

# Fantaisie

*Op. 94*

Trombone (♭ + ♪) & Piano

Arr.: Bertrand Moren

**Johann Nepomuk Hummel**

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# Fantaisie

Op. 94

**Johann Nepomuk Hummel (Arr.: Bertrand Moren)**

**Français:** Composée par Johann Nepomuk Hummel, la *Fantaisie op. 94* illustre parfaitement l'élégance et la virtuosité caractéristiques du style brillant du début du XIX<sup>e</sup> siècle. Élève de Wolfgang Amadeus Mozart et figure majeure de la période charnière entre classicisme et romantisme, Hummel y déploie une écriture riche en contrastes et en couleurs. L'œuvre alterne des passages lyriques et expressifs avec des épisodes d'une grande vivacité. Sa forme libre, propre au genre de la fantaisie, permet une succession d'idées musicales variées et imaginatives. Les changements de caractère y sont fréquents, passant de moments de grâce intime à des élans plus éclatants. La mélodie occupe une place centrale et témoigne du sens raffiné de la ligne musicale propre au compositeur. L'arrangement réalisé par Bertrand Moren met en valeur la richesse de cette partition tout en respectant son esprit d'origine. Il offre une nouvelle perspective sur cette œuvre tout en conservant son équilibre entre virtuosité et expressivité. La *Fantaisie op. 94* demeure ainsi une pièce brillante et séduisante, représentative du talent et de l'inventivité de Hummel.

**English:** Composed by Johann Nepomuk Hummel, the *Fantasy, Op. 94* perfectly reflects the elegance and virtuosity that characterize the brilliant style of the early nineteenth century. A student of Wolfgang Amadeus Mozart and a key figure bridging the Classical and Romantic eras, Hummel displays a musical language rich in contrast and color. The work alternates lyrical and expressive passages with episodes of remarkable energy and brilliance. Its free-form structure, typical of the fantasy genre, allows for a varied and imaginative succession of musical ideas. Frequent changes of mood lead from moments of intimate grace to more radiant and dramatic expressions. Melody plays a central role throughout, revealing the composer's refined sense of musical line. Bertrand Moren's arrangement highlights the richness of the score while remaining faithful to its original spirit. It offers a fresh perspective on the work while preserving its balance between virtuosity and expressiveness. As a result, *Fantasy, Op. 94* remains a brilliant and captivating composition, representative of Hummel's creativity and musical mastery.

**Deutsch:** Die von Johann Nepomuk Hummel komponierte *Fantaisie op. 94* veranschaulicht auf eindrucksvolle Weise die Eleganz und Virtuosität des brillanten Stils zu Beginn des 19. Jahrhunderts. Als Schüler von Wolfgang Amadeus Mozart und bedeutende Persönlichkeit an der Schwelle zwischen Klassik und Romantik entfaltet Hummel hier eine kontrastreiche und farbenreiche Tonsprache. Das Werk verbindet lyrische und ausdrucksvolle Passagen mit Abschnitten großer Lebendigkeit. Seine freie Form, die für das Genre der Fantaisie typisch ist, erlaubt eine abwechslungsreiche und fantasievolle Abfolge musikalischer Ideen. Häufige Stimmungswechsel führen von innigen, anmutigen Momenten zu strahlenden und kraftvollen Ausbrüchen. Die Melodie nimmt dabei eine zentrale Rolle ein und zeugt von Hummels feinem Gespür für musikalische Linienführung. Das Arrangement von Bertrand Moren hebt den Reichtum dieser Partitur hervor und bewahrt zugleich ihren ursprünglichen Charakter. Es eröffnet einen neuen Blick auf das Werk und erhält dessen ausgewogene Verbindung von Virtuosität und Ausdruckskraft. So bleibt die *Fantaisie op. 94* ein brillantes und reizvolles Werk, das Hummels Talent und Erfindungsreichtum eindrucksvoll widerspiegelt.



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TROMBONE

# Fantaisie

Op. 94

Johann Nepomuk Hummel

Arr.: Bertrand Moren

## Andante Grave

Photocopying  
is illegal!

3

mf

f

8

mf

p

14

f

mf

19

A Rubato

p

22

f

ff

2

1

rit.

29

B Andante Con Moto

mf

f

p

mf

35

mp

mf

40

C

p

mf

45

p

mf

49

D

f

sfz risoluto sfz

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Op. 94

Johann Nepomuk Hummel

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## Andante Grave

Score for Trombone and Piano, measures 1 through 16.

**Measures 1-4:** Trombone part begins with a whole rest, followed by a half note G2. Piano part begins with a forte (*f*) chord in the right hand and a half note G2 in the left hand. The tempo is marked *Andante Grave*.

**Measures 5-9:** Trombone part features a five-measure rest, followed by a half note G2. Piano part continues with a forte (*f*) chord in the right hand and a half note G2 in the left hand. The tempo is marked *Andante Grave*.

**Measures 10-15:** Trombone part features a trill (tr) on G2, followed by a half note G2. Piano part continues with a forte (*f*) chord in the right hand and a half note G2 in the left hand. The tempo is marked *Andante Grave*.

**Measures 16-20:** Trombone part features a five-measure rest, followed by a half note G2. Piano part continues with a forte (*f*) chord in the right hand and a half note G2 in the left hand. The tempo is marked *Andante Grave*.

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20 **A** Rubato

Measures 20-22. The piece is in 4/4 time with a key signature of two flats. Measure 20 starts with a piano (*p*) dynamic in the bass and a piano (*p*) dynamic in the treble. Measure 21 features a forte (*f*) dynamic in the bass and a forte (*f*) dynamic in the treble. Measure 22 continues with a forte (*f*) dynamic in the bass and a forte (*f*) dynamic in the treble.

Measures 23-26. Measure 23 starts with a fortissimo (*ff*) dynamic in the bass and a fortissimo (*ff*) dynamic in the treble. Measure 24 continues with a fortissimo (*ff*) dynamic in the bass and a fortissimo (*ff*) dynamic in the treble. Measure 25 features a piano (*p*) dynamic in the bass and a piano (*p*) dynamic in the treble. Measure 26 continues with a piano (*p*) dynamic in the bass and a piano (*p*) dynamic in the treble.

27 rit. . . . . **B** Andante Con Moto

Measures 27-32. Measure 27 starts with a mezzo-forte (*mf*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. Measure 28 continues with a mezzo-forte (*mf*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. Measure 29 features a forte (*f*) dynamic in the bass and a forte (*f*) dynamic in the treble. Measure 30 continues with a forte (*f*) dynamic in the bass and a forte (*f*) dynamic in the treble. Measure 31 features a piano (*p*) dynamic in the bass and a piano (*p*) dynamic in the treble. Measure 32 continues with a piano (*p*) dynamic in the bass and a piano (*p*) dynamic in the treble.

Measures 33-37. Measure 33 starts with a mezzo-forte (*mf*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. Measure 34 continues with a mezzo-forte (*mf*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. Measure 35 features a mezzo-piano (*mp*) dynamic in the bass and a mezzo-piano (*mp*) dynamic in the treble. Measure 36 continues with a mezzo-piano (*mp*) dynamic in the bass and a mezzo-piano (*mp*) dynamic in the treble. Measure 37 features a mezzo-forte (*mf*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble.

Measures 38-41. Measure 38 starts with a mezzo-forte (*mf*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. Measure 39 continues with a mezzo-forte (*mf*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. Measure 40 features a piano (*p*) dynamic in the bass and a piano (*p*) dynamic in the treble. Measure 41 continues with a piano (*p*) dynamic in the bass and a piano (*p*) dynamic in the treble.

42

42

*mf* *p*

46

46

*mf* *tr*

50

**D**

50

*f* *sfz risoluto* *sfz*

54

54

*p* *f*

57

57

*p* *rit.*

## 60 Più Mosso

Measures 60-62. The piece is in 3/4 time, key of B-flat major. Measure 60 starts with a bass line marked *mf* and a piano accompaniment marked *mf*. Measure 61 continues the pattern. Measure 62 features a crescendo leading to a forte (*f*) dynamic in both hands.

63

Measures 63-66. Measure 63 continues the bass line with a *p* (piano) dynamic. Measure 64 has a *mf* (mezzo-forte) dynamic. Measure 65 is marked *rit.* (ritardando). Measure 66 ends with a *mf* dynamic.

67 **E** A Tempo

Measures 67-70. Measure 67 starts with a *p* (piano) dynamic. Measure 68 has a *f* (forte) dynamic. Measure 69 has a *p* dynamic. Measure 70 continues with a *p* dynamic.

71

Measures 71-74. Measure 71 has a *mf* (mezzo-forte) dynamic. Measure 72 has a *mf* dynamic. Measure 73 has a *mp* (mezzo-piano) dynamic. Measure 74 continues with a *mp* dynamic.

75

Measures 75-78. Measure 75 has a *mf* dynamic. Measure 76 has a *mf* dynamic. Measure 77 has a *p* (piano) dynamic. Measure 78 continues with a *p* dynamic.

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