

Recorded by LOUIS ARMSTRONG

WHAT A WONDERFUL WORLD

Words and Music by
GEORGE DAVID WEISS and BOB THIELE

Arranged by JERRY NOWAK

PIANO/VOCAL

(SLOWLY)

Chord progression: EbMA9 Fmi7 Gmi7 AbMA9 Gmi7 Cmi7 G13 F13

Chord progression: Fmi7/Bb Bb9 me (5) Eb6 Gmi7 AbMA9 Gmi7

Chord progression: Fmi7 EbMA9 G7 Cmi7 B9

Chord progression: Fmi7/Bb Bb13

1 I SEE TREES OF GREEN, RED ROS - ES TOO,

4 I SEE THEM BLOOM FOR ME AND YOU, AND I THINK TO MY-SELF

7 WHAT A WON - DER - FUL WORLD. I SEE

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What A Wonderful World - 1

PIANO/VOCAL

13 Eb Gmi7 Abma9 Gmi7 Fmi7 Ebma9 Dmi7(b9)

SKIES OF BLUE AND CLOUDS OF WHITE. THE BRIGHT BLESSED DAY. THE

G7 Cmi7 B7

DARK SAC-RED NIGHT, AND I THINK TO MY-SELF

Fmi7/Bb 8b7 Eb6/9 Fmi7/Eb Ebma9 Fmi7/Eb Ebma9 m2

WHAT A WON-DEER-FUL WORLD. THE

21 8b9 Ebma9 Bb9

COL-ORS OF THE RAIN-BOW. SO PREET-TY IN THE SKY ARE AL-SO ON THE FAC-ES OF

PIANO/VOCAL

E^b7/A^9 $Cm7$ $Gm7$ $Cm7$ $Gm7$
 PEO - PLE GO - IN' BY, I SEE FRIENDS SHAK - IN' HANDS, SAY - IN', 'HOW DO YOU DO!'

E^b6 E^o7 $Fm7$ B^b9 m^{\sharp} $(29) E^b6$ $Gm7/O$
 THEY'RE REAL - LY SAY - IN', 'I LOVE YOU,' I HEAR SA - BIES CRY,

$Fm7/C$ B^b6 A^b6 $Gm7$ $Dm7(b^b)/G7$ $Cm7$
 I WATCH THEM GROW THEY'LL LEARN MUCH MORE THAN I'LL EV - ER KNOW AND I

B^b13 B^b9 $Fm7/B^b$ $B^b7(b^b)$ $To COO A \oplus E^b6$ $Cm7$
 THINK TO MY - SELF WHAT A WON - DER - FUL WORLDO.

PIANO/VOCAL

37

F#m7 Bb9 Eb6 G#m7 Ab6 Abm9 Ab6 G#m7

36 37 38

F#m7 Eb6 G7 Cm7 Bb9 F#m9 Bb9

39 40 41

F#m7/Eb Bb7(b9) Bb9 Eb6 Cm7 Gb9 F#7(b9) Bb13

42 43 44

45

Eb6 G#m7 Ab6 G#m7 F#m7 Eb6

45 46 47

PIANO/VOCAL

Chord progression: G⁹ CMi7 B⁹ B^bsus⁹ B^b7(b⁹) E^b6

48 49 50

O.S. AL CODA

Chord progression: E^b6/9 Fmi7/E^b E^bMA9 Fmi7/E^b E^bMA9

THE

51 52

CODA

Chord progression: E^b6 CMi7 Gmi7(b⁵) D^b9

WORLD.

53 54

SLOWER, IN A RUBATO STYLE FOLLOW VOCALIST

Chord progression: C^{sus}9 C7(b⁹) Fmi9 B^bsus⁹ B^b13(b⁹)

YES, I THINK TO MY - SELF WHAT A WON - DER - FUL

54 55 56

ON CUE, A TEMPO

Chord progression: E^b6 CMi7 Fmi7 CMi7/E^b B⁹ B^bsus⁷b⁹ E^bMA9

WORLD.

mf CRESC. DIM. mf

57 58 59 60

What A Wonderful World

Vocal

I see trees of green, red roses too, I see them bloom,
for me and you. And I think to myself, what a wonderful world.
I see skies of blue and clouds of white, the bright blessed day,
the dark sacred night. And I think to myself, what a wonderful world.
The colors of the rainbow, so pretty in the sky,
are also on the faces of people walking by.
I see friends shaking hands, saying "How do you do!"
They're really saying, "I love you."
I hear babies cry, I watch them grow, they'll learn much more,
than I'll ever know. And I think to myself, what a wonderful world.

-Solo-

The colors of the rainbow, so pretty in the sky,
are also on the faces of people walking by.
I see friends shaking hands, saying "How do you do!"
They're really saying, "I love you."
I hear babies cry, I watch them grow, they'll learn much more,
than I'll ever know. And I think to myself, what a wonderful world.
Yes I think to myself, what a wonderful world.

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Arranged by JERRY NOWAK

PIANO/VOCAL

(SLOWLY)

Chords: EbMA9, Fmi7, Gmi7, A7MA9, Gmi7, Cm7, G13, F13

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 12/8. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Chords: Fmi7/Bb, Bb9, Eb6, Gmi7, A7MA9, Gmi7

I SEE TREES OF GREEN. RED ROSES TOO.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment and includes some chordal textures.

Chords: Fmi7, EbMA9, G7, Cm7, B9

I SEE THEM BLOOM FOR ME AND YOU, AND I THINK TO MY-SELF

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features more complex chordal textures in the right hand.

Chords: Fmi7/Bb, Bb13

WHAT A WON- DER - FUL WORLD. I SEE

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a more active right hand with sixteenth-note patterns.

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PIANO/VOCAL

(13) Eb Gmi7 Abma9 Gmi7 Fmi7 Ebma9 Dmi7(b9)

SKIES OF BLUE AND CLOUDS OF WHITE, THE BRIGHT BLESSED DAY, THE

13 14 15

G7 Cm7 B7

DARK SAC-RED NIGHT, AND I THINK TO MY-SELF

16 17

Fmi7/Bb Bb7 Eb6/9 Fmi7/Eb Ebma9 Fmi7/Eb Ebma9 m2

WHAT A WON-DEE-FUL WORLD. THE

18 19 20

(21) 8/8 Ebma9 Bb9

COL-ORS OF THE RAIN-BOW, SO PREET-TY IN THE SKY ARE AL-SO ON THE FAC-ES OF

21 22 23

PIANO/VOCAL

Ebmaj9 Cm7 Gm7 Cm7 Gm7
 PEO - PLE GO - IN' BY, I SEE FRIENDS SHAK - IN' HANDS, SAY - IN', "HOW DO YOU DO!"

Eb6 E67 Fm7 Bb9 m# 29 Eb6 Gm7/D
 THEY'RE REAL - LY SAY - IN', "I LOVE YOU," I HEAR SA - BLES CRY,

Fm7/C Bb6 Ab6 Gm7 Dm7(b9) G7 Cm7
 I WATCH THEM GROW THEY'LL LEARN MUCH MORE THAN I'LL EV - ER KNOW AND I

Bb13 B9 Fm7/Bb Bb7(b9) TO GODA Eb6 Cm7
 THINK TO MY - SELF WHAT A WON - DER - FUL WORLD.

PIANO/VOCAL

Chord progression: F#m7, Bb9, **37** Eb6, G#m7, Ab6, Abm9, Ab6, G#m7

Musical score for measures 36-38. The score is in 3/4 time and B-flat major. Measure 36 starts with F#m7. Measure 37 starts with Eb6. Measure 38 starts with G#m7. The piano part features a melodic line in the right hand and a bass line in the left hand.

Chord progression: F#m7, Eb6, G7, C#m7, B9, F#9, B9

Musical score for measures 39-41. The score is in 3/4 time and B-flat major. Measure 39 starts with F#m7. Measure 40 starts with Eb6. Measure 41 starts with B9. The piano part features a melodic line in the right hand and a bass line in the left hand.

Chord progression: F#m7/Eb, Bb7(b9), Bb9, Eb6, C#m7, Gb9, F+7(b9), Bb13

Musical score for measures 42-44. The score is in 3/4 time and B-flat major. Measure 42 starts with F#m7/Eb. Measure 43 starts with Bb7(b9). Measure 44 starts with Gb9. The piano part features a melodic line in the right hand and a bass line in the left hand.

Chord progression: **45** Eb6, G#m7, Ab6, G#m7, F#m7, Eb6

Musical score for measures 45-47. The score is in 3/4 time and B-flat major. Measure 45 starts with Eb6. Measure 46 starts with G#m7. Measure 47 starts with F#m7. The piano part features a melodic line in the right hand and a bass line in the left hand.

PIANO/VOCAL

G9

Cmi7

B9

B^bsus⁹

B^b7(b9)

E^b6

Musical notation for measures 48-50. The vocal line is mostly rests. The piano accompaniment features chords and melodic lines in both hands.

D.S. AL CODA

E^b6/9

Fmi7/E^b

E^bma9

Fmi7/E^b

E^bma9

mp

♩ CODA

E^b6

Dmi7

Gmi7(b9)

D^b9

Musical notation for measures 51-52. The vocal line has the word "THE". The piano accompaniment continues with chords and melodic lines.

Musical notation for measure 53. The vocal line has the word "WORLD.". The piano accompaniment continues with chords and melodic lines.

SLOWER, IN A RUBATO STYLE FOLLOW VOCALIST

C^bsus⁹ C7(b9)

Fmi9

B^bsus⁹

B^b13(b9)

Musical notation for measures 54-56. The vocal line has the lyrics "YES, I THINK TO MY - SELF WHAT A WON - DER - FUL". The piano accompaniment features chords and melodic lines.

ON CUE, A TEMPO

E^b6

Cmi7

Fmi7

Cmi7/F

B^b9

B^bsus⁷b⁹

E^bma9

Musical notation for measures 57-60. The vocal line has the word "WORLD.". The piano accompaniment features chords and melodic lines, with dynamics markings like "cresc." and "dim."

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WHAT A WONDERFUL WORLD

Words and Music by
GEORGE DAVID WEISS and BOB THIELE

Arranged by JERRY NOWAK

BASS

(SLOWLY)

The image shows a bass line for the song "What a Wonderful World" in B-flat major, 12/8 time. The key signature has two flats (B-flat and E-flat). The tempo is marked "SLOWLY". The piece is divided into measures 1 through 30. Chord symbols are written above the staff, and dynamic markings like "mf" and "f" are placed below the notes. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30 are indicated below the staff. The chord progression includes: EbMA9, Fmi7, Gmi7, AbMA9, Gmi7, Cmi7, Gb13, F13, Fmi7/Bb, Bb9, Eb6, Gmi7, AbMA9, Gmi7, Fmi7, EbMA9, G7, Cmi7, B9, Fmi7/Bb, Bb13, Eb, Gmi7, AbMA9, Gmi7, Fmi7, EbMA9, Dmi7(b5), G7, Cmi7, B7, Fmi7/Bb, Bb7, Eb6/9, Fmi7/Eb, EbMA9, Bb9, EbMA9, Bb9, EbMA9, Cmi7, Gmi7, Cmi7, Gmi7, Eb6, Eo7, Fmi7, Bb9, Eb6, Gmi7/D, Fmi7/C, Bb6.

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BASS

31 A^b6 G^m7 D^m7(b⁵) G⁷ C^m7 B¹³ 8⁹

34 F^m7/B^b B^b7(b⁹) TO CODA E^b6 C^m7 F^m7 B^b9 36

37 E^b6 G^m7 A^b6 A^b6 G^m7 F^m7 E^b6 G⁷ C^m7

41 8⁹ F[#]+9 8⁹ F^m7/E^b B^b7(b⁹) B^b9 E^b6 C^m7 43

44 G^b9 F⁺⁷(b⁹) B^b13 45 E^b6 G^m7 A^b6 G^m7 46

47 F^m7 E^b6 G⁹ C^m7 B⁹ 49

50 B^bsus⁹ B^b7(b⁹) E^b6 E^b6/9 F^m7/E^b O.S. AL CODA E^bma⁹ 52

53 CODA E^b6 D^m7 G^m7(b⁵) D^b9 C^ssus⁹ C⁷(b⁹) SLOWER. IN A RUBATO STYLE F^m9 B^bsus⁹ B^b13(b⁹) 57

58 ON CUE, A TEMPO E^b6 C^m7 F^m7 C^m7/F B^b9 B^bsus⁷b⁹ E^bma⁹ 60

mf CRESC. *f* DIM. *mf*

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Arranged by JERRY NOWAK

GIUITAR

(SLOWLY)

Handwritten guitar sheet music for 'What a Wonderful World' in B-flat major, 3/4 time. The score consists of ten staves of music, each with a treble clef and a key signature of two flats. The music is marked 'SLOWLY' and includes various guitar-specific notations such as 'm2' (second fret), 'p' (piano), and 'f' (forte). Chord voicings are written above the notes, including EbMA9, Fmi7, Gmi7, AbMA9, Gmi7, Cmi7, Gb13, F13, Fmi7/Bb, Bb9, Eb6, Gmi7, AbMA9, Gmi7, Fmi7, EbMA9, G7, Cmi7, B9, Fmi11/Bb, Bb13, Eb, Gmi7, AbMA9, Gmi7, Fmi7, EbMA9, Dmi7(b5), G7, Cmi7, B7, Fmi7/Bb, Bb7, Eb6/9, Fmi7/Eb, Fmi7/Eb, EbMA9, Bb9, EbMA9, Fmi7/Eb, EbMA9, Gmi7, Gmi7, Cmi7, Gmi7, Eb6, Eo7, Fmi7, Bb9, Eb6, Gmi7/O, Fmi7/C, Bb6. Measure numbers 1 through 30 are indicated below the notes. A circled '5' is above measure 5, a circled '13' above measure 13, and a circled '21' above measure 21. A circled '29' is above measure 29. A double bar line with repeat dots is at the end of measure 22.

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What A Wonderful World - 1

GUITAR

31 A^b6 Gmi7 Dmi7(b9) G7 Cmi7 B¹³ B⁹

34 Fmi7/B^b B^b7(b9) TO CODA E^b6 Cmi7 Fmi7 B^b9

37 E^b6 Gmi7 A^b6 A^b6 Gmi7 Fmi7 E^b6 G7 Cmi7

41 B⁹ F[#]+9 B⁹ Fmi7/E^b B^b7(b9) B^b9 E^b6 Cmi7

44 G^b9 F+7(b9) B^b13 45 E^b6 Gmi7 A^b6 Gmi7

47 Fmi7 E^b6 G⁹ Cmi7 B⁹

50 B^bsus9 B^b7(b9) E^b6 E^b6/9 Fmi7/E^b E^bma9 D.S. AL CODA

53 CODA E^b6 Dmi7 Gmi7(b9) D^b9 C^{sus}9 C7(b9) SLOWER, IN A RUBATO STYLE

58 ON CUE, A TEMPO E^b6 Cmi7 Fmi7 Cmi7/F B^b9 B^bsus7^b9 E^bma9

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DRUMS

(SLOWLY)

RIDE

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DRUMS

35 36 37

38 39

40 41 42 43 44

45 46 47 48 49 50

51 52

53 54 55 56

57 58 59 60

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ALTO SAX 1

(SLOWLY)

The musical score is written for Alto Saxophone 1 in 12/8 time. It begins with a 'SLOWLY' marking and a dynamic of *mf*. The score is divided into measures, with measure numbers 1 through 60 indicated. Key features include:

- Measures 5, 13, 21, 29, 37, 45, and 53 are circled, likely indicating first endings or specific phrasing points.
- Measures 13 and 21 contain a '6' and a '3/8' time signature change, respectively.
- Measures 29 and 37 are marked 'SOLO'.
- Measure 34 is marked 'To CODA' with a double bar line and a diamond symbol.
- Measures 53 and 54 are marked 'CODA' with a diamond symbol.
- Measure 55 is marked 'ON CUE, A TEMPO'.
- Measure 58 is marked 'mf CRESC.'.
- Measure 59 is marked 'mf DIM.'.
- Measure 60 is marked 'mf'.
- Measures 51 and 52 are marked 'D.S. AL CODA'.
- Measures 53 and 54 are marked 'SLOWER. IN A RUBATO STYLE'.

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ALTO SAX 2

(SLOWLY)

1 *mf*

2

3

4

5 *m²*

6

7

8

9

10

11 *mf*

12

13 **13** TROMBONE 2 *m²*

14

15

16

17

18

19 *mf*

20

21 **21** $\frac{3}{4}$ *m²*

22

23

24

25 TBN. 2 *mf*

26

27 *> m²*

28

29 **29** TBN. 2 *m²*

30

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ALTO SAX 2

To CODA

Musical staff 1: Treble clef, 3/4 time signature. Measures 31-34. Includes dynamic marking *mf* and the instruction **PLAY** with an accent mark.

Musical staff 2: Treble clef, 3/4 time signature. Measures 35-37. Includes a circled measure number **37**.

Musical staff 3: Treble clef, 3/4 time signature. Measures 38-40. Includes the instruction **(SOLO)**.

Musical staff 4: Treble clef, 3/4 time signature. Measures 41-43.

Musical staff 5: Treble clef, 3/4 time signature. Measures 44-46. Includes the instruction **(SOLO)** and a circled measure number **45**.

Musical staff 6: Treble clef, 3/4 time signature. Measures 47-49.

Musical staff 7: Treble clef, 3/4 time signature. Measures 50-52. Includes the instruction **D.S. AL CODA**.

Musical staff 8: Treble clef, 3/4 time signature. Measures 53-57. Includes the instruction **CODA** and **SLOWER, IN A RUBATO STYLE**. Ends with a double bar line and repeat sign.

Musical staff 9: Treble clef, 12/8 time signature. Measures 58-60. Includes the instruction **ON CLUE, A TEMPO** and dynamic markings *mf* **CRESC.** and *f* **DIM.**

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TENOR SAX 1

(SLOWLY)

Musical staff 1: Tenor Sax 1, measures 1-5. Includes dynamics markings like *mf* and accents.

Musical staff 2: Tenor Sax 1, measures 4-6. Includes a circled measure number 5 and dynamics markings.

Musical staff 3: Tenor Sax 1, measures 7-9.

Musical staff 4: Tenor Sax 1, measures 10-12. Includes a circled measure number 13 and the label "TROMBONE 3".

Musical staff 5: Tenor Sax 1, measures 14-17.

Musical staff 6: Tenor Sax 1, measures 18-20. Includes the word "PLAY" and dynamics markings.

Musical staff 7: Tenor Sax 1, measures 21-23. Includes a circled measure number 21 and a time signature change to 3/8.

Musical staff 8: Tenor Sax 1, measures 24-26. Includes the label "TBN. 3" and the word "PLAY".

Musical staff 9: Tenor Sax 1, measures 27-30. Includes a circled measure number 29 and the label "TBN. 3".

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TENOR SAX 1

To CODA

PLAY

First staff of music, measures 31-34. Includes dynamic markings *mf* and *f*.

37

Second staff of music, measures 35-37. Includes dynamic marking *f*.

SOLI

Third staff of music, measures 38-40. Includes dynamic marking *f*.

Fourth staff of music, measures 41-43. Includes dynamic marking *f*.

SOLI

45

Fifth staff of music, measures 44-46. Includes dynamic marking *f*.

Sixth staff of music, measures 47-49. Includes dynamic marking *f*.

O.S. AL CODA

Seventh staff of music, measures 50-52. Includes dynamic marking *f*.

CODA

SLOWER, IN A RUBATO STYLE

Eighth staff of music, measures 53-57. Includes dynamic markings *mf* and *f*, and a hairpin crescendo.

ON CUE, A TEMPO

Ninth staff of music, measures 58-60. Includes dynamic markings *mf cresc.*, *f dim.*, and *mf*.

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TENOR SAX 2

(SLOWLY)

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BARITONE SAX

(SLOWLY)

1 *mf*

4 *mf* 5 6

7 8 9 10

11 *mf* 12 13 **13** TROMBONE 4

14 15 16 17

18 *mf* 19 20 **PLAY**

21 *mf* 22 23

24 *mf* 25 26 **TBN. 4** **PLAY**

27 *mf* 28 29 30

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BARITONE SAX

31 32 33 34

PLAY

To CODA

35 36 37

37

38 39 40

SOLI

41 42 43

44 45 46

SOLI

45

47 48 49

50 51 52

D.S. AL CODA

53 54 55 56

CODA

SLOWER, IN A RUBATO STYLE

mf

57 58 59 60

ON CUE, A TEMPO

mf cresc.

mf DIM.

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TROMBONE 1

(SLOWLY)

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TROMBONE 2

(SLOWLY)

1 *mf* 2 3 4 5 **5** **6**

11 *mf* 12 13 **13** 14 15

16 17 18 19 *mf*

20 **21** $\frac{8}{8}$ 21 *mf* 22 23

24 25 26 27 *mf* 28

29 (TACET ON D.S.) 29 *mf* 30 31 32 33 To CODA $\frac{8}{8}$ **3** **2** **1** **37**

36 37 38 39 40 41 42 43 44

45 **3** 45 46 47 48 49 50 51

D.S. AL CODA Φ CODA *SLOWER. IN A RUBATO STYLE*

52 53 54 *mf*

ON CUE, A TEMPO

55 56 57 58 *mf* *CRESC.* 59 *mf* *DIM.* 60

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TROMBONE 3

(SLOWLY)

The musical score for Trombone 3 is written in bass clef with a key signature of two flats (Bb and Eb) and a 12/8 time signature. The tempo is marked '(SLOWLY)'. The score consists of 60 measures, divided into systems of five measures each. Measure numbers 1 through 60 are indicated below the notes. Dynamics include *mf*, *f*, and *dim.*. Performance instructions include 'TACET ON D.S.' at measure 29, 'D.S. AL CODA' at measure 52, and 'ON CUE, A TEMPO' at measure 57. The piece concludes with a 'CODA' section starting at measure 55, marked 'SLOWER, IN A RUBATO STYLE'. Rehearsal marks are circled in the original score: 5, 13, 21, 29, 37, and 45. A '3' symbol appears above measures 28, 33, and 46. A '4' symbol appears above measure 4. A '5' symbol appears above measure 5. A '6' symbol appears above measure 6. A '13' symbol appears above measure 13. A '21' symbol appears above measure 21. A '29' symbol appears above measure 29. A '37' symbol appears above measure 37. A '45' symbol appears above measure 45. A 'CODA' symbol appears above measure 55. A '3' symbol appears above measure 55. A '4' symbol appears above measure 56. A '5' symbol appears above measure 57. A '6' symbol appears above measure 58. A '7' symbol appears above measure 59. A '8' symbol appears above measure 60.

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07500077

What A Wonderful World - 1

Recorded by LOUIS ARMSTRONG

WHAT A WONDERFUL WORLD

Words and Music by
GEORGE DAVID WEISS and BOB THIELE

Arranged by JERRY NOWAK

TROMBONE 4

(SLOWLY)

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TRUMPET 1

(SLOWLY)

(PLAY ON D.S. ONLY)

(29) (IN STAND)

To CODA ♪

(OPEN)

(37)

(45)

D.S. AL CODA

♪ CODA

SLOWER, IN A RUBATO STYLE

ON CUE, A TEMPO

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TRUMPET 2

(SLOWLY)

Musical notation for measures 1-22. Measure 1 starts with a 12/8 time signature. Measures 5, 13, and 21 contain circled measure numbers. Dynamic markings include *mf* and *mp*. There are slurs and accents throughout the passage.

(PLAY ON D.S. ONLY)

(29) (IN STAND)

To CODA \oplus

Musical notation for measures 23-35. Measure 29 contains a circled measure number. A dynamic marking of *mf* is present. The passage ends with a 3-measure phrase.

(OPEN)

(37)

Musical notation for measures 36-39. Measure 37 contains a circled measure number. A dynamic marking of *f* is present.

Musical notation for measures 40-44. Measure 45 contains a circled measure number. A dynamic marking of *f* is present.

(45)

Musical notation for measures 45-51. Measure 45 contains a circled measure number. A dynamic marking of *f* is present. The passage ends with a 3-measure phrase.

D.S. AL CODA

\oplus CODA

SLOWER, IN A RUBATO STYLE

Musical notation for measures 52-55. Measure 53 contains a circled measure number. A dynamic marking of *mf* is present. The passage ends with a 3-measure phrase.

ON CUE, A TEMPO

Musical notation for measures 56-60. Measure 58 contains a circled measure number. Dynamic markings include *mf* CRESC. and *f* DIM.

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TRUMPET 3

(SLOWLY)

(PLAY ON D.S. ONLY)

(29) (IN STAND)

To CODA

(OPEN)

(37)

(45)

D.S. AL CODA

CODA

SLOWER, IN A RUBATO STYLE

ON CUE, A TEMPO

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TRUMPET 4

(SLOWLY)

Musical score for Trumpet 4, starting with a key signature of one flat and a 12/8 time signature. The score is divided into several systems of staves, each containing musical notation with notes, rests, and dynamic markings. Key features include:

- System 1:** Measures 1-3. Dynamic marking: *mf*.
- System 2:** Measures 4-13. Includes circled measure numbers 5, 6, 13, and 6. Dynamic markings: *mf*.
- System 3:** Measures 19-22. Includes circled measure number 21. Dynamic markings: *mf*, *mp*.
- System 4:** Measures 23-27. Dynamic marking: *mf*.
- System 5:** Measures 28-35. Includes circled measure number 29. Text: "(PLAY ON D.S. ONLY)", "(IN STAND)", "TO CODA". Dynamic marking: *mf*.
- System 6:** Measures 36-39. Includes circled measure number 37. Text: "OPEN". Dynamic marking: *f*.
- System 7:** Measures 40-44. Dynamic marking: *f*.
- System 8:** Measures 45-51. Includes circled measure number 45. Dynamic marking: *f*.
- System 9:** Measures 52-55. Includes circled measure number 54. Text: "D.S. AL CODA", "CODA", "SLOWER, IN A RUBATO STYLE". Dynamic markings: *mf*.
- System 10:** Measures 56-60. Text: "ON CUE, A TEMPO". Dynamic markings: *mf* CRESC., *f* DIM., *mf*.

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