

For Simon & Michel

SWEET COMMUNION

for Euphonium Duet and Brass Band

Dorothy Gates

$\text{♩} = 66$

Solo B $\flat$ Euphonium 1

Solo B $\flat$ Euphonium 2

E $\flat$ Soprano Cornet

Solo B $\flat$ Cornet

Repiano B $\flat$ Cornet

2nd B $\flat$ Cornet

3rd B $\flat$ Cornet

B $\flat$ Flugelhorn

Solo E $\flat$ Horn

1st E $\flat$ Horn

2nd E $\flat$ Horn

1st B $\flat$ Baritone

2nd B $\flat$ Baritone

1st B $\flat$ Trombone

2nd B $\flat$ Trombone

Bass Trombone

E $\flat$ Bass

B $\flat$ Bass

Timpani
[4 drums]
Egg Shaker

Percussion 1
Glockenspiel
Egg Shaker

Percussion 2
Glockenspiel
Triangle
Suspended Cymbal
Bass Drum
Drum Set

1 2 3 4 5

6

Euph. 1

Euph. 2

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Fl. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Glockenspiel solo

mp

mp

fff

f

6 7 8 9 10

This musical score page contains measures 11 through 15 of the piece "Sweet Communion" by Dorothy Gates. The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. Measures 11 and 12 feature the Euphonium 1 and 2 parts with a forte (*f*) dynamic. The vocal parts (Soprano, Solo, Repetition, 2nd, and 3rd Contraltos) enter in measure 13 with a fortissimo (*ff*) dynamic. The woodwind section, including Flute, Solo Horn, and Horns 1 and 2, also enters in measure 13. The brass section, including Baritone, Trombone, and Bass Trombone, enters in measure 13 with a mezzo-forte (*mf*) dynamic. The string section, including Euphonium Bass and Bass Trombone, enters in measure 13 with a mezzo-forte (*mf*) dynamic. The percussion section, including Timpani and Percussion 1 and 2, enters in measure 13 with a mezzo-forte (*mf*) dynamic. The score concludes in measure 15 with a fortissimo (*ff*) dynamic.

Measures 11, 12, 13, 14, 15

16

Euph. 1

Euph. 2

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Fl. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

16

17

18

19

20

21

22

23

Euph. 1 *mf* *f*

Euph. 2 *mf* *f*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Fl. Hn.

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

E♭ Bass

B♭ Bass

Timp. *p*

Perc. 1

Perc. 2 *mp* Triangle

23 24 25 26 27 28 29 30

31

Euph. 1
 Euph. 2
 Sop. Cnt.
 Solo Cnt. *mf* *open* *div.* *a2*
 Rep. Cnt. *mf*
 2nd Cnt. *mp* *open*
 3rd Cnt. *mp* *open*
 Fl. Hn. *mf*
 Solo Hn. *mp*
 1st Hn. *mp*
 2nd Hn. *mp*
 1st Bar. *mf*
 2nd Bar. *mp*
 1st Tbn. *mp* *a2*
 2nd Tbn. *mp*
 B. Tbn. *mp*
 E♭ Bass *mp*
 B♭ Bass *mp*
 Timp. *mp*
 Perc. 1 (Glock.) *mp*
 Perc. 2

31

32

33

34

35

36

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43

Euph. 1

Euph. 2

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Fl. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

43 44 45 46 47 48

49

Euph. 1 *mp* *mf*

Euph. 2 *mp* *mf*

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Fl. Hn. *mf*

Solo Hn. *mf*

1st Hn.

2nd Hn.

1st Bar. *p*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

E♭ Bass *p*

B♭ Bass

Timp. *p*

Perc. 1 *p*

Perc. 2 *p* to Suspended Cymbal

49 50 51 52 53 54

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59 63

Euph. 1 *p*

Euph. 2 *p*

Sop. Cnt.

Solo Cnt.

Rep. Cnt. *mute* *mp*

2nd Cnt.

3rd Cnt.

Fl. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Perc. 1 *mp* (Glock.)

Perc. 2 *mf* Triangle solo *mp* B.D.

59 60 61 62 63 64

65

Euph. 1

Euph. 2

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Fl. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

65 66 67 68 69 70 71

mf *f* *f* *f* *f* *f* *f*

div. *az* *div.*

[Sus. Cym.]