

What a wonderful world

Music by Weiss / Douglas
 Arranged by Alexander Harnisch

Intro

Emaj7



Amaj7/E



Emaj7



B9sus4



A/B



B7



Musical notation for the Intro section, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts on the first measure with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3.

TAB: 7 5 8 6 0 | 4 5 | 12 10 7 4 5 | 2 2 2 2 5 6 7 2 | 4 2 2 2 5 6 7 2

A

Eadd9



Emaj7



Aadd9



G#m7



F#m7



Emaj7



Musical notation for the first part of section A. The melody starts on the sixth measure with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line continues with the eighth-note pattern. A hammer-on (H) is indicated above the melody on the tenth measure.

TAB: 0 0 0 | 7 5 6 4 2 0 | 9 9 9 | 7 4 4 4 5 5 7 | 4 4 4 2 5 7 4 0

D#m7(b5)



G#7



C#m7



Cmaj7



Cmaj7



A/B



Musical notation for the second part of section A. The melody starts on the twelfth measure with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line continues with the eighth-note pattern. A hammer-on (H) is indicated above the melody on the fifteenth measure.

TAB: 7 6 7 6 | 7 5 4 4 5 5 | 5 4 5 5 5 5 | (5) (4) (2) (3) | 2 2 2 2 5 2

1.

B7 Emaj7 Eaug/G# F#m11/A B7

16 17 18 19

T 4 5 2 4 (4) 7 4 5 7
 A 2 4 4 (4) 5 5 (5) 4 8
 B 4 4 4 (4) 6 6 (6) 4 7
 B 2 2 2 (0) 7 (0) 5 7

2.

B7 Eadd9 F#m9 Emaj7

20 21 22

T 4 5 2 0 (0) 4 (4) 4
 A 2 4 4 (0) 1 (1) 5 (5) 4
 B 4 4 4 (2) 2 (2) 2 (2) 6
 B 2 2 2 (0) 2 (0) 2 (2) 7

B

B7sus2 A/B Emaj7 B7sus2

23 24 25 26

T 5 2 2 2 2 2 5 4 4 3 4 (4) 5 2 2
 A 2 2 2 2 4 4 4 4 4 (4) 4 2 2
 B 2 2 2 2 2 7 (6) 7 (7) 6 7 (0) 2 2 2
 B 2 2 2 2 2 0 0 0 0 0 0 0 2 2

A/B Esus4 Emaj7 C#m

27 28 29 30

T 2 2 2 5 4 4 3 4 9 12 9 9
 A 2 2 2 4 5 4 4 4 4 9 9 9
 B 2 2 2 0 4 4 4 4 7 9 9 9
 B 2 2 2 0 4 4 4 4 0 9 9 9

G#m **C#m** **G#m** **C#m** **Bdim/G#** **F#m**

31 32 33 34

T 7 9 (9) 9 7 9 9 7 5
 A 4 9 (9) 4 9 12 9 6 7 2
 B 4 9 (9) 4 9 9 6 2

C **Outro**

Fdim7B7sus2 **Eadd9** **Emaj7** **Aadd9**

35 36 37 38 39

T (5) 4 2 (2) 0 0 0 7 9 9
 A (2) 3 2 (2) 0 0 0 5 0 9
 B (2) 3 4 (4) 0 0 0 6 7 5

G#m7 **F#m7** **Emaj7** **D#m7(b5)** **G#7** **C#m7**

40 41 42 43 44

T 7 5 4 4 7 7 5 5 5
 A 4 2 2 4 6 5 4 4 5
 B 4 2 2 6 7 4 4 4 5

Cmaj7 **Cmaj7** **A/B** **B7** **Emaj7** **G#m7(b5)**

45 46 47 48

T 5 5 5 5 (5) 2 4 5 2 (4) (4) (4) 3
 A 4 4 4 4 (4) 2 2 5 2 (4) (4) (4) 4
 B 5 5 5 5 (5) 2 2 4 2 4 6 7 0 (0) 4

C#7/G#



Amaj7/E



A6



Musical notation for measures 49-52. Measure 49 starts with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 50 has a 7/4 time signature. Measure 51 has a 4/4 time signature. Measure 52 has a 3/4 time signature. Below the staff is a guitar tablature with strings T, A, B labeled. Measure 49: T=5, A=2, B=4. Measure 50: T=(2), A=(4), B=(3). Measure 51: T=4, A=4, B=0. Measure 52: T=5, A=6, B=4.

B7(b9)



Eadd9



Musical notation for measures 53-54. Measure 53 has a treble clef and a key signature of three sharps (F#, C#, G#). Measure 54 has a 3/4 time signature. Below the staff is a guitar tablature with strings T, A, B labeled. Measure 53: T=5, A=2, B=4. Measure 54: T=5, A=7, B=7. Measure 54 (continued): T=0, A=0, B=0.