

What a Wonderful World

Words and Music by George David Weiss and Bob Thiele
Arranged by Alan Baylock

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

JAZZ
BAND
SERIES

NOTES TO THE CONDUCTOR

I've always loved the simplicity of the chords and melody of *What a Wonderful World*, and each time I've listened, I've smiled. My goal while arranging this American classic was to be true to the feelings of nostalgia and peacefulness that are so evident in the original Louis Armstrong recording. However, I added a few new chords and reharmonized a few others. The melody, which I typically consider to be sacred in a piece of music, is still intact. The groove itself is also slightly updated and is open for a bit of interpretation.

All of the melodic material written under a phrase marking should be played very smoothly. However, playing the written accents and having the subtle dynamics match the shapes of the phrases will enhance its effectiveness. Be sure that all the eighth notes that occur on downbeats are not played too short. None are marked with a staccato, so they should be played at least the length of an eighth note. The trumpet section has the countermelody from mm. 30–33, while the alto and tenor saxes have the melody. Especially because the trumpets are in their mid to upper register, they should not play too loudly, allowing the saxophone melody to be heard more easily. The last three measures can be performed in a variety of ways. These measures should be sweet and understated, not overly dramatic or flamboyant. For all of the above, please refer to the fantastic recording on alfred.com.

Thanks so much for your interest in this arrangement. I hope you, your band, and the audience enjoy it!

—Alan Baylock



**Alan
Baylock**

Alan Baylock is quickly becoming recognized as one of the most creative young voices in the music business today. He is in demand as a composer, arranger, conductor, producer, instrumentalist, educator, and is the leader of the Alan Baylock Jazz Orchestra. He is the chief arranger for the renowned USAF Airmen of Note and “Jazz Composer in Residence” at Shenandoah University.

Baylock's music has been performed and/or recorded by jazz greats Freddie Hubbard, Michael Brecker, Joe Lovano, Paquito D'Rivera, Maynard Ferguson, Phil Woods, David Liebman, Arturo Sandoval, Kurt Rosenwinkel, Kenny Werner, Nicholas Payton, Nnenna Freelon, Tierney Sutton, Kurt Elling, and many more. His eclectic talents have also led him to writing music for Roy Clark, Clint Black, Wynonna, Al Jarreau, Chaka Khan, Patti LaBelle, Spyro Gyra, Ronan Tynan, and symphony orchestras here and abroad.

Baylock's mastery of the art of jazz arranging and composition expresses itself in his incomparable technique, virtuosity, and an unquenchable desire to challenge and surprise. Along with explosive energy, ingenious reharmonizations, and imaginative melodic, tonal, and rhythmic expressions, Alan's creations beam with a sense of joy and soulfulness, and are a glimpse into the depth of the human spirit. An inspiring educator, Alan is regularly featured as guest artist, clinician, and adjudicator at jazz festivals, universities, and high schools across the country. Many of his compositions/arrangements are published by Alfred Music.

CONDUCTOR
47517S

WHAT A WONDERFUL WORLD

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12/8 GROOVE ♩ = 70-72

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

CHORD CHANGES SHOWN IN PRET.

GIUITAR

PIANO

BASS

DRUMS

5

SOLI

1

2

3

4

5

6

Am7 Bbm9 Am7

FILL

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

UNISON

UNISON

UNISON

UNISON

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7 8 9 10 11 12 13

Chord symbols: Gmi7, Fmi7, Em7(b9), A7(b9), Dmi, Dmi7, Gmi7/C, C7(b9), Eb9, D7(b9), D9, D7(b9), D9, C9, F2, Am7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

14 15 16 17 18 19 20

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21

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRV.

PNO.

BASS

DRUMS

21 22 23 24 25 26 27

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mezzo

SOLI

FILL

GM7/C C9 Fmaj7/C Fmaj7/C GM7/C C9 C7(b9) Fmaj9 Dmi AHI7 Dmi AHI7 Dmi F#m7

28

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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28 29 30 31 32 33 34

Chords: Gmi7, Bbm9, C9, Ebm9, Fm9, Bbm9, Am7, Gmi7, Fm9, Em7(b9), A7(b9), Dmi, Dbm7, Gmi7/C, C7(b9)

FILL

43

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

42 43 44 45 46 47 48

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