

= Communio =

Allegretto

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. I, II**: Flute parts, starting with a *p* dynamic and a *cresc* marking.
- Cl. I, II**: Clarinet parts, starting with a *p* dynamic and a *cresc* marking.
- Fag. I, II**: Bassoon parts, starting with a *p* dynamic and a *cresc* marking.
- Cor. I, II**: Horn parts, starting with a *p* dynamic.
- Timp.**: Timpani part, starting with a *p* dynamic.
- S.**: Soprano voice part with lyrics: "Lux ae - ter - na lu - ce - at e - is Do - mi - ne cum San - ctis tu - is in ae -".
- A.**: Alto voice part with lyrics: "Lux ae - ter - na lu - ce - at e - is Do - mi - ne cum San - ctis tu - is in ae -".
- T.**: Tenor voice part with lyrics: "Lux ae - ter - na lu - ce - at e - is Do - mi - ne cum San - ctis tu - is in ae -".
- B.**: Bass voice part with lyrics: "Lux ae - ter - na lu - ce - at e - is Do - mi - ne cum San - ctis tu - is in ae -".
- VI. I, II**: Violin parts, starting with a *p* dynamic.
- Va. I, II**: Viola parts, starting with a *p* dynamic and a *cresc* marking.
- Vc.**: Violoncello part, starting with a *p* dynamic.
- Cb.**: Contrabass part, starting with a *p* dynamic.
- Red.**: Cello and Double Bass parts, starting with a *p* dynamic.

The score includes various musical notations such as dynamics (*p*, *cresc*), articulation marks, and phrasing slurs. The lyrics are written below the vocal staves.

14

Fl. I, II

Cl. I, II

Fag. I, II

Cor. I, II

Timp.

S.

A.

T.

B.

VI. I

VI. II

Va. I

Va. II

Vc.

Cb.

Red.

*cresc*

*p*

*più cresc*

*p*

*p*

*pp*

*più cresc*

*p*

*più cresc*

*p*

*più cresc*

*p*

*più cresc*

*p*

*più cresc*

*p*

*più cresc*

*p*

*più cresc*

*p*

*più cresc*

*p*

ter - num qui - a pi - us, pi - us es. Re - qui - em\_ ae - ter - nam

ter - num qui - a pi - us, pi - us es. Re - qui - em\_ ae - ter - nam

ter - num qui - a pi - us, pi - us es. Re - qui - em\_ ae - ter - nam

ter - num qui - a pi - us, pi - us es. Re - qui - em\_ ae - ter - nam

25

Fl. I, II

Cl. I, II

Fag. I, II

Cor. I, II

Timp.

S.  
do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce - at e - is. Cum San - ctis tu - is in ae -

A.  
do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce - at e - is. Cum San - ctis tu - is in ae -

T.  
do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce - at e - is. Cum San - ctis tu - is in ae -

B.  
do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce - at e - is. Cum San - ctis tu - is in ae -

VI. I

VI. II

Va. I

Va. II

Vc.

Cb.

Red.

38

Fl. I, II

Cl. I, II

Fag. I, II

Cor. I, II

Timp.

S.

A.

T.

B.

VI. I

VI. II

Va. I

Va. II

Vc.

Cb.

Red.

*trémulo*  
*pp*

*f*

*cresc*  
*f*

*cresc*  
*f*

*cresc*  
*f*

*cresc*  
*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*cresc*  
*poco a poco*  
*f*

*cresc*  
*poco a poco*  
*f*

*cresc*  
*poco a poco*  
*f*

sol

ter - num qui - a pi - us es, qui - a pi - us es, qui - a pi - us, pi - us

ter - num qui - a pi - us es, qui - a pi - us es, qui - a pi - us, pi - us

ter - num qui - a pi - us es, qui - a pi - us es, qui - a pi - us, pi - us

ter - num qui - a pi - us es, qui - a pi - us es, qui - a pi - us, pi - us

51

Fl. I, II *f* *ff* *p* *pp* *smz*

Cl. I, II *ff* *p* *pp* *smz*

Fag. I, II *dolce* *pp*

Cor. I, II *f* *pp* *smz*

Timp. *pp*

S. es.

A. es.

T. es.

B. es.

VI. I *ff* *p* *pp* *smz*

VI. II *ff* *p* *pp* *smz*

Va. I *ff* *p* *pp* *smz*

Va. II *ff* *p* *pp* *smz*

Vc. *ff* *p* *pp* *smz*

Cb. *ff* *p* *pp* *smz*

Red. *ff* *p* *pp* *smz*

The musical score for measures 51-58 features a complex orchestral texture. The woodwinds (Flutes, Clarinets, Bassoon, Cor Anglais) and strings (Violins, Violas, Cellos, Double Basses) play melodic and harmonic lines with dynamic markings ranging from fortissimo (ff) to pianissimo (pp). The percussion (Timpani) provides a steady accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are marked 'es.' (essendo), indicating they are silent. The score includes various musical notations such as slurs, ties, and dynamic hairpins.