

Der Titelsong aus „Tom & Jerry“ von
UDO JÜRGENS

Vielen Dank für die Blumen

für dreistimmigen Männerchor und Klavier

Text: Siegfried Rabe
Musik: Udo Jürgens

Chorbearbeitung: **Peter Schnur, Pasquale Thibaut**

Klavierpartitur
PM3555

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Arrangiert für dreistimmigen Männerchor mit Klavier von **Peter Schnur, Pasquale Thibaut**

Happy Shuffle ♩ = 120

Klavier *mf*

8^{va} - 7

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf*. The left hand starts with a bass clef and a similar rhythmic pattern. The piece concludes with an 8va - 7 instruction.

5 *mf*

Vie-len Dank für die Blu-men, vie-len Dank, wie lieb von dir.

Vie-len Dank für die Blu-men, vie-len Dank, wie lieb von dir.

The vocal entry begins at measure 5. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "Vie-len Dank für die Blu-men, vie-len Dank, wie lieb von dir." The piano accompaniment continues in the bass clef with a similar rhythmic pattern. The dynamic marking is *mf*.

simile

The piano accompaniment continues with a *simile* marking, maintaining the rhythmic pattern established in the previous section.

A musical staff showing a long note with a slur above it, indicating a sustained sound or a specific performance technique.

Im-mer wird's das ge-ben: Ei-ner,
Welt das Le-ben mit dir gern Katz' und Maus. Aah _____

The vocal line continues with the lyrics: "Im-mer wird's das ge-ben: Ei-ner, Welt das Le-ben mit dir gern Katz' und Maus." This is followed by a long note and a slur, with the vocal line ending in "Aah _____".

A musical staff showing a long note with a slur above it, indicating a sustained sound or a specific performance technique.

Aah _____

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, concluding the piece.

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12

der trickst dich aus. Vie-len Dank für die Blu-men, vie-len Dank, wie lieb von

Vie-len Dank für die Blu-men, vie-len Dank, wie lieb von

16

dir. Es blü - hen ro - te Ro - sen und sind nur Sou - ve - nir. Es
An - dern et - was hel - fen, wenn es auch kei - ner sieht.

dir. Aah

dir. Aah

die Mi - mo - sen wie ein Lä - cheln von dir. Es blü - hen Herbst zeit - lo - sen, sa - gen
freunden beisteh'n, was auch im - mer ge - schieht. Das ist ei - ne Blu - me, die nur

Aah

Aah

22

tröstend zu mir: sehr sel-ten blüht, „Was macht es schon, wenn ich ein-mal ver-lier?“
da-rum freut mich die-ses Sou-ve-nir.

Aah

Aah

gliss.

26

Vie-len Dank für die Blu-men, vie-len Dank, wie lieb von dir!

Vie-len Dank für die Blu-men, vie-len Dank, wie lieb von dir!

1. gliss.

1.

30

1.

Musical score for measures 34-37. The piece is in B-flat major (two flats) and 3/4 time. Measure 34 features a complex piano accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Measure 35 continues this texture. Measure 36 shows a melodic line in the right hand with a grace note and a fermata. Measure 37 concludes with a melodic phrase in the right hand and a bass line in the left hand.

Musical score for measures 38-39. Measure 38 is a whole rest for both hands. Measure 39 is a whole rest for both hands. A first ending bracket spans measures 38 and 39, leading to a second ending in measure 40. The second ending consists of a single note in the right hand with a glissando marking and a fermata, and a single note in the left hand. The word "dir!" is written below the right-hand note.

Musical score for measures 40-43. Measure 40 features a complex piano accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Measure 41 continues this texture. Measure 42 shows a melodic line in the right hand with a grace note and a fermata. Measure 43 concludes with a melodic phrase in the right hand and a bass line in the left hand.

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Musik: Udo Jürgens

Erweiterte Klavierbegleitung von **Peter Schnur**

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First system of musical notation. The treble clef staff begins with a whole note chord, followed by a glissando (gliss.) indicated by a horizontal line with a wavy arrow. The bass clef staff contains a sequence of notes. The time signature changes from 2/4 to 4/4.

Second system of musical notation, starting with a first ending bracket labeled "1.". The treble clef staff features a complex melodic line with many slurs and ties. The bass clef staff continues with a steady rhythmic accompaniment.

Third system of musical notation. The treble clef staff shows a highly technical passage with rapid sixteenth-note runs and slurs. The bass clef staff provides a supporting bass line.

Fourth system of musical notation. It features a glissando (gliss.) in the treble clef staff, marked with "8va" and a wavy arrow. The treble clef staff contains a series of slurred notes, while the bass clef staff continues with its accompaniment.

Fifth system of musical notation. The treble clef staff contains a final melodic phrase with slurs and ties. The bass clef staff concludes with a few notes.

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