

# Die Herzogin von Chicago

Tuba & Piano

Arr.: Bertrand Moren

**Emmerich Kálmán**

EMR 97261

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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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TUBA

# Die Herzogin von Chicago

Emmerich Kálmán

Arr.: Bertrand Moren

Maestoso ♩ = 66

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Musical notation for measures 1-8. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 contains a four-measure rest. Measures 2-5 feature a melodic line with a forte (*f*) dynamic, including a triplet in measure 5. Measure 6 has a two-measure rest. Measure 7 contains a quarter rest. Measure 8 ends with a double bar line.

9

**A** Bright in 2 ♩ = 116

Musical notation for measures 9-14. The piece changes to 2/4 time. Measure 9 has a one-measure rest. Measures 10-14 feature a melodic line with a forte (*f*) dynamic, marked with accents.

15

Musical notation for measures 15-20. The piece continues in 2/4 time. Measures 15-19 feature a melodic line with a forte (*f*) dynamic, marked with accents. Measure 20 contains a whole note chord.

21

Musical notation for measures 21-25. The piece continues in 2/4 time. Measures 21-25 feature a melodic line with a forte (*f*) dynamic, marked with accents.

26

Musical notation for measures 26-30. The piece continues in 2/4 time. Measures 26-30 feature a melodic line with a forte (*f*) dynamic, marked with accents.

31

Musical notation for measures 31-35. The piece continues in 2/4 time. Measures 31-35 feature a melodic line with a forte (*f*) dynamic, marked with accents.

36

Musical notation for measures 36-40. The piece continues in 2/4 time. Measures 36-40 feature a melodic line with a forte (*f*) dynamic, marked with accents.

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Emmerich Kálmán  
Arr.: Bertrand Moren

Maestoso  $\text{♩} = 66$

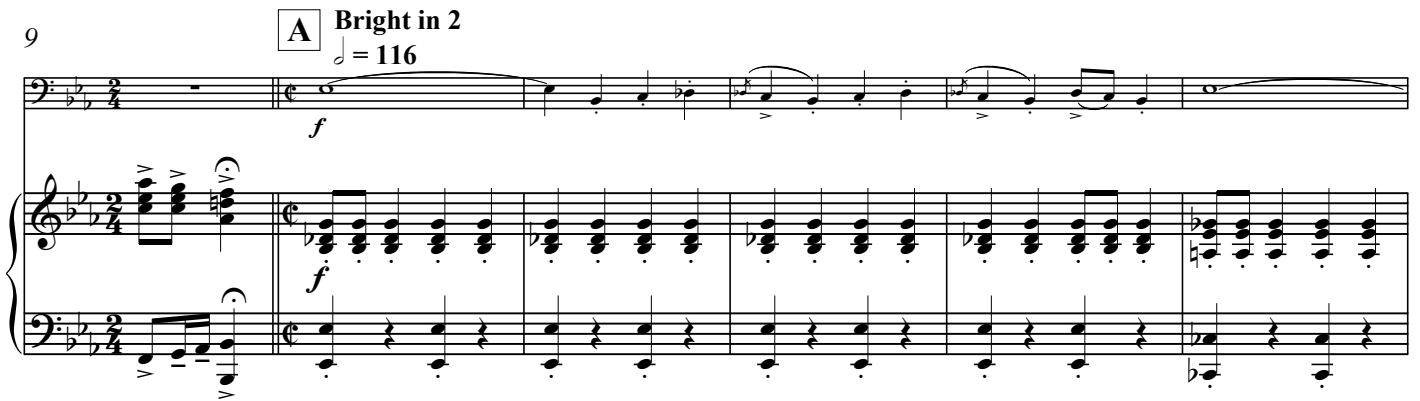
Tuba

Piano



5

**A** Bright in 2  
 $\text{♩} = 116$



9



15

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21

Musical score for measures 21-26. The score is in 3/4 time and features a bass line with eighth-note patterns and a piano accompaniment with chords and a bass line. The key signature has two flats.

27

Musical score for measures 27-32. The score continues with similar rhythmic patterns and chordal accompaniment. The key signature remains two flats.

33

Musical score for measures 33-38. The bass line features more complex rhythmic figures, and the piano accompaniment includes some chromatic movement. The key signature remains two flats.

39

Musical score for measures 39-43. A section labeled 'B' begins at measure 39. The bass line has a prominent melodic line, and the piano accompaniment features more complex chordal textures. The key signature changes to one flat.

44

Musical score for measures 44-49. The bass line continues with a melodic line, and the piano accompaniment features complex chordal textures. The key signature remains one flat.

48

Musical score for measures 48-52. The system consists of three staves: a bass staff with a melodic line, a grand staff (treble and bass) with a complex chordal accompaniment, and a separate bass staff with a simpler accompaniment. The key signature has two flats, and the time signature is 4/4. The music features various articulations such as accents and slurs.

53

Musical score for measures 53-57. The system consists of three staves. The top staff has a melodic line with a trill in measure 56. The grand staff accompaniment continues with complex chords. The bottom staff provides a steady accompaniment. The key signature and time signature remain consistent with the previous system.

58

Musical score for measures 58-62. The system consists of three staves. The top staff continues the melodic line. The grand staff accompaniment features dense chordal textures. The bottom staff accompaniment is consistent. The key signature and time signature are maintained.

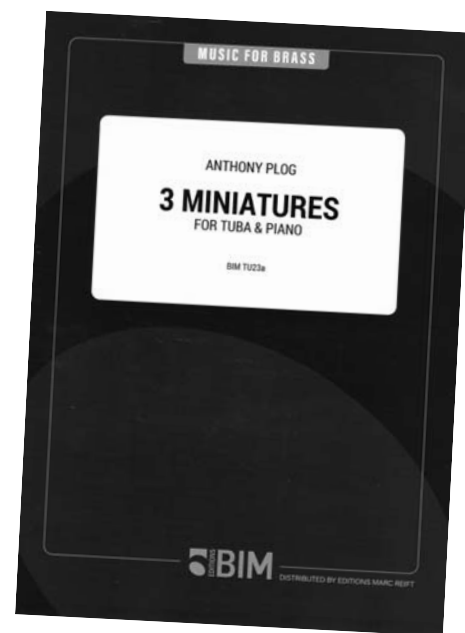
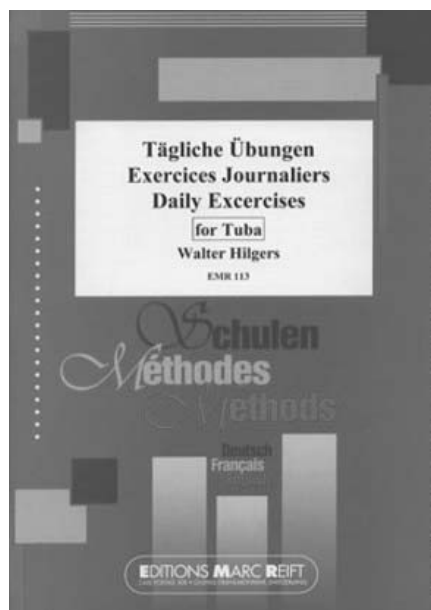
63

Musical score for measures 63-66. The system consists of three staves. The top staff continues the melodic line. The grand staff accompaniment continues with complex chords. The bottom staff accompaniment is consistent. The key signature and time signature are maintained.

67

Musical score for measures 67-71. The system consists of three staves. The top staff continues the melodic line. The grand staff accompaniment continues with complex chords. The bottom staff accompaniment is consistent. The key signature and time signature are maintained.

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