

Nancy Galbraith

# EUPHONIC BLUES

*for Orchestra*



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## Instrumentation

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

Bass Clarinet in B $\flat$

2 Bassoons

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

Timpani

Percussion **Vibraphone, Marimba, Glockenspiel, Chimes,  
Crotales, Suspended Cymbals, Bass Drum,  
Snare Drum, Wood Blocks, Bongos**

Harp

Piano

Strings

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# Euphonic Blues

Nancy Galbraith

♩=63 Espressivo, serenely

The score is for a full orchestra and piano. The tempo is marked as ♩=63 Espressivo, serenely. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are arranged as follows:

- Piccolo
- Flute 1 (solo, mp to mf)
- Flute 2
- Oboe 1,2
- Clarinet 1 in Bb
- Clarinet 2 in Bb
- Bass Clarinet in Bb
- Bassoon 1,2
- Horn 1,3 in F
- Horn 2,4 in F
- Trumpet 1 in C
- Trumpet 2,3 in C
- Trombone 1,2
- Bass Trombone
- Tuba
- Harp (p, sounding 8va)
- Piano (p)
- Timpani
- Percussion 1 (Vibraphone, PED (no motor), very soft mallets, p)
- Percussion 2
- Percussion 3
- Percussion 4
- Violin 1 (con sord, ppp to pp)
- Violin 2 (con sord, ppp)
- Viola (ppp)
- Violoncello (con sord, ppp to p to ppp)
- Contrabass (ppp to p to ppp)

13

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

*mp*

*mf*

*f*

1.

a2 con sord.

senza sord.

div.

unis.

3

A  $\text{♩} = 68$

22

**Instrumentation and Dynamics:**

- Picc.**: Rest
- Fl. 1.**: *mp*, triplet, *p*
- Fl. 2.**: *p*
- Ob. 1, 2.**: *pp*, *pp*, *f*
- Cl. 1.**: *mp*, *espress.*, triplet
- Cl. 2.**: *mp*
- B. Cl.**: *p*
- Bsn. 1, 2.**: *p*, 2.
- Hn. 1, 3.**: *ppp*
- Hn. 2, 4.**: *ppp*
- C Tpt. 1.**: Rest
- C Tpt. 2, 3.**: Rest
- Tbn. 1, 2.**: *ppp*, con sord.
- B. Tbn.**: Rest
- Tba.**: Rest
- Hp.**: *mp*, triplet, 8va
- Pno.**: *p*, triplet, 8va
- Timp.**: Rest
- Perc. 1.**: bowed, *ppp*
- Perc. 2.**: Marimba, *pp*, *mf*, triplet
- Perc. 3.**: Crotales bowed, *ppp*
- Perc. 4.**: Rest
- Vln. 1.**: *pppp*, con sord., (quarter step), trill
- Vln. 2.**: *pppp*, (quarter step), trill
- Vla.**: unis., *p*, *pppp*, (quarter step), trill
- Vc.**: *p*, con sord., *pppp*
- Cb.**: *mp*, *p*, *ppp*

34

Picc. 5/4 4/4 3/4 4/4

Fl.1. 5/4 4/4 3/4 4/4

Fl.2. 5/4 4/4 3/4 4/4

Ob.1,2. *f* 5/4 4/4 3/4 4/4

Cl.1. *mp* 5/4 4/4 3/4 4/4

Cl.2. 5/4 4/4 3/4 4/4

B. Cl. 5/4 4/4 3/4 4/4

Bsn.1,2. *ppp* *ppp* 5/4 4/4 3/4 4/4

Hn. 1,3. *pp* *ppp* 5/4 4/4 3/4 4/4

Hn. 2,4. *ppp* 5/4 4/4 3/4 4/4

C Tpt.1. 5/4 4/4 3/4 4/4

C Tpt.2,3. 5/4 4/4 3/4 4/4

Tbn.1,2. 5/4 4/4 3/4 4/4

B. Tbn. 5/4 4/4 3/4 4/4

Tba. 5/4 4/4 3/4 4/4

Hp. 5/4 4/4 3/4 4/4

Pno. 5/4 4/4 3/4 4/4

Timp. 5/4 4/4 3/4 4/4

Perc.1. (mallets) *pppp* 5/4 4/4 3/4 4/4

Perc.2. 5/4 4/4 3/4 4/4

Perc.3. *ppp* 5/4 4/4 3/4 4/4

Perc.4. 5/4 4/4 3/4 4/4

Vln. 1. *ppp* *pp* *ppp* 5/4 4/4 3/4 4/4

Vln. 2. *ppp* *pp* *ppp* unis. senza sord. 5/4 4/4 3/4 4/4

Vla. *mp* unis. *mf* 5/4 4/4 3/4 4/4

Vc. *ppp* senza sord. unis. *p* *mf* 5/4 4/4 3/4 4/4

Cb. *ppp* 5/4 4/4 3/4 4/4

poco accel.

45

Picc. *f*

Fl.1 *f*

Fl.2 *f*

Ob.1,2 *mf* a2

Cl.1 *mf*

Cl.2 *mf*

B. Cl. *mf*

Bsn.1,2 *mf* a2

Hn. 1,3 *f* a2 senza sord. *mp*

Hn. 2,4 *f* a2 senza sord. *mp*

C Tpt.1 *mp*

C Tpt.2 *mp*

C Tpt.3 *mp* a2

Tbn.1,2 *f* senza sord.

B. Tbn. *f* senza sord.

Tba. *f*

Hp.

Pno.

Timp. *ppp*

Perc.1

Perc.2 Suspended Cymbal *ppp*

Perc.3

Perc.4 Bass Drum *ppp*

Vln. 1 unis. senza sord. *f* *ff* *fff*

Vln. 2 *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff* div.

Cb. *fff*

53

Picc. *fff* *accel.....*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1, 2 *fff* a2

Cl. 1 *fff*

Cl. 2 *fff*

B. Cl. *fff*

Bsn. 1, 2 *fff*

Hn. 1, 3 *fff* a2

Hn. 2, 4 *fff* a2

C Tpt. 1 *fff*

C Tpt. 2 *fff*

C Tpt. 3 *fff*

Tbn. 1, 2 *fff*

B. Tbn. *fff*

Tba. *fff*

Hp. *fff* gliss.

Pno. *fff*

Timp. *ff*

Perc. 1

Perc. 2 *ff*

Perc. 3

Perc. 4 *ff* *accel.....*

Vln. 1 *fff* *div.* *unis.* *pp*

Vln. 2 *fff* *div.* *pp* *div.*

Vla. *fff* *unis.* *pp* *div.*

Vc. *fff* a3 *pp* a2

Cb. *fff* *pp*



**B** ♩=136 *Espressivo, gracefully*

63

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

Cl. 1, 2 *pp*

B. Cl. *pp*

Bsn. 1, 2 *pp*

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Hp. *p*

Pno. *p*

Timp. *pp*

Perc. 1 *pp* *p*

Perc. 2 *pppp*

Perc. 3 *mp*

Perc. 4 *pp*

Vln. 1 *pppp* *mf* *unis.*

Vln. 2 *ppp* *mf*

Vla. *ppp* *mf*

Vc. *ppp* *p* *div. arco* *mf*

Cb. *p* *mp*

*pizz.*

*unis. pizz.*

*Glock.*

*Chimes (always let ring)*

*Vibr.*

*B $\sharp$*

71

Fl.1

Fl.2

Ob.1,2

Cl.1

Cl.2

B. Cl.

Bsn.1,2

Hp.

Pno.

Timp.

Perc.3

Perc.4

Vln.1

Vln.2

Vla.

Vc.

Cb.

unis.

gliss.

*p*

*mf*

*f*

78

Fl.1

Fl.2

Ob.1,2

Cl.1

Cl.2

B. Cl.

Bsn.1,2

Hn. 1,3

Timp.

Vln.1

Vln.2

Vla.

Vc.

Cb.

1. solo

solo

a2

*pp*

*mp*

*f*

*mf*

*f*

div.

unis.

arco



98

accel.

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Hn. 1,3

Hn. 2,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Hp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bass Drum

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*f*

*ff*

*mp*

*mf*

*f*

*mp*

*mp*

*mp*

*mp*

*gliss.*

*gliss.*

*gliss.*

*unis.*

6

♩=160

C

104

Picc. *ff*

Fl.1 *ff*

Fl.2 *ff*

Ob.1,2 *ff* *mf* *f*

Cl.1 *ff* *mf* *f*

Cl.2 *ff* *mf* *f*

B. Cl. *ff*

Bsn.1,2 *ff*

Hn. 1,3 *ff* *mp*

Hn. 2,4 *ff* *mp*

C Tpt.1

C Tpt.2,3

Tbn.1,2

B. Tbn.

Tba. *ff*

Hp. *mf*  
*pres de la table*

Pno. *mf*

Timp. *ff* *p*

Perc.1 *pp*  
Snare Drum

Perc.2 *mp*  
Marimba

Perc.3 *p*  
Wood Block

Perc.4 *f* *mf* *f*  
Bongos

Vln. 1 *fff*

Vln. 2 *fff* *sul pont.* *f*

Vla. *fff* *sul pont.* *f*

Vc. *fff* *pizz. (unis.)* *mf*

Cb. *fff* *pizz.* *mf*

114

Picc.

Fl.1

Fl.2

Ob.1,2

Cl.1

Cl.2

B. Cl.

Bsn.1,2

Hn. 1,3

Hn. 2,4

C Tpt.1

C Tpt.2,3

Tbn.1

Tbn.2

B. Tbn.

Tba.

Hp.

Pno.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

con sord.

a2

pizz.

$mf < f$

123

Picc. *f*

Fl.1 *f*

Fl.2 *f*

Ob.1,2 *f* a2

Cl.1 *f*

Cl.2 *f*

B. Cl. *f*

Bsn.1,2 *mf*

Hn. 1,3 *mf*

Hn. 2,4 *mf*

C Tpt.1 *f*

C Tpt.2,3 *f*

Tbn.1 *f*

Tbn.2 *f*

B. Tbn. *f*

Tba. *f*

Hp. *f*

Pno. *f*

Timp. *f*

Perc.1 *f*

Perc.2 *f*

Perc.3 *ff*

Perc.4

Perc.4 Chimes *mf*

Vln. 1 *f* gliss.

Vln. 2 *f* div. unis. arco, nat.

Vla. *f* div. unis. arco, nat.

Vc. *f* arco

Cb. *mf*

(F#) tr.

(F#) tr.

(F#) tr.

(G#) tr.

(G#) tr.

Vibr. *f*

Glock. (eliminate notes in parentheses, if necessary) *f*

132

Picc. *ff*

Fl.1 *ff*

Fl.2 *ff*

Ob.1,2 *a2 ff*

Cl.1 *ff*

Cl.2 *ff*

B. Cl. *ff*

Bsn.1,2 *ff*

Hn. 1,3 *f a2*

Hn. 2,4 *f a2*

C Tpt.1 *senza sord. mf f*

C Tpt.2,3 *senza sord. mf f*

C Tpt.3 *senza sord. mf f*

Tbn.1 *senza sord. mf f*

Tbn.2 *senza sord. mf f*

B. Tbn. *senza sord. mf f*

Tba. *f*

Hp. *ord.*

Pno. *v. mf*

Timp.

Perc.1 *v. mf*

Perc.2 *v. mf*

Perc.3 *(play)*

Perc.4

Perc.4

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *sul pont. ff*

Vc. *sul pont. ff*

Cb. *arco*

*div.*



140

Picc. *fff*

Fl.1 *fff*

Fl.2 *fff*

Ob.1,2 *fff*

Cl.1 *fff*

Cl.2 *fff*

B. Cl. *fff*

Bsn.1,2 *fff*

Hn. 1,3 *ff* a2

Hn. 2,4 *ff* a2

C Tpt.1 *ff*

C Tpt.2 *ff*

C Tpt.2 *ff*

Tbn.1 *ff*

Tbn.2 *ff*

B. Tbn. *ff*

Tba. *ff*

Hp. *ff*

Pno. *fff*

Timp. *ff*

Perc.1 *ff* Snare Drum

Perc.2 *ff*

Perc.3

Perc.4

Perc.4 (Chimes) *ff*

Vln. 1 *fff*

Vln. 2 *fff* unis. *fff*

Vla. *fff* nat. *fff*

Vc. *fff* nat. *fff* div.

Cb. *fff*

146

Picc.

Fl.1

Fl.2

Ob.1,2

Cl.1

Cl.2

B. Cl.

Bsn.1,2

Hn. 1,3

Hn. 2,4

C Tpt.1

C Tpt.2

C Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

Hp.

Pno.

Timp.

Perc.1

Perc.4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ffff*

*mf*

unis.

div.

div. a 4

*ffff*

**D** ♩ = 146

The score is for measures 151-154. It begins with a Piccolo part in measure 151, marked with a forte dynamic (*ff*). The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) all enter in measure 152 with a fortissimo (*ff*) dynamic. The brass section (Trumpets, Trombones, Tuba) enters in measure 153 with a fortississimo (*fff*) dynamic. The Harp and Piano also enter in measure 153 with *fff* dynamics. Percussion 1 and 2 enter in measure 154 with *fff* dynamics. The score features various articulations such as accents (*v*) and hairpins (*ff*, *fff*), and includes performance markings like *div.a 2* and *a2*. The piece concludes in measure 154 with a fortississimo (*fff*) dynamic.

157

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob.1,2 *mf*

Cl.1 *mf*

Cl.2 *mf*

B. Cl. *mf*

Bsn.1,2 *mf*

Hn. 1,3 *mf* *a2*

Hn. 2,4 *mf* *a2*

C Tpt.1 *mf*

C Tpt.2 *mf*

C Tpt.2 *mf*

Tbn.1 *mf*

Tbn.2 *mf*

B. Tbn. *mf*

Tba. *mf*

Hp. *ff*

Pno. *ff*

Timp. *ff*

Perc.1 *Vibr.* *ff*

Perc.2 *ff*

Perc.3 *Glock.* *ff*

Perc.4 *(Chimes)* *ff*

Vln. 1 *mf*

Vln. 2 *mf* *div.* *unis.*

Vla. *mf*

Vc. *mf* *unis.* *div.*

Cb. *mf*

164

(A flat) *tr*

Picc.

(A flat) *tr*

Fl.1

(A flat) *tr*

Fl.2

(A flat) *a2 tr*

Ob.1,2

(B flat) *tr*

Cl.1

(B flat) *tr*

Cl.2

B. Cl.

*fff*

Bsn.1,2

*fff*

Hn. 1,3

*fff*

Hn. 2,4

*fff*

C Tpt.1

*fff*

C Tpt.2

*fff*

C Tpt.2

*fff*

Tbn.1

Tbn.2

B. Tbn.

Tba.

Hp.

Pno.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Vln. 1

*div.* *unis.* *div.* *unis.* *div.*

Vln. 2

*div.* *unis.* *div.* *unis.* *div.*

Vla.

*div.* *unis.* *div.*

Vc.

*unis.* *div.* *a3* *a2*

Cb.

179

rit. (A nat.)  $\text{♩} = 92$

Picc. (A nat.) *fff*

Fl.1 (A nat.) *fff*

Fl.2 (A nat.) *fff*

Ob.1,2 (A nat.) *fff* a2

Cl.1 (B nat.) *fff*

Cl.2 (B nat.) *fff*

B. Cl. *fff*

Bsn.1,2 *fff* a2

Hn. 1,3 *fff*

Hn. 2,4 *fff* a2

C Tpt.1 *fff*

C Tpt.2 *fff*

C Tpt.3 *fff*

Tbn.1 *fff*

Tbn.2 *fff*

B. Tbn. *fff*

Tba. *fff*

Hp. *f* *gliss.* *fff*

Pno. *fff*

Timp. *mp* *fff*

Perc.1

Perc.2 Cymbal *fff*

Perc.2

Perc.3

Perc.4 Bass Drum *mp* *fff*

Vln. 1 unis. *fff*

Vln. 2 unis. *fff*

Vla. unis. *fff* div. unis. *fff*

Vc. *fff* a3 a2 a3 a2

Cb. *fff*

190 rit. **E** ♩=72

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Hp.

Pno.

Timp.

Perc. 1  
Vibr. bowed  
ppp

Perc. 2  
Mar.  
pppp

Perc. 3  
Glock.  
mp

Perc. 4  
Chimes  
ppp

Vln. 1  
div.  
ppp  
pppp

Vln. 2  
ppp  
sul tasto senza vib.  
pp

Vla.  
ppp  
unis. sul tasto senza vib.  
pp

Vc.  
a3  
a2  
a3  
a2  
ppp  
sul tasto senza vib.  
pp

Cb.  
ppp

202  $\text{♩} = 68$  *Espressivo solo*

Fl.1

Ob.1,2 *mf*

Hp. *p*

Pno. *p*

Perc.1 mallets

Perc.2

Perc.3

Perc.4

Vln.1 *pppp* *senza vib.*

Vln.2 *pppp*

Vla. *pppp* (sounding)

Vc. *mp* *mf* *solo vib.*

Cb. *ppp*

211

Fl.1

Fl.2

Ob.1,2 *mp* *1. solo* *ppp* *bisbigliando*

Hp. *pppp* *mp*

Pno. *p* *mp*

Perc.1 *mp* *ppp* *bowed*

Perc.2 *p*

Perc.3

Perc.4 (Chimes) *ppp*

Vln.1 *mp* *div. pizz.* *pppp* *unis. arco*

Vln.2

Vla.

Vc. *pppp* *all senza vib.* *pizz.*

Cb. *ppp*