

Die Herzogin von Chicago

Baritone Saxophone & Piano

Arr.: Bertrand Moren

Emmerich Kálmán

EMR 97272

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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

BARITONE
SAXOPHONE

Emmerich Kálmán
Arr.: Bertrand Moren

Maestoso ♩ = 66


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Musical notation for measures 1-8. The piece is in 4/4 time. Measure 1 has a '4' above it. Measure 2 has a dynamic marking 'f'. Measure 3 has a '3' below it. Measure 8 has a '2' above it. The notation includes various rhythmic values, slurs, and accents.

9

A Bright in 2 ♩ = 116



Musical notation for measures 9-14. The piece is in 2/4 time. Measure 9 has a '1' above it. Measure 10 has a dynamic marking 'f'. The notation includes slurs and accents.

15



Musical notation for measures 15-20. The notation includes slurs and accents.

21



Musical notation for measures 21-25. The notation includes slurs and accents.

26



Musical notation for measures 26-30. The notation includes slurs and accents.

31



Musical notation for measures 31-35. The notation includes slurs and accents.

36



Musical notation for measures 36-40. The notation includes slurs and accents.

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Die Herzogin von Chicago


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Emmerich Kálmán
Arr.: Bertrand Moren

Maestoso ♩ = 66

Baritone Saxophone

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 clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The melody in the top staff features eighth and sixteenth notes with various ornaments and slurs. The piano accompaniment in the grand staff consists of block chords in the right hand and a simple bass line in the left hand.

27

Musical score for measures 27-32. 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 continues in the same key and time signature. The melody in the top staff shows more complex rhythmic patterns and slurs. The piano accompaniment in the grand staff features more active chordal textures in the right hand.

33

Musical score for measures 33-38. 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 continues in the same key and time signature. The melody in the top staff features a prominent slur over several measures. The piano accompaniment in the grand staff maintains a steady harmonic support.

39

Musical score for measures 39-43. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. A section marker 'B' is placed above the first staff at the beginning of measure 39. The music continues in the same key and time signature. The melody in the top staff has a distinct change in character at measure 39. The piano accompaniment in the grand staff shows more complex chordal textures and some chromatic movement.

44

Musical score for measures 44-49. 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 continues in the same key and time signature. The melody in the top staff features a series of slurs and ornaments. The piano accompaniment in the grand staff features complex chordal textures and 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 key signature has two flats (B-flat and E-flat). The melody in the top staff features eighth and sixteenth notes with slurs and accents. The piano accompaniment in the grand staff uses chords and single notes, with some slurs and accents.

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 key signature has two flats. The melody in the top staff includes a trill in measure 55. The piano accompaniment continues with chords and single notes.

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 key signature has two flats. The melody in the top staff features eighth and sixteenth notes with slurs and accents. The piano accompaniment uses chords and single notes.

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 key signature has two flats. The melody in the top staff features eighth and sixteenth notes with slurs and accents. The piano accompaniment uses chords and single notes.

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 key signature has two flats. The melody in the top staff features eighth and sixteenth notes with slurs and accents. The piano accompaniment uses chords and single notes.

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