Treble Clef):** Measures 285-287. Dynamics: *f*, *f*, *f*. Measure 288: *ff*.
- Staff 2 (Bass Clef):** Measures 285-287. Measure 288: *fz*.
- Staff 3 (Treble Clef):** Measures 285-287. Measure 288: *ff*.
- Staff 4 (Bass Clef):** Measures 288-291. Measure 292: *fz*, *fz*.
- Staff 5 (Treble Clef):** Measures 291-294. Measure 295: *p*.
- Staff 6 (Bass Clef):** Measures 291-294. Measure 295: *p*.
- Staff 7 (Treble Clef):** Measures 294-297. Measure 298: *f*.
- Staff 8 (Bass Clef):** Measures 294-297. Measure 298: *p*.

Con espressione

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a key signature of one sharp (F#). Measure 300 begins with a sixteenth-note pattern in the right hand and eighth-note patterns in the left hand. Measures 301 and 302 follow, continuing the melodic line with eighth-note patterns and sixteenth-note chords. Measure 303 introduces a dynamic marking *f* (fortissimo) over a sixteenth-note pattern in the right hand. Measures 304 and 305 continue the melodic line. Measure 306 begins with a sixteenth-note pattern in the right hand and eighth-note patterns in the left hand. Measures 307 and 308 follow, continuing the melodic line. Measure 309 begins with a sixteenth-note pattern in the right hand and eighth-note patterns in the left hand. Measures 310 and 311 follow, continuing the melodic line. Measure 312 begins with a sixteenth-note pattern in the right hand and eighth-note patterns in the left hand. Measures 313 and 314 follow, continuing the melodic line.

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *f*, *ff*, *p*, and *p* with a dot. Measure numbers 315, 318, 322, and 326 are visible on the left side of the staves. The music consists of two treble staves and three bass staves, with various note heads, stems, and rests.

315

318

322

326

p

A musical score for piano, featuring five staves of music. The score consists of two systems of measures.

Measures 332: The first staff (treble clef) has sixteenth-note patterns with grace notes. The second staff (bass clef) has eighth-note patterns. Measure 332 ends with a fermata over the bass staff.

Measures 340: The first staff (treble clef) has eighth-note patterns. The second staff (bass clef) has eighth-note patterns. Measure 340 ends with a fermata over the bass staff.

Measures 343: The first staff (treble clef) has eighth-note patterns. The second staff (bass clef) has eighth-note patterns. Measure 343 ends with a fermata over the bass staff.

Measures 346: The first staff (treble clef) has eighth-note patterns. The second staff (bass clef) has eighth-note patterns. Measure 346 ends with a fermata over the bass staff.

349

354

359

363

367

This block contains five staves of musical notation, each with a measure number (349, 354, 359, 363, 367) and a dynamic marking (ff, f, mp). The notation includes treble and bass staves, with various note heads, stems, and slurs.

370

373

376

383

390

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 akademien undervisningsverk, sedermera Musikaliska akademien 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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Grand capriccio op. 64

När Jan van Boom publicerade *Grand capriccio* år 1867–68 hade han bott i Stockholm i drygt fyrtio år och etablerat sig som en framstående komponist, pianist och pedagog. Hans många kompositioner begränsades inte längre till pianot, utan omfattade också en hel del sånger, kammarmusik och symfoniska verk som nådde långt utöver ungdomsverkens tonrikedom och tidstypiska virtuositet.

I *Grand capriccio* visar van Boom sin mest drivna sida som tonsättare. Här är stilens långt stramare än tidigare och man kan nu skönja en fast konstnärlig kärna. Även om musiken måste beskrivas som raffinerad, är den fast förankrad i äldre mönster.

Jan van Booms vitaliseraende injektion i det svenska musiklivet i mitten av 1800-talet kan inte överskattas. *Grand capriccio* är med sin sofistikerade elegans och tyngd ett viktigt bidrag till den svenska musikhistorien, inte bara för det oklanderliga hantverket, utan också för att van Booms estetik därigenom kom att påverka nästkommande generations kompositörer, däribland eleven Ludvig Norman.

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Källkritisk kommentar

Källmaterial

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Kommentarer

Nottexten i föreliggande utgåva utgör en reproduktion av notbilden i T, där utgivarens emendationer har förts in. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har företagits utan kommentar. I övrigt anförs nedanstående anmärkningar.

Takt / System	Anmärkning
<i>Quasi Presto.</i>	
18–19/övre	I T finns en fraseringsbåge mellan 3:e slaget i takt 18 och sista 8-delen i takt 19.
31/övre	Staccato saknas i T över 2:a slagets 8-delar.
82/undre	3:e slagets halvnot saknar accent i T.
98/undre	2:a tonen är i T noterad som E.
103/undre	7:e tonen är i T noterad som E.
147/övre	I T saknas accent på halvnoten.
207/undre	I T sträcker sig fraseringsbågen över hela takten.
236/undre	Bindebåge saknas mellan understämmans F och takt 237.
263/övre	I T saknas bindebåge mellan understämmans sista 4-del och takt 264.
277/undre	3:e slagets halvnot saknar accent i T.
289/undre	T saknar arpeggio.

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

Grand capriccio op. 64

When Jan van Boom published *Grand capriccio* in 1867–68, he had been living for over 40 years in Stockholm, where he had established himself as a prominent composer, pianist and teacher. His many compositions were no longer confined to the piano and spanned a large collection of songs, chamber music and symphonic works which reached way beyond the tonal richness and fashionable virtuosity of his youth.

In *Grand capriccio* van Boom shows us his most ambitious side as a composer. The style is far stricter than before, and there is now a discernible artistic core. Even though the music must be described as refined, it is firmly embedded in older patterns.

The life Jan van Boom injected into the Swedish music scene cannot be overrated. With its sophisticated elegance and gravitas, *Grand capriccio* makes an important contribution to Swedish music history, not just because of its impeccable craft, but also because it contained an aesthetic that informed the coming generation of composers, including his pupil Ludvig Norman.

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Transl. Neil Betteridge