

# Die Herzogin von Chicago

Euphonium (♩ + ♭) & Piano

Arr.: Bertrand Moren

**Emmerich Kálmán**

EMR 97260

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# Die Herzogin von Chicago

*Emmerich Kálmán (Arr.: Bertrand Moren)*

## **Français:**

*Die Herzogin von Chicago* est l'une des œuvres les plus pétillantes d'Emmerich Kálmán, créée en 1928 au sommet de l'âge d'or de l'opérette viennoise.

À travers cette partition brillante, le compositeur mêle avec audace l'élégance européenne et l'énergie du jazz américain naissant. Valse, fox-trot et rythmes syncopés s'y croisent dans une atmosphère tour à tour raffinée, légère et résolument moderne. L'intrigue, pleine d'esprit et de contrastes culturels, reflète l'esprit cosmopolite de l'entre-deux-guerres.

L'arrangement de Bertrand Moren met en valeur la richesse mélodique et la vivacité rythmique de l'œuvre originale. Il en conserve le charme théâtral tout en lui apportant une clarté et une fraîcheur nouvelles.

Cette adaptation souligne l'humour, l'élan et la fantaisie qui ont fait le succès durable de cette opérette.

## **English:**

*Die Herzogin von Chicago* is one of Emmerich Kálmán's most sparkling stage works, premiered in 1928 at the height of the Viennese operetta tradition.

In this score, Kálmán boldly combines European elegance with the vibrant energy of early American jazz. Waltzes, foxtrots and syncopated rhythms intertwine to create a sound world that is both refined and exuberant. The work reflects the cosmopolitan spirit of the interwar period, rich in wit and cultural contrasts.

Bertrand Moren's arrangement highlights the melodic brilliance and rhythmic vitality of the original music. It preserves the theatrical charm while offering renewed clarity and freshness.

The result is a lively and colorful portrait of an era fascinated by modernity and musical innovation.

## **Deutsch:**

*Die Herzogin von Chicago* zählt zu den spritzigsten Bühnenwerken Emmerich Kálmáns und wurde 1928 auf dem Höhepunkt der Wiener Operettenära uraufgeführt.

In dieser Partitur verbindet der Komponist auf originelle Weise europäische Eleganz mit der dynamischen Energie des frühen amerikanischen Jazz. Walzer, Foxtrotts und synkopierte Rhythmen verschmelzen zu einem ebenso raffinierten wie temperamentvollen Klangbild. Das Werk spiegelt den kosmopolitischen Geist der Zwischenkriegszeit mit viel Humor und kulturellem Kontrast wider.

Das Arrangement von Bertrand Moren stellt die melodische Vielfalt und rhythmische Lebendigkeit besonders heraus. Dabei bleibt der theatralische Charme des Originals erhalten und wird zugleich neu beleuchtet.

So entsteht ein farbenreiches musikalisches Porträt einer Epoche voller Aufbruch und Moderne.



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# Die Herzogin von Chicago

B $\flat$  EUPHONIUM

Emmerich Kálmán

Arr.: Bertrand Moren

Maestoso  $\text{♩} = 66$

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Musical notation for measures 1-8. The piece is in 4/4 time. Measure 1 has a dynamic marking of *f* and a first ending bracket over measures 1-4. Measure 5 has a triplet of eighth notes. Measure 8 has a second ending bracket over measures 8-9.

9 **A** Bright in 2  $\text{♩} = 116$

Musical notation for measures 9-14. The piece changes to 2/4 time. Measure 9 has a dynamic marking of *f* and a first ending bracket over measures 9-10.

Musical notation for measures 15-20. The piece continues in 2/4 time.

Musical notation for measures 21-25. The piece continues in 2/4 time.

Musical notation for measures 26-30. The piece continues in 2/4 time.

Musical notation for measures 31-35. The piece continues in 2/4 time.

Musical notation for measures 36-40. The piece continues in 2/4 time.

EMR 97260

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# Die Herzogin von Chicago

  
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Emmerich Kálmán  
Arr.: Bertrand Moren

Maestoso ♩ = 66

B♭ Euphonium

Piano



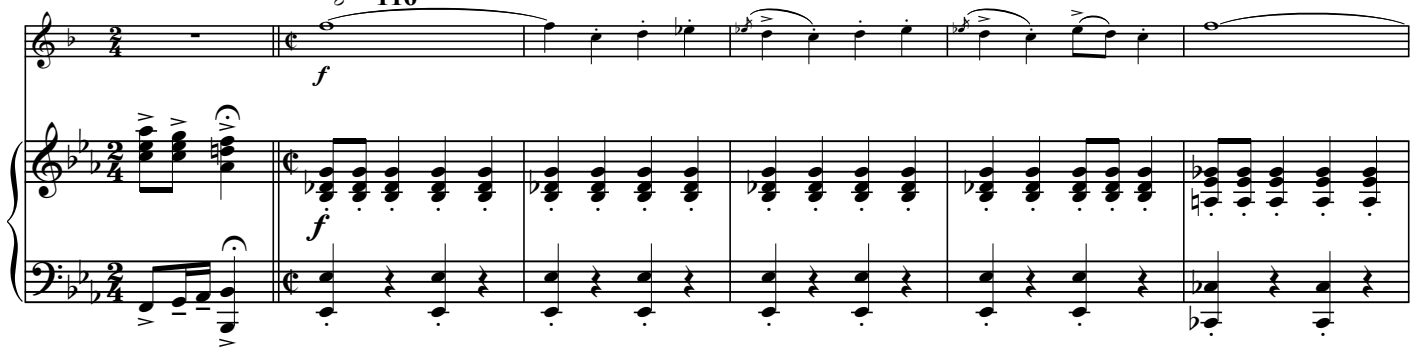
5



**A** Bright in 2

♩ = 116

9



15



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21

Musical score for measures 21-26. The system consists of three staves: a single treble staff for the vocal line and a grand staff (treble and bass) for the piano accompaniment. The key signature is two flats (B-flat and E-flat). The vocal line features a melodic line with various ornaments and slurs. The piano accompaniment includes chords and a bass line with a prominent octave bass line in the final two measures.

27

Musical score for measures 27-32. The system consists of three staves: a single treble staff for the vocal line and a grand staff for the piano accompaniment. The key signature is two flats. The vocal line continues with a melodic line. The piano accompaniment features a consistent harmonic accompaniment with chords and a steady bass line.

33

Musical score for measures 33-38. The system consists of three staves: a single treble staff for the vocal line and a grand staff for the piano accompaniment. The key signature is two flats. The vocal line features a melodic line with slurs and ornaments. The piano accompaniment includes chords and a bass line with some chromatic movement.

39

Musical score for measures 39-43. The system consists of three staves: a single treble staff for the vocal line and a grand staff for the piano accompaniment. A section marker 'B' is placed above the vocal staff at measure 39. The key signature changes to one flat (F major) at measure 39. The vocal line has a melodic line with slurs and ornaments. The piano accompaniment features a complex harmonic accompaniment with many chords and a bass line.

44

Musical score for measures 44-49. The system consists of three staves: a single treble staff for the vocal line and a grand staff for the piano accompaniment. The key signature is one flat. The vocal line features a melodic line with slurs and ornaments. The piano accompaniment includes chords and a bass line with some chromatic movement.

48

Musical score for measures 48-52. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key with a key signature of two flats. The melody in the treble staff features eighth and sixteenth notes with slurs and accents. The piano accompaniment in the grand staff consists of chords and single notes, with the bass line often playing a steady eighth-note pattern.

53

Musical score for measures 53-57. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody in the treble staff continues with eighth and sixteenth notes, including a long note in measure 56. The piano accompaniment in the grand staff features chords and single notes, with the bass line playing a steady eighth-note pattern.

58

Musical score for measures 58-62. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody in the treble staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff features chords and single notes, with the bass line playing a steady eighth-note pattern.

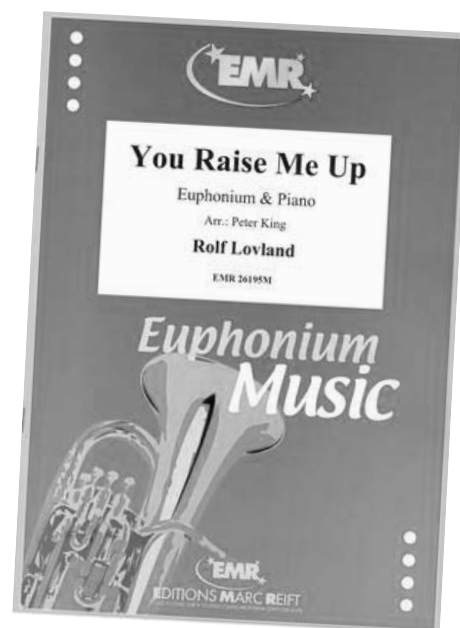
63

Musical score for measures 63-66. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody in the treble staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff features chords and single notes, with the bass line playing a steady eighth-note pattern.

67

Musical score for measures 67-70. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody in the treble staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff features chords and single notes, with the bass line playing a steady eighth-note pattern.

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