

Wild Blue Yonder

Robert MacArthur Crawford
(1899-1961)

Moderato

Intro

Musical notation for the Intro section. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, B2, and C3. The piece is marked *mf*. Technical annotations include a $\frac{4}{6}$ CV (Circled V) bracket over the first four notes of the melody and a $\frac{2}{6}$ CV 3 bracket over the last four notes of the melody.

Verse

Musical notation for the first line of the Verse section, starting at measure 5. The melody features a triplet of eighth notes (G4, A4, B4) and a half note C5. The bass line has a half note G2, followed by quarter notes A2, B2, and C3. Technical annotations include a $\frac{5}{6}$ CII (Circled II) bracket over the first four notes of the melody and a triplet of eighth notes (G4, A4, B4) over the next three notes.

Musical notation for the second line of the Verse section, starting at measure 9. The melody continues with a triplet of eighth notes (G4, A4, B4) and a half note C5. The bass line has a half note G2, followed by quarter notes A2, B2, and C3. Technical annotations include a $\frac{5}{6}$ CII bracket over the first four notes of the melody and a triplet of eighth notes (G4, A4, B4) over the next three notes.

Musical notation for the third line of the Verse section, starting at measure 13. The melody features a triplet of eighth notes (G4, A4, B4) and a half note C5. The bass line has a half note G2, followed by quarter notes A2, B2, and C3. Technical annotations include a $\frac{5}{6}$ CII bracket over the first four notes of the melody, a $\frac{6}{6}$ CII bracket over the next four notes, and a $\frac{5}{6}$ CIV (Circled V) bracket over the final two notes of the line.

Musical notation for the first line of the first ending, starting at measure 17. The melody is identical to the Intro section. The bass line is also identical. The section is marked **Fine**. Technical annotations include a $\frac{4}{6}$ CV bracket over the first four notes of the melody and a $\frac{2}{6}$ CV 3 bracket over the last four notes of the melody.

Musical notation for the second line of the first ending, starting at measure 21. The melody is identical to the Intro section. The bass line is also identical. Technical annotations include a $\frac{4}{6}$ CV bracket over the first four notes of the melody and a $\frac{2}{6}$ CV 3 bracket over the last four notes of the melody.

2

Episode

25

29

33

D.C. al Fine

37

Wild Blue Yonder

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Moderato

Intro

F#m F# B D7 A E7 A

$\frac{4}{6}$ CV $\frac{2}{6}$ CV 3

mf

T 5 7 5 6 6 7 7 8 9 7 5 9 5 9 5 7 5

A 4 4 4 7 5 5 5 7 6

B 0 0 0 0 0 0 0 0 0 0

Verse

A E7 A D B7 A D A

5 3 5/6 Cl 3

1. Off we go in - to the wild blue yon - der, Climb - ing high, in - to the sun,
 2. Minds of men fash - ioned a crate of thun - der, Sent it high in - to the blue,
 3. Off we go in - to the wild sky yon - der, Keep the wings lev - el and true.

T 0 0 3 2 0 2 3 4 0 2 5 5 7 5 0

A 2 2 1 2 2 2 2 3 7 6

B 0 0 0 0 2 0 0 0 0 0 0 0

A E7 A D B7 A E B7 E

5/6 Cl 3

Here they come zoom - ing to meet our thun - der, At 'em boys, Gi - ve'er the gun!
 Hands of men blast - ed the world a - sun - der, How they lived God on - ly knew!
 If you'd live to be a grey haired won - der, Keep your nose out of the blue!

T 0 0 3 2 0 2 3 4 2 5 7 7 5 4 2 0

A 2 2 1 2 2 2 2 5 2 1

B 0 0 0 0 2 0 0 2 0 0

13

A E7 A D B7 A F#m C#

Down we dive, spout-ing our flame from un - der, Off with one heck - u - va roar! We
 Souls of men dream-ing of skies to con-quer, Gave us wings ev - er so soar, With
 Fly - ing men, guard-ing the na-tion's bor - der, We'll be there, fol-lowed by more, In

TAB

2	0	0	3	2	0	2	3	4	2	2	5	5	2	4	5	4	
2			1			2	2	2	2	2							6
0			0		0	0		2	0	2		2				4	4

1.

17

F#m F# B D7 A E7 A Fine

live in fame, or go down in flame, Noth-ing 'll stop the U. S. Air Force!
 e - che-lon we car - ry on, Noth-ing 'll stop the U. S. Air Force!

TAB

5	5	6	6	6	7	7	8	9	7	5	9	5	9	5	7	5	
7		7			4		7	5			5				7	6	
4		4			4		0	0			0				0	0	

2.

21

F#m F# B D7 A E7 A

scouts be - fore and bomb - ers ga-lore, Noth-ing 'll stop the U. S. Air Force! Here's a

TAB

5	5	6	6	7	7	7	8	9	7	5	9	5	9	5	7	5	0	0
7		7		4		7	7	5			5				7	6		
4		4		4			0	0			0				0	0		

Episode

25

E E A E

roast to the host of those who love the vast - ness of the sky, To a

TAB

9	0	0	9	0	9	9	9	5		5	7	9	0	0			
9			9		9		9	6		6	8	9					
0			0		0		0	0		0		0			0	0	

29

E E A G#

HB II → $\frac{6}{6}$ CIV $\frac{6}{6}$ CII

friend we send a mes - sage, of his broth - er men who fly, We

T 9 0 9 0 | 9 9 7 9 9 | 5 2 0 2 | 4 2

A 9 9 | 9 9 | 6 2 4 | 5

B 0 0 | 0 0 | 0 0 | 4 4

33

F#m $\frac{6}{6}$ CII F#m $\frac{6}{6}$ CII E E

drink to those who gave their all of old, Then down we roar, To score the rain - bow's pot of gold, A

T 5 4 2 7 | 9 7 5 4 2 | 7 5 4 5 | 7 5 4 2 0

A 2 2 | 10 9 7 5 2 | 0 0 0 5 | 0 0 0 0 4 2 0

B 2 2 | 0 0 2 | 0 0 0 | 0 0 0

D.C. al Fine

37

E E A B7 E C#7 $\frac{5}{6}$ CIV

toast to the host of men we boast, the U. S. Air Force Zoom!

T 9 0 0 9 0 | 9 9 7 9 9 | 5 4 2 | 0 4

A 9 9 | 9 9 | 6 2 | 1 6

B 0 0 | 0 0 | 0 2 | 0 4

Practice Tip Sheet

The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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