This is a new arrangement of the 1962 Kaempfert hit "DANKE SCHOEN". Besides the original beginning, it features parts from a later Kaempfert arrangement for a TV-show and a little "Basie-feel" toward the end of the chart. This Basie-feel can be amplified by using the piano as a solo instrument instead of the electric guitar (in this case, guitar tacets, piano plays the cued notes in addition to the written ones).

The arrangement can be performed with a standard big band set up:

5 saxes (2 altos, 2 tenors, 1 baritone)
3 trpts
4 trbs (3 tenors, 1 bass-)
acoustic gtr
electric bass
drums
piano / opt. organ

Additional parts may be added according to the number of extra players available.

STYLE:
As with most of Bert Kaempfert's music, "DANKE SCHOEN" should be performed with a light, "easy listening" kind of approach. The "shout" chorus at H + I features "classic" big band playing in the style of the great swing bands of the 1950s. All ♪ and ♫ should be phrased as ♪

RHYTHM SECTION:
The original Bert Kaempfert rhythm section features 2 basses:
1 acoustic (upright), 1 being the legendary "Knackbass", an electric bass-guitar played by Ladi Geissler.
If your band has only 1 bass player, the electric bass part should be used, closely observing the instruction "plec." + "no plec."
The "plec." parts are to be played staccato.
If 2 basses are used, the electric bass lays out at D to G, joining the upright bass on the walking part at H.

All acoustic instruments (gtr, pno, bass 2) should be played with minimal amplification.

Drums - for the most part - are to be played with brushes.
At H, the chart has reached a dynamic level that calls for "classic" ensemble playing in the style of drummers like Irv Cottler or Alvin Stoller, using lots of back beat.
4 bars before J please make sure to come down gradually to the original lighter feel of the beginning of the arrangement.

SAXES:
All background chords should be played softly and with a warm sound.
The "quasi-soli" at F + G should be full and glowing.

HORNS:
A real big band "shout" at H + I, somewhat in the Basie tradition.

STRINGS:
Try to achieve a round and soft section sound on all background chords.

GENERAL OBSERVATIONS:
This arrangement builds constantly from A to H, where it reaches its climax (H + I). It builds down 4 before J and even more throughout J and bars 1 + 2 in K, ending with a sudden (subito) F7 chord at bar 91.

Please listen closely to the original recording of this piece to get a better understanding of one of the world's most distinctive instrumental styles, the "BERT KAEMPFERT SOUND"

-- Have fun !