

10 *f* pas-si-o Chri-sti, con-for-ta me, *dolce* o bo - ne Je - .su,

8 pas-si-o Chri-sti, con-for-ta me, *dolce* o bo - ne Je - .su,

8 pas-si-o Chri-sti, con-for-ta me, *dolce* o bo - ne Je - .su,

pas-si - o Chri-sti, con-for-ta me, *(dolce)* o bo - ne Je - .su,

pas-si. o Chri-sti, con-for-ta me, o bo - ne, o bo - ne Je - .su,

mf *pp*

16 *sotto voce, misterioso*

8 e - xau - di me, in-tra vul-ne-ra tu - a ab-scon - de

8 e - xau - di me in-tra vul-ne-ra tu - a ab-scon - de

e - xau - di me in-tra vul-ne-ra tu - a ab-scon - de

e - xau - di, e - xau - di me, in-tra vul-ne-ra tu - a ab-scon - de

21

8 me, ne per-mit-tas me se-pa-ra-ri a te, ab ho-ste ma-li-gno de-fen-de

8 me, ne per-mit-tas me se-pa-ra-ri a te, ab ho-ste ma-li-gno de-fen-de

me, ne per-mit-tas me se-pa-ra-ri a te, ab ho-ste ma-li-gno de-fen-de

me, ne per-mit-tas me se-pa-ra-ri a te, ab ho-ste ma-li-gno de-fen-de

26

8 me, in ho-ra mor-tis me-ae vo-ca me, vo-ca me, *pp*

8 me, in ho-ra mor-tis me-ae vo-ca me, vo-ca me, *pp*

me, in ho-ra mor-tis me-ae vo-ca me, vo-ca me, *pp*

me, in ho-ra mor-tis me-ae vo-ca me, *ritenuto* vo-ca me,

32

a tempo

dolce

et ju - - be me ve - nî - - re ad
 et ju - - be me ve - nî - - re ad
 et a tempo ju - be me ve - ni - re ve - ni - - re ad

38

te ut cum san - ctis tu - is lau - dem te,
 te, ut cum san - ctis tu - is lau - dem te,
 te, ut cum san - ctis tu - is lau - dem te,
 te, ut cum san - ctis tu - is lau - dem te,

44

8 *ff* lau - - - dem te, cum san-ctis tu - - is lau - dem

8 lau - - - dem te, cum san-ctis tu - - is lau - dem

lau - - - dem te, cum san-ctis tu - - is lau - dem

lau - - - dem te, cum san-ctis tu - - is lau - dem

ff

50

8 te, lau - dem te in sae - cu - la sae - cu - lo - - rum.

8 te, lau - dem te in sae - cu - la sae - cu - lo - - rum.

te, lau - dem te in sae - cu - la sae - cu - lo - - rum.

te, lau - dem te in sae - cu - la sae - cu - lo - - rum.

ff

The musical score is for page 56 and consists of five systems. The first system is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a fermata over a half note G5. The second system is a vocal line in treble clef with a key signature of three sharps and a common time signature. It begins with a fermata over a half note G5, followed by a melodic line with lyrics "men." and a fermata over a half note G5. The third system is a vocal line in bass clef with a key signature of three sharps and a common time signature. It begins with a fermata over a half note G4, followed by a melodic line with lyrics "men." and a fermata over a half note G4. The fourth system is a vocal line in bass clef with a key signature of three sharps and a common time signature. It begins with a fermata over a half note G4, followed by a melodic line with lyrics "men." and a fermata over a half note G4. The fifth system is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It features a complex texture with multiple voices and a fermata over a half note G4.