

Georges Bizet

JEUX D'ENFANTS

(Kinderspiele)

4ms

Nouvelle édition par | Herausgegeben von

KURT HERRMANN

hug

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I. LA TOUPIE. (Kreiselspiel.) IMPROMPTU.

Allegro vivo. (♩ = 152.)

Secondo.

Georges Bizet, Op.22.

PIANO.

ff f di - - mi - - nu - - en - - do p legg.

poco a poco cre -

scen - do dim. - - p più p

smor - - zan - - do pp

2^{da} *

I.

LA TOUPIE.

(Kreiselspiel.)

IMPROMPTU.

Allegro vivo. (♩ = 152.)

Primo.

Georges Bizet, Op.22.

PIANO.

ff *f* di - - mi - - nuen - - do *p legg.*

poco *a* *poco cre - scen - do*

dim. *p* *più p*

smor - zan - do *pp*

2 *leg.* *

Secondo.

35

pp *ff* *f* di - mi - nu -

40 45

en - do *p*

50

poco a

55

poco cre - scen - do dim. *p*

60 65

più p smor - zan - do *pp*

70

ff *ff*

35

1 2 3 *pp* *ff* *f* di - mi - nuen - do

40 45

p

50

poco a poco cre-

55

scen - do *dim.* *p* *più p*

60 65

smor - - zan - - do *pp* *pp*

70

ff *ff*

II.

LA POUPÉE.

(Die Puppe.)

BERCEUSE.

Secondo.

Georges Bizet, Op. 22.

Andantino semplice. (♩ = 136.)

PIANO.

5

ppp

Ped. (una corda)

10

pocchissimo
sf

*

15

pp

cre - scen - do dim. pp

20

ppp

pp

Ped.

*

II. LA POUPÉE. (Die Puppe.) BERCEUSE.

Primo.

Georges Bizet, Op. 22.

Andantino semplice. (♩ = 136.)

PIANO.

1 *pp* naïvement

Red. (una corda)

5

Detailed description: This system contains the first five measures of the piece. The right hand begins with a melodic line starting on G4, moving through A4, B4, and C5. The left hand provides a simple harmonic accompaniment. The tempo is marked 'Andantino semplice' with a quarter note equal to 136 beats per minute. The dynamic is 'pp' (pianissimo) and the instruction 'naïvement' is written below the first measure. A 'Red. (una corda)' instruction is placed below the first measure. Measure numbers 1, 4, 2, and 8 are written above the staff.

10 *pocchissimo sf*

* 1

Detailed description: This system contains measures 6 through 10. The melodic line continues with grace notes and slurs. The dynamic changes to 'pocchissimo sf' (pianissimo fortissimo) in measure 10. A first ending bracket is marked with an asterisk and the number 1 below measure 10.

15 *pp* cre - scen - do dim.

Detailed description: This system contains measures 11 through 15. The dynamic is 'pp' (pianissimo). The instruction 'cre - scen - do dim.' (crescendo then diminuendo) is written across measures 12 and 13. Measure numbers 5, 1, 2, 1, 3, and 1 are written above the staff.

20 *pp* *ppp* *p*

Red. * 3/4 2/5

Detailed description: This system contains measures 16 through 20. The dynamics are 'pp', 'ppp', and 'p'. The 'Red.' instruction is repeated. Measure numbers 2, 5, 3, 2, 1, 4, 8, 2, 1, 4, and 2 are written above the staff.

Secondo.

25

ppp *pocchissimo pp* *sf*

30

pp cre - scen - do dim.

35

pp *ppp* *ppp*

Ped. *

40

p

Ped. *

45

dim. *pp* *smorzando*

una corda

Ped. *

25

pocchissimo sf

30

p *cre - scen - do dim.*

35

pp *ppp*

Ped. *

40

crescendo *sf*

45

dim. *pp* *smorzando* *ppp*

Ped. * *una corda.* *Ped.* *

III. LES CHEVAUX DE BOIS. (Schaukelpferd.) SCHERZO.

Secondo.

Georges Bizet, Op.22.

Allegro vivo. (♩. = 152.)
non legato

PIANO.

f *diminuendo molto* - - - - - *p* *cresc.*

sf - - - - - *p* - - - - - *p*

cresc. - - - - - *sf* *cresc.* *f*

dim. *p* *cresc.* *sf*

p *cresc.* *p*

III

LES CHEVAUX DE BOIS.

(Schaukelpferd.)

SCHERZO.

Primo.

Georges Bizet, Op. 22.

PIANO. *Allegro vivo.* (♩. = 152.) *leggiero* *p* *cresc.*

1 2 3 4 5 10 15 20 25 30

Secondo.

1 2 3 1 2 4 1 2 35

cre - - - scen - - - do *molto - - -*

1 2 4 5 1 2 4 1 2 40

f *dim.*

1 2 3 2 3 1 2 4 45

p *p*

1 2 3 1 2 3 1 2 3 50

cresc. - - - *sf* *cresc.* *f* *sempre*

3 1 2 2 5 55

cresc. - - - *ff*

Red.

2 2 60 2 1 55

Red. *Red.*

Musical notation for measures 31-35. The top staff contains fingerings: 5 2, 4 1, 3 1, 4 2, 4 2, 3 5, 3 1. The lyrics are "cre - - scen - - do" and "molto - - -".

Musical notation for measures 36-40. The top staff contains fingerings: 1, 5, 1, 2, 1. The bottom staff contains fingerings: 2, 8, 1, 8, 4, 8, 4. Dynamics include *f*, *sf*, and *p*.

Musical notation for measures 41-45. The top staff contains fingerings: 2, 1, 3. The bottom staff contains fingerings: 1, 1, 1, 2, 8, 1, 8. Dynamics include *p*.

Musical notation for measures 46-50. The top staff contains fingerings: 1, 2, 2, 3, 1, 2, 1, 2. The bottom staff contains fingerings: 4, 3, 2, 1, 2, 1, 2. Dynamics include *cresc.*, *sf*, *cresc.*, *f*, and *sempre*.

Musical notation for measures 51-55. The top staff contains fingerings: 3, 1, 2, 4, 2, 1, 1. The bottom staff contains fingerings: 2, 1, 2, 2, 1, 5. Dynamics include *cresc.* and *ff*. The word "Ped." is written below the staff.

Musical notation for measures 56-60. The top staff contains fingerings: 1, 1, 1. The bottom staff contains fingerings: 2, 1, 5. Dynamics include *ff*. The word "Ped." is written below the staff.

Secondo.

65

8
5
8
5

Red. *

70

più ff *brillante*

4
1
1
1
1

Red. *

75

p non legato

1
1
1
1

Red. *

80

f *p*

1
1
1
1
1

Red. *

85

f *p* *diminuendo* *molto*

1
1
1
1
1

Red. *

90

pp smorzando *ppp*

95

1
1
1
1
1

Red. *

Musical notation for measures 65-69. The piece is in A major (two sharps). Measure 65 is marked with a tempo of 65. The notation includes fingerings (1, 5) and a 'Red.' (Reduction) symbol. A star symbol is placed below the staff.

Musical notation for measures 70-74. Measure 70 is marked with a tempo of 70. Dynamics include *più ff* and *brillante*. The notation includes fingerings (1, 8) and a 'Red.' symbol. A star symbol is placed below the staff.

Musical notation for measures 75-79. Measure 75 is marked with a tempo of 75. Dynamics include *p*. The notation includes fingerings (1, 2, 4) and a 'Red.' symbol. A star symbol is placed below the staff.

Musical notation for measures 80-84. Measure 80 is marked with a tempo of 80. Dynamics include *sf* and *p*. The notation includes fingerings (1, 2, 4) and a 'Red.' symbol. A star symbol is placed below the staff.

Musical notation for measures 85-89. Measure 85 is marked with a tempo of 85. Dynamics include *sf*, *p*, *diminuendo*, and *molto*. The notation includes fingerings (1, 2, 4, 8) and a 'Red.' symbol. A star symbol is placed below the staff.

Musical notation for measures 90-94. Measure 90 is marked with a tempo of 90. Dynamics include *pp*, *smorzando*, and *ppp*. The notation includes fingerings (1, 2, 3, 8) and a 'Red.' symbol. A star symbol is placed below the staff.

IV. TROMPETTE ET TAMBOUR. (Trompeter und Trommler.) MARCHE.

Secondo.

Georges Bizet, Op.22.

Allegretto, mouvement de marche. (♩ = 132.)

PIANO.

IV.

TROMPETTE ET TAMBOUR.

(Trompeter und Trommler.)

MARCHÉ.

Primo.
Allegretto, mouvement de marche. (♩ = 132.)

Georges Bizet, Op.22.

PIANO.

5

pp sf sf

3 3 pp sempre staccato

5 10 15 20

3 3 3 3 3 3

1 2 1 3 2 4 1 5 2 4 1 3 2 3 1 4 3 4 2 1

Secondo.

Musical notation for measures 1-24. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs, marked with dynamics *f p* and *dim.*. The lower staff contains a bass line with fingerings (1, 2) and a steady rhythmic accompaniment.

Musical notation for measures 25-29. Measure 25 is marked with *pp leggierissimo*. The system continues with dynamics *sf*, *p*, *pp*, and *dim.*. The upper staff features a melodic line with slurs and ornaments, while the lower staff has a bass line with fingerings (1, 2, 3, 4, 5).

Musical notation for measures 30-34. Measure 30 is marked with *ff*. The system includes the instruction *f sempre stacc.*. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a bass line with fingerings (1, 2, 3, 4, 5).

Musical notation for measures 35-39. The system includes dynamics *ff*, *f*, and *f*. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a bass line with fingerings (1, 2, 3, 4, 5).

Musical notation for measures 40-39. The system includes dynamics *ff*, *f*, and *f*. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a bass line with fingerings (1, 2, 3, 4, 5).

Musical notation for measures 40-39. The system includes dynamics *ff*, *f*, and *f*. The upper staff has a melodic line with slurs and ornaments, and the lower staff has a bass line with fingerings (1, 2, 3, 4, 5).

Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#). The melody features triplets and accents. Dynamics include *f*, *p*, and *dim.*. Fingerings 1, 2, and 3 are indicated above the notes.

Musical notation for measures 5-14. Treble clef. Measure 5 is marked with the number 25. Dynamics include *pp leggierissimo*, *sf*, *p*, and *tr*. Fingerings 1, 2, 3, 4, and 5 are indicated.

Musical notation for measures 15-24. Treble clef. Measure 15 is marked with the number 30. Dynamics include *pp dim.*, *tr*, and *ff*. Fingerings 1, 2, 3, and 5 are indicated.

Musical notation for measures 25-34. Treble clef. Measure 25 is marked with the number 35. Dynamics include *f sempre stacc.* and *ff*. Fingerings 1, 2, 3, 4, and 5 are indicated.

Musical notation for measures 35-39. Treble clef. Dynamics include *f* and *ff*. Fingerings 1, 2, 3, 4, and 5 are indicated.

Musical notation for measures 40-43. Treble clef. Measure 40 is marked with the number 40. Dynamics include *f* and *ff*. Fingerings 1, 2, 3, 4, and 5 are indicated.

Secondo.

45

f di - mi - nu - en -

50

- do

f p *f p* *f p*

55

dim. *pp leggierissimo* *sf* *p*

60

pp *dim.* *ff* *f* *mf*

65

p *mf* *pp*

70

pp smor - zan - do *ppp*

8bassa
Red. *

45

f *ff* *f* di - mi

50

tu - en do *f p* *f p*

55

f p *dim.* *pp leggerissimo* *sf*

p *pp* *dim.* *tr* *tr* *tr* *tr* *ff*

60

p

65

pp *ppp* smor - zan - do

V.
COLIN-MAILLARD.
(Blindekuh.)
NOCTURNE.

Secondo.

Georges Bizet, Op.22.

Andante non troppo, quasi andantino. (♩=68.)

PIANO.

V.
COLIN-MAILLARD.
(Blindekuh.)
NOCTURNE.

Primo.

Georges Bizet, Op. 22.

Andante non troppo, quasi andantino. (♩ = 68.)

PIANO.

5

p

poco cresc. - - - *dim.* - - -

10

pp *pp*

15

pp con grazia

Secondo.

20

cre - - scen - - do

f

p

dim.

p *espress.*

p

in tempo

25

pp *poco p*

pp *poco p*

30

strin - - mf - gen - - do

ff

a tempo

cresc.

ff

35

p *pp*

calando *ppp e smorzando*

3 2 5 4 2 4 3 3 2 1 b

cre - - - scen - - - do

3 4 2 4 3 2 1 3

5 3 4 1 3 1 4 4

f *dim.* *p*

2 1 1 2 1 4 5

3 2 4 3 2 1 4 1

p

3 3 3 4 1

2 2 1 5 5

pp poco *p strin - -* *f - gen cresc. - - do*

4 4 4 1 1

5 2 1 5 1 2 1 5 3 1 2 1

a tempo *ff* *dim.* *p* *ppp calando e smorzando*

5 4 1 1 1 3 1 3 1 2 4 4

VI.

PETIT MARI, PETITE FEMME!...

(Herr Papa und Frau Mama.)

DUO.

Secondo.

Georges Bizet, Op. 22.

Andantino. (♩ = 76.)

PIANO.

pp *molto espress.*

10 15

20 *espress.* 25 *dim.*

cre - - scen - - do

30 *pp* *pp*

35 40

PETIT MARI, PETITE FEMME!...

(Herr Papa und Frau Mama.)

DUO.

Primo.

Georges Bizet, Op.22.

PIANO. *Andantino.* (♩ = 76.) *p molto espress.*

cre - scen - do
espress.

dim. *p* *pp*

Secondo.

45 *a tempo* 50

stringendo e cresc. dim. e rit. pp

55

poco a poco crescendo molto - faccel. -

60 *a tempo* 65

cresc. - - ff al - lar - gan - do pp subito

70

strin - gen - do e cre - scen - do molto - -

75 *a tempo* 80

f dim. - - - p pp molto

85 *a tempo* 90

rall. 1 pp smorzando e calando - - -

45

a tempo 50

stringendo e cresc. dim. e rit. p

55

poco a poco cre-scen-do molto f accel.

60

65 a tempo

cresc. ff al-lar-gan-do p subito

70

strin-gen-do e crescendo molto

75 a tempo

80

f dim. p molto tranquillo p pp pp molto

85

a tempo

90

rall. smor-zan-do e calando

VII. LE BAL. (Kinderball.) GALOP.

Secondo.

Georges Bizet, Op.22.

PIANO.

Presto. (♩ = 184.)

5

pp *leggierissimo* *sf* *pp*

10

sf *pp* *cresc.*

15

20

ff

25

30

35

p *f* *p*

VII.
LE BAL.
(Kinderball.)
GALOP.

Primo.

Georges Bizet, Op. 22.

PIANO.

Presto. (♩ = 184.)

pp leggierissimo *sf* *pp*

sf *pp*

ten. *ff* *sf* *pp*

sf *pp*

ten. *f* *p* *f*

Secondo.

40 45

f *pp* *cresc.* *ff*

50 55

tutta forza

60

ppp

65 70

ppp

75

ten. *ten.*

40

45

f \rightarrow *pp* *cresc.* - - - *ff*

8 2 3 5

Detailed description: This system contains measures 40 through 45. The music is in a key with two sharps (D major or F# minor). Measure 40 starts with a forte (*f*) dynamic, which quickly softens to pianissimo (*pp*). The dynamics then gradually increase through a crescendo (*cresc.*) to fortissimo (*ff*) by measure 45. The right hand features intricate melodic lines with slurs and accents, while the left hand provides a steady accompaniment with some chordal textures. Fingerings are indicated with numbers 1-5.

50

tutta forza

8 5 1 8

Detailed description: This system contains measures 50 through 54. The dynamic is marked *tutta forza* (with all force). The right hand plays a series of chords and melodic fragments, while the left hand has a more active accompaniment. Fingerings are indicated with numbers 1-5.

55

60

8 1 2 3 4 *ppp*

2 8 5

Detailed description: This system contains measures 55 through 64. Measures 55-59 are mostly rests in both hands. At measure 60, the music begins with a very soft *ppp* dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

65

70

ppp *ten.*

8 2 1 3 2 1 2 5

Detailed description: This system contains measures 65 through 74. The music starts with a very soft *ppp* dynamic and includes a *ten.* (tension) marking. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

75

A

2

Detailed description: This system contains measures 75 through 80. The right hand plays a series of chords and melodic fragments, while the left hand has a more active accompaniment. A dynamic marking *A* is present. Fingerings are indicated with numbers 1-5.

Secondo.

80 *ten.*

85 *poco* *a*

90 *poco* *cre - scen - do* *molto* *ff*

95 100

105

110 *p* *f* *p* 115

Detailed description: This is a page of a musical score for piano and voice. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of music. The first system (measures 80-85) features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part includes fingerings (e.g., 3, 2, 1, 2, 3, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1) and dynamics like *ten.* and *poco*. The second system (measures 85-90) includes vocal entries with lyrics: "cre - scen - do". Dynamics range from *poco* to *ff*. The third system (measures 90-95) continues the piano accompaniment. The fourth system (measures 95-100) shows the piano part with some chords in the right hand. The fifth system (measures 100-105) continues the piano accompaniment. The sixth system (measures 105-110) features a piano accompaniment with dynamics *p* and *f*. The seventh system (measures 110-115) continues the piano accompaniment with dynamics *p* and *f*.

80

poco

80-84: Treble clef with a key signature of two sharps (F# and C#). The right hand plays a series of eighth-note chords. The left hand has a bass line with a 2-measure rest, followed by a 1/4 note, and then a 3-measure rest.

85

a poco cre - - scen - - do molto

85-89: Treble clef. The right hand continues with eighth-note chords. The left hand has a 1/2 note rest, followed by a 2-measure rest, and then a 3-measure rest. The lyrics "a poco cre - - scen - - do molto" are written below the treble staff.

95

ff

95-104: Treble clef. The right hand features a trill in the first measure, followed by eighth-note chords. The left hand has a 2-measure rest, followed by eighth-note chords. The dynamic marking *ff* is present.

100

100-109: Treble clef. The right hand continues with eighth-note chords. The left hand has a 1-measure rest, followed by eighth-note chords. The dynamic marking *ff* is present.

110

ten. p f p

110-115: Treble clef. The right hand has a 1-measure rest, followed by eighth-note chords. The left hand has a 2-measure rest, followed by eighth-note chords. The dynamic markings *ten.*, *p*, *f*, and *p* are present.

Secondo.

120

f *pp* *cresc.* *ff*

125 130

tutta forza

135

pp *cresc.* *molto*

140 145

furioso *fff*

150

155 160

Red *

120

f *pp* *cresc.* *ff*

125

tutta forza

130

135

pp *cre - scen - do*

140

molto *fff furioso*

145

150

155

160



ZU ZWEIEN AM KLAVIER / 1. FOLGE

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KLAVIER VIERHÄNDIG

G. Bizet, op. 22. Kinderspiele (Jeux d'enfants)

Neu herausgegeben von Kurt Herrmann

Alle Freunde des Vierhändigspiels werden an diesen reizenden, leider noch so gut wie unbekanntem Stücken des Carmenkomponisten ihre helle Freude haben. Sie sind geistreich und musikalisch erfunden und von einer überraschend melodischen Erfindung. Technisch bieten Sie keine besonderen Schwierigkeiten.

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