

Die Herzogin von Chicago

Bass Trombone & Piano

Arr.: Bertrand Moren

Emmerich Kálmán

EMR 97276

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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

BASS
TROMBONE

Emmerich Kálmán
Arr.: Bertrand Moren

Maestoso ♩ = 66

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Musical notation for measures 1-8. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 1 has a '4' above it. Measure 2 has a '4' above it. Measure 3 has a '3' below it. Measure 4 has a '2' above it. The piece starts with a forte (*f*) dynamic.

9

A Bright in 2 ♩ = 116

Musical notation for measures 9-14. The key signature has three flats and the time signature is 2/4. Measure 9 has a '1' above it. The piece starts with a forte (*f*) dynamic.

15

Musical notation for measures 15-20. The key signature has three flats and the time signature is 2/4.

21

Musical notation for measures 21-25. The key signature has three flats and the time signature is 2/4.

26

Musical notation for measures 26-30. The key signature has three flats and the time signature is 2/4.

31

Musical notation for measures 31-35. The key signature has three flats and the time signature is 2/4.

36

Musical notation for measures 36-40. The key signature has three flats and the time signature is 2/4.

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Die Herzogin von Chicago


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Emmerich Kálmán
Arr.: Bertrand Moren

Maestoso $\text{♩} = 66$

Bass Trombone

Piano

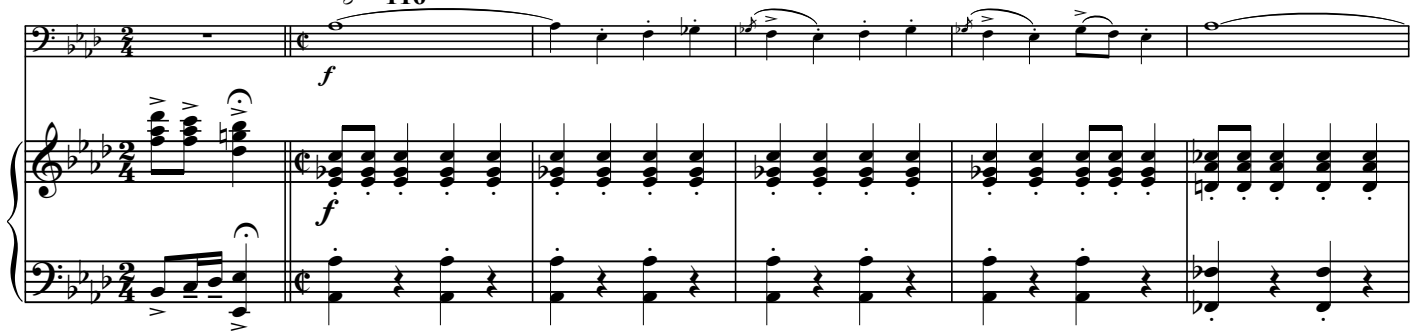


Musical score for Bass Trombone and Piano, measures 1-8. The score is in 4/4 time, key of B-flat major. The tempo is Maestoso with a quarter note equal to 66. The piano part starts with a fortissimo (ff) dynamic. The bass trombone part features a melodic line with triplets and slurs. The piano accompaniment consists of chords and rhythmic patterns.

5


A Bright in 2
 $\text{♩} = 116$

9



Musical score for Bass Trombone and Piano, measures 9-14. The tempo is Bright in 2 with a quarter note equal to 116. The piano part starts with a fortissimo (f) dynamic. The bass trombone part features a melodic line with slurs and accents. The piano accompaniment consists of chords and rhythmic patterns.

15



Musical score for Bass Trombone and Piano, measures 15-18. The piano part continues with a fortissimo (f) dynamic. The bass trombone part features a melodic line with slurs and accents. The piano accompaniment consists of chords and rhythmic patterns.

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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 three flats (B-flat, E-flat, A-flat).

27

Musical score for measures 27-32. The score continues with the same instrumentation and key signature. The piano accompaniment features a steady chordal accompaniment.

33

Musical score for measures 33-38. The score continues with the same instrumentation and key signature. The piano accompaniment features a steady chordal accompaniment.

39

Musical score for measures 39-43. A section labeled 'B' begins at measure 39, marked with a double bar line and a key signature change to two flats (B-flat, E-flat). The score continues with the same instrumentation and key signature.

44

Musical score for measures 44-49. The score continues with the same instrumentation and key signature. The piano accompaniment features a steady chordal accompaniment.

48

Musical score for measures 48-52. The system consists of three staves: a bass staff, a treble staff, and a lower bass staff. The bass staff features a melodic line with slurs and accents. The treble staff contains complex chordal textures with slurs and accents. The lower bass staff provides a harmonic accompaniment with slurs and accents.

53

Musical score for measures 53-57. The system consists of three staves: a bass staff, a treble staff, and a lower bass staff. The bass staff features a melodic line with slurs and accents, including a trill in measure 55. The treble staff contains complex chordal textures with slurs and accents. The lower bass staff provides a harmonic accompaniment with slurs and accents.

58

Musical score for measures 58-62. The system consists of three staves: a bass staff, a treble staff, and a lower bass staff. The bass staff features a melodic line with slurs and accents. The treble staff contains complex chordal textures with slurs and accents. The lower bass staff provides a harmonic accompaniment with slurs and accents.

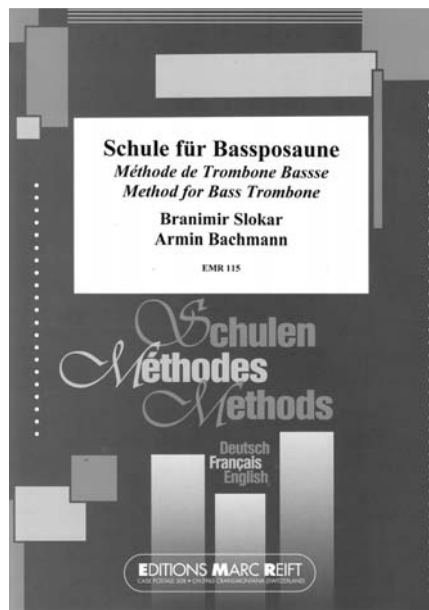
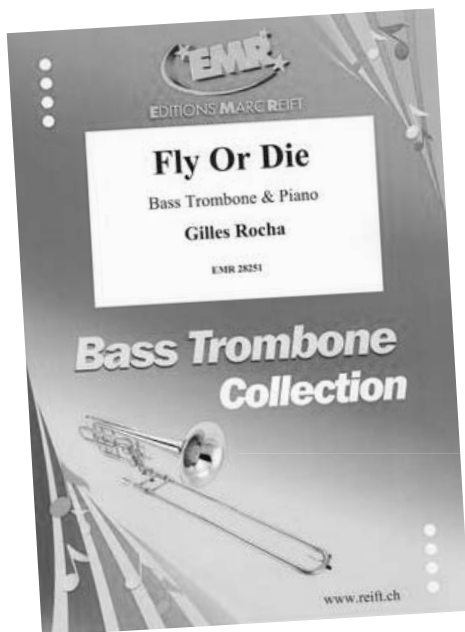
63

Musical score for measures 63-66. The system consists of three staves: a bass staff, a treble staff, and a lower bass staff. The bass staff features a melodic line with slurs and accents. The treble staff contains complex chordal textures with slurs and accents. The lower bass staff provides a harmonic accompaniment with slurs and accents.

67

Musical score for measures 67-70. The system consists of three staves: a bass staff, a treble staff, and a lower bass staff. The bass staff features a melodic line with slurs and accents. The treble staff contains complex chordal textures with slurs and accents. The lower bass staff provides a harmonic accompaniment with slurs and accents.

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