

# Hymn Tune Arrangement - In Sweet Communion

No. 79

arr. RYAN BROUGHTON

Andante con espressivo ♩ = 76

A

The musical score is arranged for a large ensemble. It begins in 3/4 time and changes to 4/4 time at the end of the piece. The instruments and their parts are as follows:

- Soprano Cornet Eb**: Melodic line starting with a *mf* dynamic, increasing to *f*.
- 1st Cornet Bb**: Melodic line starting with a *mf* dynamic, increasing to *f*.
- 2nd Cornet Bb**: Harmonic support starting with a *f* dynamic.
- Flugel Horn Bb**: Harmonic support starting with a *f* dynamic, moving to *mp* in the 4/4 section.
- 1st Horn Eb**: Harmonic support starting with a *f* dynamic, moving to *mp* in the 4/4 section.
- 2nd Horn Eb**: Harmonic support starting with a *f* dynamic, moving to *mp* in the 4/4 section.
- Baritone Bb**: Harmonic support starting with a *mf* dynamic, increasing to *f*, then *dim.*, and *p* in the 4/4 section.
- 1st Trombone Bb**: Harmonic support starting with a *f* dynamic, then *dim.*, and *p* in the 4/4 section.
- 2nd Trombone Bb**: Harmonic support starting with a *f* dynamic, then *dim.*, and *p* in the 4/4 section.
- Bass Trombone**: Harmonic support starting with a *f* dynamic, then *dim.*, and *p* in the 4/4 section.
- Euphonium Bb**: Harmonic support starting with a *mf* dynamic, increasing to *f*, then *dim.*, and *p* in the 4/4 section.
- Bass Eb**: Harmonic support starting with a *f* dynamic, then *dim.*, and *p* in the 4/4 section.
- Bass Bb**: Harmonic support starting with a *f* dynamic, then *dim.*, and *p* in the 4/4 section.
- Percussion 1 (Glockenspiel, Timpani)**: Rhythmic accompaniment starting with a *mf* dynamic, increasing to *f*, and then *mf*.
- Percussion 2 (Suspended Cymbal)**: Rhythmic accompaniment starting with a *p* dynamic, increasing to *f*.

11

Sop. Cor.

1st Cor.

2nd Cor.

Fl. Hn

1st Hn

2nd Hn

Bari.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc. 1

Perc. 2

Fl. Hn  
*mp*

*mf*

*mf*

*mp*

*mp*

*p* *mp*

*mp*

*mp*

*mp*

*mp*

*mp*

**B** poco più mosso

20

Sop. Cor.

1st Cor. *One*  
*p*

2nd Cor.

Fl. Hn

1st Hn *p*

2nd Hn *p*

Bari. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn.

Euph. *p*

Bass Eb *p* *Bass Bb*

Bass Bb *p*

Perc. 1

Perc. 2 *H*

29

Sop. Cor. *mp cresc.*  
All

1st Cor. *mp cresc.*

2nd Cor. *p cresc.*

Fl. Hn. *p cresc.*

1st Hn. *cresc.*

2nd Hn. *cresc.*

Bari. *cresc.*

1st Tbn. *p cresc.*

2nd Tbn. *p cresc.*

B. Tbn. *p cresc.*

Euph. *cresc.*

Bass Eb *p cresc.*

Bass Bb *cresc.*

Perc. 1

Perc. 2

37 **C** *meno mosso*

Sop. Cor. *f*

1st Cor. *f*

2nd Cor. *f*

Fl. Hn. *f*

1st Hn. *f*

2nd Hn. *f*

Bari. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Bass Eb *f*

Bass Bb *f*

Perc. 1 Timp. *mf* *f*

Perc. 2 *mp* *f*

45

Sop. Cor. *mf* *p*

1st Cor. *mf* *p*

2nd Cor. *mf* *p*

Fl. Hn. *mf* *p*

1st Hn. *mf* *p*

2nd Hn. *mf* *p*

Bari. *mf* *p*

1st Tbn. *mf* *p*

2nd Tbn. *mf* *p*

B. Tbn. *mf* *p*

Euph. *mf* *p*

Bass Eb *mf* *p*

Bass Bb *mf* *p*

Perc. 1

Perc. 2

54 **D** *molto rit.* *meno mosso* **E**

**Instrumentation:** Sop. Cor., 1st Cor., 2nd Cor., Fl. Hn., 1st Hn., 2nd Hn., Bari., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb, Perc. 1, Perc. 2.

**Tempo/Performance Markings:** *molto rit.*, *meno mosso*, *f*, *ff*, *mp*, *p*, *p*<

**Section Markers:** **D**, **E**

62 **poco più mosso** **rall.**

Sop. Cor. *p*

1st Cor. *p* Fl. Hn solo *pp*

2nd Cor. *p*

Fl. Hn *mp* *p* Solo *pp* One

1st Hn *mp* *p* *pp*

2nd Hn *mp* *p*

Bari. *mp* *p*

1st Tbn. *p*

2nd Tbn. *mp* *p*

B. Tbn. *mp* *p*

Euph. *mp* *p* *pp* One

Bass Eb *mp* *p* *pp* One

Bass Bb *mp* *p* *pp* Bass Eb

Perc. 1 *mp* *p* *pp* (scrape)

Perc. 2 *pp*