

# WHAT A WONDERFUL WORLD

Rev. e compl.: M<sup>o</sup> Marum S. Alexander  
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Arr.: Rogério Moreira Campos

Moderately ♩ = 80

Sop  
Yes, I think to my - self, what a won - der - ful world!

Alt  
Yes, I think to my - self, my - self, what a won - der - ful world, won - der - ful

Ten  
Yes, I think to my - self, what a won - der - ful world, won - der - ful

Bas  
Yes, I think to my - self, my - self, won - der - ful world!

*mf* *mp* *cresc.*  
I see trees of green, red ro - ses too, I see them bloom

*mf* *mp* *cresc.*  
world! I see trees of green, red ro - ses too, I see them bloom

*mf* *mp* *cresc.*  
world! I see trees of green, red ro - ses too, I see them bloom

*mf* *mp* *cresc.*  
I see trees of green, red ro - ses too, I see them bloom

for me and you, — and I think to my - self: what a won - der - ful world!

for me and you, — and I think to my - self: what a won - der - ful world!

for me and you, — and I think to my - self: what a won - der - ful world!



# What a wonderful world

(cont.)

*mp* I see skies of blue and clouds of white, the bright — blessed — day, the

*cresc.*

*mp* I see skies of blue and clouds of white, the bright — blessed — day, the

*cresc.*

*mp* I see skies of blue and clouds of white, the bright — <sup>2</sup>blessed — day, the

*cresc.*

*mp* I see skies of blue and clouds of white, the bright — <sup>3</sup>blessed — day, the

dark — sacred night, — and I think to my - self: what a won - der - ful world.

dark — sacred night, — and I think to my - self: what a won - der - ful world.

dark — sacred night, — and I think to my - self: what a won - der - ful world, what a won - - - der - ful

dark — sacred night, — and I think to my - self: Oh! won - der - ful world.

*mp* The co - lours of — the rain - bow, so pret - ty — in the sky, are al - so — on the fa - ces of

*mp* The co - lours of — the rain - bow, so pret - ty — in the sky, are al - so — on the fa - ces of

*mp* world. Rain - bow, go

\_\_\_\_\_ Rain- \_\_\_\_\_ - bow,

go

# What a wonderful world

(cont.)

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics, and the bottom two are piano accompaniment. The music starts with a treble clef and a key signature of one flat. The lyrics are: "peo-ple go-in' by. I see friends shak-in' hands,— say-in' 'How do you do?' They're real-y say-in'". The piano part features a rhythmic accompaniment with a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *mf* and *cresc.* with a triplet of eighth notes in the piano part.

peo-ple go-in' by. I see friends shak-in' hands,— say-in' "How do you do?" They're real-y say-in':

peo-ple go-in' by. I see friends shak-in' hands,— say-in' "How do you do?" They're real-y say-in':

by. I see friends shak-in' hands,— say-in' "How do you do?" They're real-y say-in':

by. I see friends shak-in' hands,— say-in' "How do you do?" They're real-y say-in':

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics, and the bottom two are piano accompaniment. The music continues with the lyrics: "'I love you!' I hear ba - bies cry, I watch them grow, they'll learn much more than". The piano part features a rhythmic accompaniment with a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *f*, *rall.*, *mp*, *a tempo*, and *cresc.* with a triplet of eighth notes in the piano part.

*rall.* *f* *mp* *a tempo* *cresc.*  
"I love you!" I hear ba - bies cry, I watch them grow, they'll learn much more than

*rall.* *f* *mp* *a tempo* *cresc.*  
"I love you!" I hear ba - bies cry, I watch them grow, they'll learn much more than

*rall.* *f* *mp* *a tempo* *cresc.*  
"I love you!" I hear ba - bies cry, I watch them grow, they'll learn much more than

*rall.* *f* *mp* *a tempo* *cresc.*  
"I love you!" I hear ba - bies cry, I watch them grow, they'll learn much more than

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics, and the bottom two are piano accompaniment. The music concludes with the lyrics: "I'll — e-ver know — and I think to my-self: what a won-der-ful world. —". The piano part features a rhythmic accompaniment with a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *f* and *cresc.* with a triplet of eighth notes in the piano part.

I'll — e-ver know — and I think to my-self: what a won-der-ful world. —

I'll — e-ver know — and I think to my-self: what a won-der-ful world. —

I'll — e-ver know — and I think to my-self: what a won-der-ful world. —

I'll — e -ver know — and I think to my-self: Oh! won -der -ful world. —————

# What a wonderful world

(concl.)

Yes, I think to my-self: what a won-der-ful world.

Yes, I think to my-self: what a won-der-ful world, won-der-ful

Yes, I think to my-self: what a won-der-ful world, won-der-ful

Yes, I think to my-self: Oh! won-der-ful world.

## CODA *pesante*

Won - der - ful world!

world.

Won - der - ful world!

world.

Won - der - ful world!

Won - der - ful world!