

Die Herzogin von Chicago

F Horn & Piano

Arr.: Bertrand Moren

Emmerich Kálmán

EMR 97273

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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

F HORN

Emmerich Kálmán

Arr.: Bertrand Moren

Maestoso ♩ = 66


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Musical notation for measures 1-8. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a four-measure rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) is present. There are first, second, and third endings indicated by bracketed numbers 1, 2, and 3.

9

A Bright in 2 ♩ = 116



Musical notation for measures 9-14. The key signature has two flats, and the time signature is 2/4. The music starts with a one-measure rest, followed by a series of quarter notes. A dynamic marking of *f* is present.

15



Musical notation for measures 15-20. The key signature has two flats, and the time signature is 2/4. The music consists of quarter notes with some slurs and accents.

21



Musical notation for measures 21-25. The key signature has two flats, and the time signature is 2/4. The music features eighth and sixteenth notes with slurs and accents.

26



Musical notation for measures 26-30. The key signature has two flats, and the time signature is 2/4. The music consists of eighth and sixteenth notes with slurs and accents.

31



Musical notation for measures 31-35. The key signature has two flats, and the time signature is 2/4. The music features eighth and sixteenth notes with slurs and accents.

36



Musical notation for measures 36-40. The key signature has two flats, and the time signature is 2/4. The music features eighth and sixteenth notes with slurs and accents.

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Die Herzogin von Chicago


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Emmerich Kálmán
Arr.: Bertrand Moren

Maestoso $\text{♩} = 66$

F Horn

Piano

ff

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 melody in the treble clef and accompaniment in the bass clef. The key signature has two flats. The melody consists of eighth and quarter notes with slurs and accents. The accompaniment features chords and single notes in the bass line.

27

Musical score for measures 27-32. The score continues with the melody and accompaniment. The melody includes slurs and accents. The accompaniment consists of chords and bass notes.

33

Musical score for measures 33-38. The melody and accompaniment continue. The melody features slurs and accents. The accompaniment includes chords and bass notes.

39

Musical score for measures 39-43. A section labeled 'B' begins at measure 39. The melody and accompaniment continue. The melody features slurs and accents. The accompaniment includes chords and bass notes.

44

Musical score for measures 44-49. The melody and accompaniment continue. The melody features slurs and accents. The accompaniment includes chords and bass notes.

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 top staff features eighth and sixteenth notes with slurs and accents. The piano accompaniment in the grand staff consists of 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 music continues in the same minor key. The melody in the top staff includes a trill in measure 55. The piano accompaniment features complex chordal textures with slurs and accents.

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 top staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff shows a variety of chordal patterns and single notes.

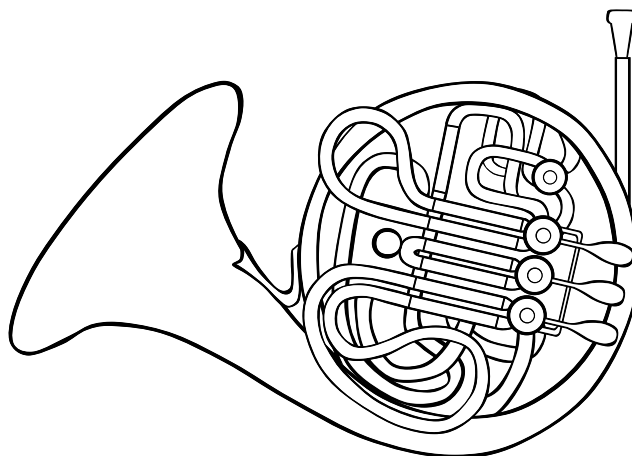
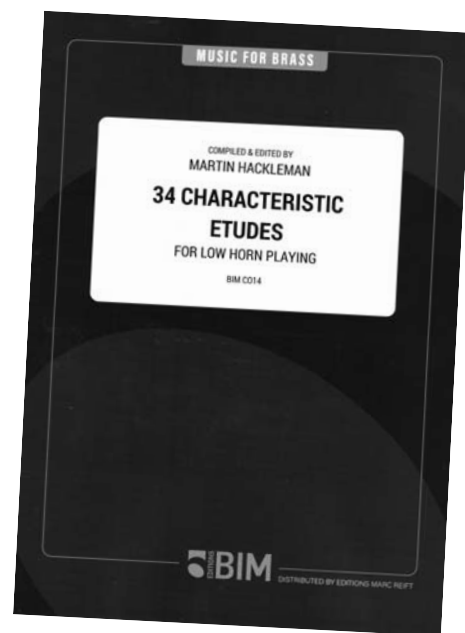
63

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 melody in the top staff features slurs and accents. The piano accompaniment in the grand staff includes 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 melody in the top staff continues with slurs and accents. The piano accompaniment in the grand staff includes chords and single notes.

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