



Blue Skies

Words and Music by Irving Berlin
Arranged by Victor López

INSTRUMENTATION

- 1 Full Score
- 1 Vocal (Optional)
- 1 Flute
- 2 Oboe
- 1 1st B♭ Clarinet
- 1 2nd B♭ Clarinet
- 1 B♭ Bass Clarinet (Optional)
- 2 Bassoon
- 1 E♭ Alto Saxophone (Optional)
- 1 F Horn
- 1 1st B♭ Trumpet
- 1 2nd B♭ Trumpet

- 1 Trombone
- 1 Tuba
- 1 Mallet Percussion
(Xylophone [Opt. Marimba],
Bells)
- 1 Timpani
- 1 Percussion 1
(Drumset
[Opt. Snare Drum/Concert
Toms [3]/Hi-Hat Cymbals,
Bass Drum])
- 5 Percussion 2
(Tambourine/Triangle/Claves
or Woodblock, Maracas/
Small Cowbell)

- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola tr)
- 5 Viola
- 5 Cello
- 5 String Bass

SUPPLEMENTAL PARTS

Available for download from
www.alfred.com/supplemental

- B♭ Tenor Saxophone
(Trombone)
 - E♭ Baritone Saxophone
(B♭ Bass Clarinet)
-

PROGRAM NOTES

Blue Skies was composed in 1926 by Irving Berlin and published in 1927. It was originally used as a last-minute addition to the Rodgers and Hart musical *Betsy*. The song was an instant success with audiences and several versions have been recorded by top jazz and pop artists. Additionally, *Blue Skies* has been featured in several films, including *Star Trek: Picard* in 2020.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

x
 extended position

-
 shift

'
 bow lift/reset

(b), (#), (q)
 high or low fingerings

▣▣ or V V
 hooked bowings



NOTES TO THE CONDUCTOR

This arrangement provides an option to feature a vocalist, but is just as effective as string orchestra alone or in any combination of winds and percussion up to full orchestra. Overall, the arrangement has a Latin feel throughout.

After the introduction, at measure 5, a beguine dance style, which is like a slow rumba, is introduced. The section at measure 37 introduces an ostinato melodic rhythm, which consists of arpeggiated chords in syncopated patterns. This is often called "Guajeo," pronounced (Gwa-Heh-Oh), and it is played often by the piano and bass. In this arrangement, other instruments have also been assigned the same harmonic sequence. Additionally, note that in the Guajeo section, the two-three clave pattern is used because it begins on the downbeat, emphasizing the first beat. Make certain the claves are properly held to produce a resonant sound. Furthermore, the small cowbell in this section should be played muffled. Have the students research the internet for tutorials that address the proper way of playing the above-mentioned instruments.

Before the first rehearsal, work with the percussion section to ensure that everyone knows their part and feels comfortable playing it.

When featuring a vocalist with full orchestra, always use a microphone. Also, you are encouraged to experiment with either having the instruments that have the melody play softer under the vocalist or keeping it as is but not overpowering the soloist.

Ultimately, be sure the Del Segno al Coda transition is smooth, and don't overlook the dynamics.

Enjoy, and have fun!

Victor Loren

Blue Skies

FULL SCORE
Duration - 3:00

Words and Music by Irving Berlin
Arranged by Victor López (ASCAP)

Moderately ♩ = 116

Vocal
(Optional)

Flute
mf

Oboe
mf

B♭ Clarinets
1 *mf*
2 *mf*

B♭ Bass Clarinet
(Optional)
mf

Bassoon
mf *f* *mf*

E♭ Alto Saxophone
(Optional)
mf *f* *mf*

F Horn
mf *f* *mf*

B♭ Trumpets
1 *mf*
2 *mf*

Trombone
mf *f* *mf*

Tuba
mf

Mallet Percussion
(Xylophone [opt. Marimba], Bells)
mf

Timpani

Percussion 1
(Drumset [opt. Snare Drum/ Concert Toms 3]/ Hi-Hat Cymbals, Bass Drum)
Tune: B, C, E *mf* S.D. Tom-Toms
B.D. *mf*

Percussion 2
(Tambourine/Triangle/ Claves or Woodblock, Maracas/Small Cowbell)
Tambourine *mf*

Violins
I *mf*
II *mf*

Viola
(Violin III)
mf *f* *mf*

Cello
mf *f* *mf*

String Bass
mf *f* *mf*

Musical score for "Blue Skies" featuring various instruments and a vocal line. The score is in 4/4 time and G major. It includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A large red watermark "Preview Only Requires Purchase" is overlaid on the score.

Moderately ♩ = 116



5

mf

Vocal

Blue skies smil - ing at me, noth - ing but

Fl.

mf

Ob.

mf

Cl. 1

mf

2

mf

B. Cl.

mf

Bsn.

mf

A. Sax.

mf

Hn.

mf

Tpts. 1

mf

2

mf

Tbn.

mf

Tuba

mf

Mlt. Perc.

mf

Timp.

mf

Perc. 1

(near rim)

mf

Perc. 2

Tamb.

mf

Maracas

sim.

5

Vlns. I

mf

II

mf

Vla. (Vln. III)

mf

Cello

mf

Str. Bass

mf



Vocal
 Fl.
 Ob.
 Cls. 1 2
 B. Cl.
 Bsn.
 A. Sax.
 Hn.
 Tpts. 1 2
 Tbn.
 Tuba
 Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2
 Vlins. I II
 Vla. (Vln. III)
 Cello
 Str. Bass

blue skies do I see.

Vocal

Blue - birds - sing - ing a song, - noth - ing but

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Mlt. Perc.

Bells (w/hard rubber mallets)

mf

Timp.

Change: B to G, C to D

Perc. 1

Perc. 2

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass



Vocal
 Fl.
 Ob.
 Cls. 1 2
 B. Cl.
 Bsn.
 A. Sax.
 Hn.
 Tpts. 1 2
 Tbn.
 Tuba
 Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2
 Vlins. I II
 Vla. (Vln. III)
 Cello
 Str. Bass

blue - birds - all day long.

21

Vocal

Ne - er saw the sun shin - ing so bright... Nev - er saw things... go - ing so right.

Fl.

Ob.

Cls.

1

2

B. Cl.

Bsn.

A. Sax.

Hn.

Tpts.

1

2

Tbn.

Tuba

Mlt. Perc.

Xyl.

Timp.

Change: D to B

Perc. 1

Perc. 2

Triangle

21

Vlns.

I

II

Vla. (Vln. III)

Cello

Str. Bass

mp

Vocal
No - tic - ing the days hur - ry - ing by, when you're in love, my, how they fly. —

Fl.

Ob.

1
Cls.

2

B. Cl.
mp

Bsn.

A. Sax.

Hn.

1
Tpts.
mp
in stand

2
mp
in stand

Tbn.

Tuba
mp

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

I
Vlns.

II

Vla.
(Vln. III)

Cello
x1

Str. Bass
-4 *-1*

Vocal

Blue days, all of them gone, noth - ing but

Fl.

Ob.

Cls.
1
2

B. Cl.
mf

Bsn.
mf

A. Sax.

Hn.

Tpts.
1
2

Tbn.

Tuba
mf

Mlt. Perc.

Timp.

Perc. 1

Perc. 2
Tamb.

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass
mf



To Coda ⊕

Vocal
 Fl.
 Ob.
 Cls. 1 2
 B. Cl.
 Bsn.
 A. Sax.
 Hn.
 Tpts. 1 2
 Tbn.
 Tuba
 Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2
 Vlns. I II
 Vla. (Vln. III)
 Cello
 Str. Bass

blue skies from now on.

To Coda ⊕

Vocal

Fl.

Ob.

Cls.

B. Cl.

Bsn.

A. Sax.

Hn.

Tpts.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

37

Change: G to B, B to C

Hi-Hat Cymbals (closed)

Claves or Woodblock (2-3 pattern)

Small Cowbell (muffled)

37

38

39

40

Vocal

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Vocal

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1

Tpts.

2

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vins.

I
II

Vla.
(Vln. III)

Cello

Str. Bass



Vocal

Fl.

Ob.

Cls.
1
2

B. Cl.

Bsn.

A. Sax.

Hn.

Tpts.
1
2

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass