

*Viol. I. C.*  
Pasión para el Viernes S.<sup>to</sup>  
á Tres y á Seis, Con Violines,  
Flautas, Trom. y Bajo.

por

Don Juan Beltran.

año de 1806.

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*Triple V. Coro. Trienes Santo.*

*Desp.*

*Pas si o Pa si o Do mi ni Pas si o Do mi ni Pas si o Do mi ni nos tai Je su Chris ti Pas si o Do mi ni nos tai Je su Chris ti Pa sio Do mi ni nos tai Je su Chris ti se cum dum so an nem Pas si o Do mi ni nos tai Je su Chris ti Pas si o Pas si o Do mi ni nos tai Pas si o Do mi ni nos tai Pas si o Do mi ni nos tai Je su Chris ti se cum dum se cum dum so an nem se cum dum so an nem.*

*All.*

*Je sum Je sum Ma za re num. 2. veses*

*And.*

*Si non es set hic male fau tox non ti bi tra di di se mus*

um si non es set hic ma le fac tor non non non fi bi tra di di  
 se mus e um Si non es set hic ma le fac tor non si bi tra di di  
 se mus e um non si bi tra di di se mus e um tra di di se mus

All.<sup>o</sup> lo his non li cet in tex fi ce se quengnam No his non li cet  
 in tex fi ce se in tex fi ce se quengnam

All.<sup>o</sup> Non hunc sed Ba rabbam non hunc non hunc sed Ba rab - ham.

All.<sup>o</sup> Cru ci fi ge Cru ci fi ge e um Cru ci fi ge Cru ci  
 fi ge Cru ci fi ge, Cru ci fi ge, Cru ci fi ge, Cru ci fi ge, Cru ci fi ge.

e. . . um.

Duo  
And.

no. 3  
3/4

Si hunc di mi tis non es a mi cus ce sa xis  
 si hunc di mi tis non es a mi cus ce sa xis om nis e nim qui  
 se te gem fa cit Con tra di cit ce sa xis Con tra di xit con tra di xit  
 ce sa xis Con -- tra di xit ce sa xis Si hunc di mi tis non  
 es a mi cus ce sa xis Si hunc di mi tis non es a mi cus  
 ce sa xis Om nis e nim qui se te gem fa cit Con tra di xit  
 ce sa xis Con tra di xit ce sa xis Con -- tra di xit ce sa xis  
 Con tra di xit ce sa xis

All.<sup>o</sup>

Do lle Do lle Cru ci fi xe e um Do lle Do lle Cru ci  
 fi ge Do lle Cru ci fi xe Cru ci fi xe e -- um.

*Desp.* Et in cli na to Et in cli na to Et in cli na to ca pi  
 te Et in cli na to ca pi te Ca pi te Pa tri dit  
 Spi ri tum Spi ri tum.





The image shows a page of musical notation with ten staves. The notation is extremely dark and noisy, with the notes and lines appearing as a dense, textured pattern of light and dark pixels. The lyrics are written below the staves but are also obscured by the same noise, making them difficult to read. The overall appearance is that of a very poor quality scan or a heavily degraded document.

hic ma le fac. tua. non. non non ti bi. tua di. di. se mus e. . . um

Si non es set hic ma le fac. tua non. si. hi. tua di. di. se mus e. . . um

non ti. bi. tua di. di. se mus e. . . um. tua di. di. se mus e. . . um

Et hi non li cet tu sea. fi. ce. re. quemquam. Et hi non. . .

tu fi. ce. re. in. tea. fi. ce. re. quemquam.

Non hunc sed tua rabbam non hunc. . .

Cau ci. si. ge. Cau ci. si. ge. e. am. . . Cau ci. si. ge. . .

Cau ci. si. ge. Cau ci. si. ge. Cau ci. si. ge. Cau ci. si. ge. . .

... ..

A page of handwritten musical notation, likely a score for a liturgical or religious piece. The notation is written in a cursive style on aged paper. The first staff contains the lyrics: "Qui se si quis Qui se si quis e um". The second staff contains: "Et in ci na ta Et in ci na ta Et in ci". The third staff contains: "Et in ci na ta Ca pi te Ca pi te". The fourth staff contains: "Qui se si quis". Below these are several empty musical staves. The handwriting is somewhat faded and the paper shows signs of age and wear.

Qui se si quis Qui se si quis e um

Et in ci na ta Et in ci na ta Et in ci

Et in ci na ta Ca pi te Ca pi te

Qui se si quis



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quod natus est unum non es set ma le fac tua non non non  
fi si fra di di se mus e um 16 Si non es set hic ma le fac tua  
bi si fra di di se mus e um  
Ola bis non si cet in ter fi ce re quengnam An hi  
in ter fi ce re in ter fi ce re quengnam  
Non hunc sed Barabbam non hunc, hunc hunc, sed hunc  
Cru ci fi ge, Cru ci fi ge, e um  
Cru ci fi ge Cru ci fi ge  
Cru ci fi ge e um

The image shows a page of handwritten musical notation, likely a score for a vocal or instrumental piece. The page is extremely dark and grainy, with the notation and lyrics appearing as light, almost white, streaks against a black background. The notation consists of several horizontal staves, each with a series of notes and rests. The lyrics are written in a cursive or semi-cursive hand, interspersed between the staves. The overall appearance is that of a heavily underexposed or high-contrast scan of a document.

Due to the extreme darkness and graininess, the specific details of the notation and lyrics are largely illegible. However, some faint words and phrases can be discerned, such as "in cl' na", "e um", and "3o". The notation appears to be a standard musical score with notes, stems, and rests on a five-line staff.

*si tam. Spi. si tam.*



Tiple de 2º Coro

Handwritten musical score for Tiple de 2º Coro. The score consists of ten staves of music with lyrics written below. The lyrics are: "Pas si o Pas si o Pas si o", "Do mi ni nae tai Pas si o Do mi ni nae tai", "Do mi ni nae tai", "Pas si o Pas si o", "Pas si o Pas si o Do mi ni nae tai", "an nae tai", "an nae tai", "an nae tai", "an nae tai".

*All.*  $\frac{3}{4}$  *Ma*

Cru ci fi

Cru ci fi, re, Cru ci

e - -

To he To

crucis fi ge

Et in de

ca po te Ca



*All.*  
Cru ci fi ge Cru ci fi ge e um Cru ci fi ge

Cru ci fi ge, Cru ci fi ge Cru ci fi ge, Cru ci fi ge, Cru ci fi ge  
e - - - um.

Do le Do le Cru ci fi ge e um Do le Cru ci fi ge  
e um Cru ci fi ge e um.

Et in ali na to Et in ali na to Ca pi te  
Et in ali na to Ca pi te fau di dit Spi ri tum

Alto de 2<sup>o</sup> Cond.

Pa-si o Pa-si o Pa-si o Pa-si o  
Do-mi-ni Pa-si o Do-mi-ni Pa-si o Pa-si o Do-mi-ni Pa-si o  
mi-ni-steri-um de-i in Chri-sto Pa-tre-um Do-mi-ni Pa-si o  
an-ni-um Pa-si o  
Pa-si o Pa-si o Pa-si o Pa-si o  
mi-ni-steri-um de-i in Chri-sto de-um Pa-trem Do-mi-ni Pa-si o

1

Non habes sed Barabbas, non habes nisi hunc solum.

Cum ci si ge Cum ci si ge e um Cum ci si ge

si ge Cum ci si ge. Cum ci si ge, Cum ci si ge, Cum ci si ge.

Stabat dum crucifigeretur.

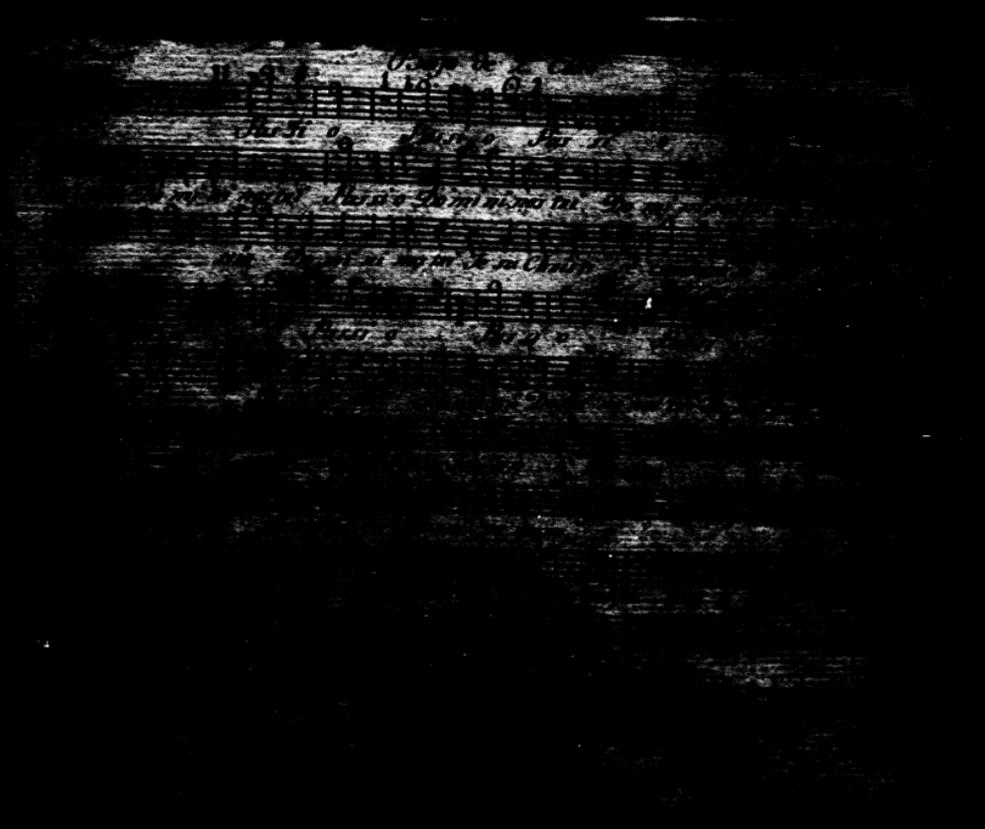
si ge e um

Je he Do he Cum ci si ge e um

Cum ci si ge e um

Et in celi na te Et in celi na te Ca pi

ca pi te Ca pi te Pa tris Spi. al tam i su



Cru ci fi de Cru ci fi ge

Cru ci fi

Cru ci fi de Cru ci fi de Cru

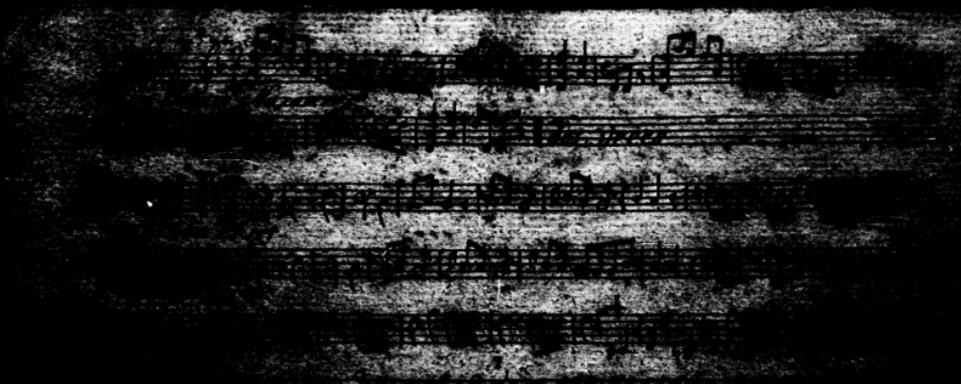
ci fi de Cru

Cru ci fi de Cru

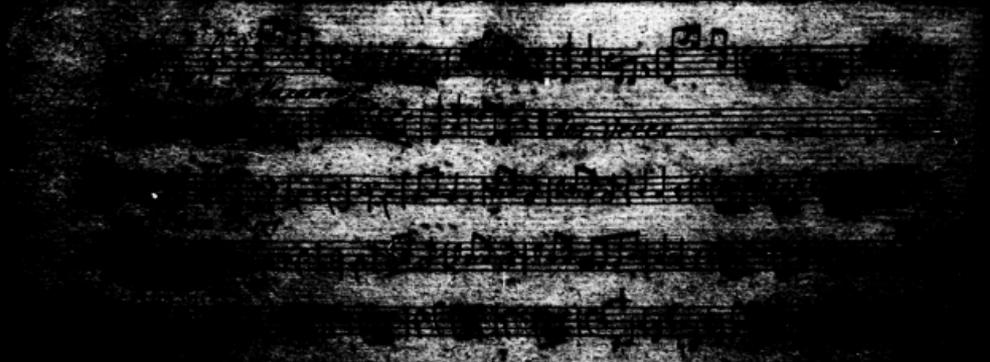
Cru ci fi

Cru



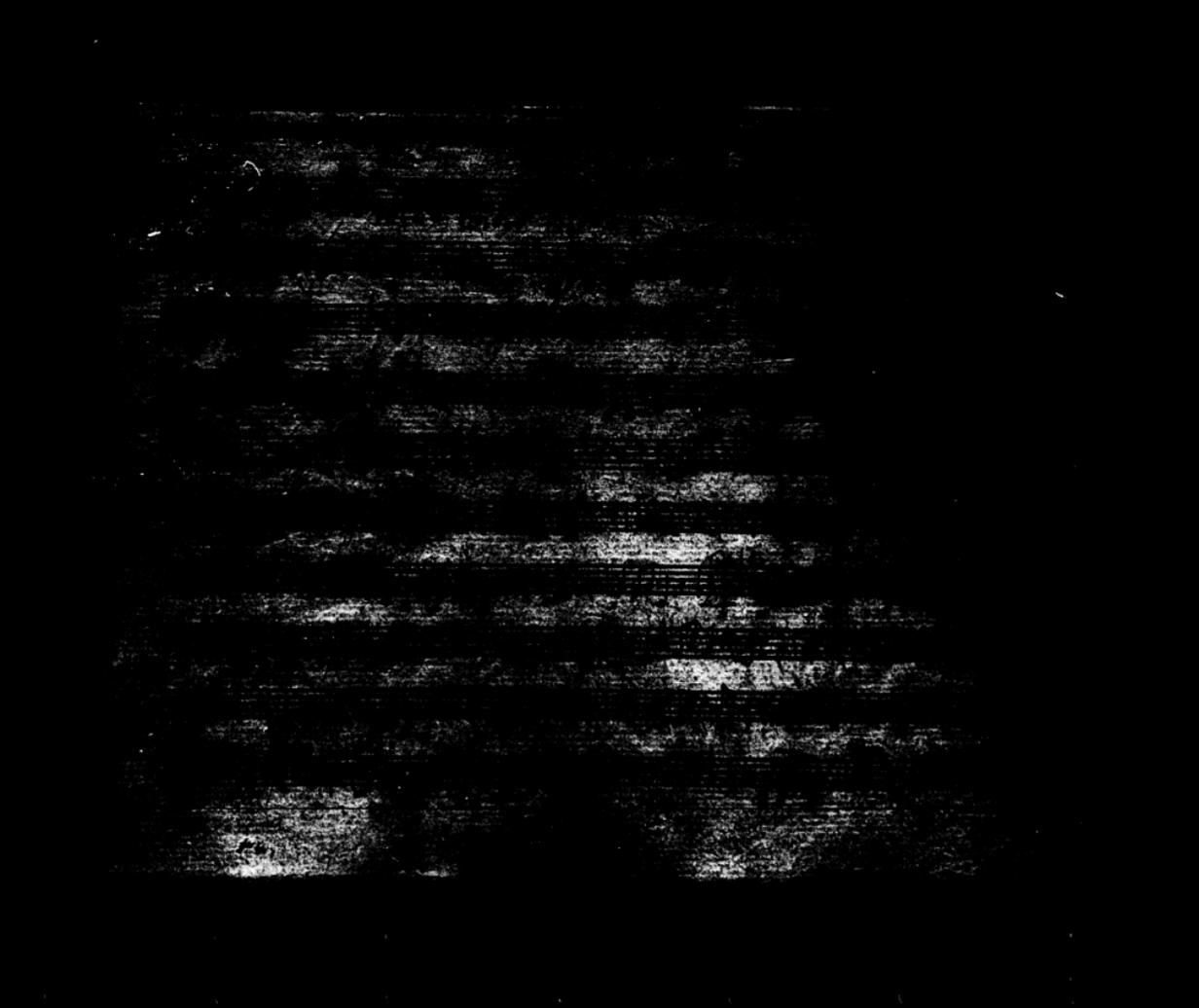














First musical staff with notes and rests.

Second musical staff with notes and rests.

*Non hunc.*

Third musical staff with notes and rests.

*Crucifige*

Fourth musical staff with notes and rests.

Fifth musical staff with notes and rests.

*Duo*

*And. Si hunc dimittis*

Sixth musical staff with notes and rests.

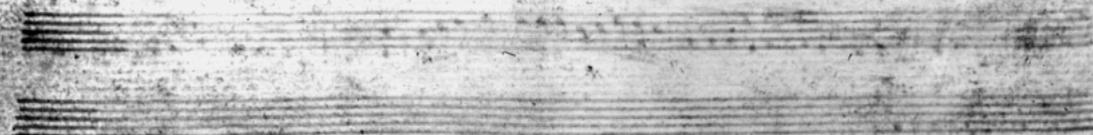
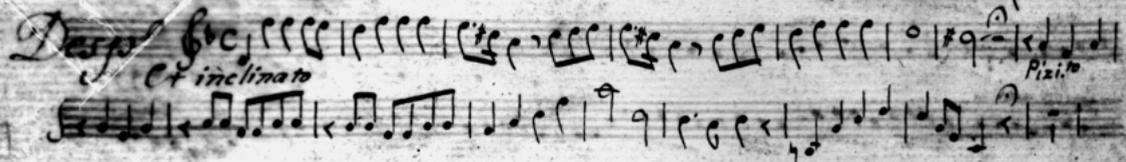
Seventh musical staff with notes and rests.

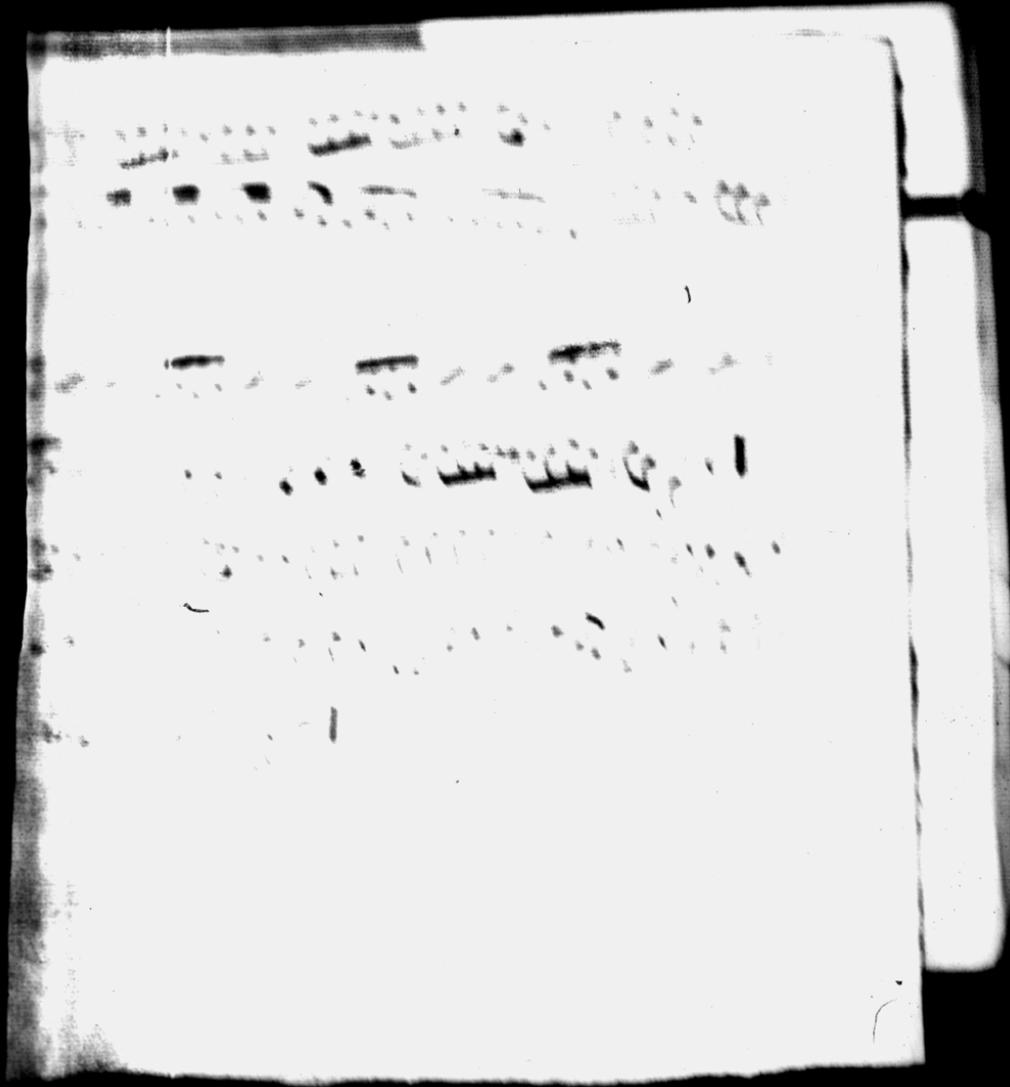
Eighth musical staff with notes and rests.

Ninth musical staff with notes and rests.

Tenth musical staff with notes and rests.

*Volm R*





Handwritten musical notation on a single staff, featuring various rhythmic values and bar lines.

Handwritten musical notation on a single staff, featuring various rhythmic values and bar lines.

Handwritten musical notation on three staves. The first staff contains a series of eighth and sixteenth notes. The second staff continues with similar rhythmic patterns. The third staff concludes with a double bar line and repeat dots.

*All<sup>o</sup>* *Folle Folle*

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a series of eighth notes with slurs. The second staff continues with similar notation, ending with a double bar line and repeat dots.

*Tempo* *C<sup>o</sup> inclinato*

Handwritten musical notation on three staves. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. It contains a series of quarter notes with slurs. The second staff continues with similar notation. The third staff concludes with a double bar line and repeat dots.

*Pizz.<sup>o</sup>*

*Arco P<sup>o</sup>*

Flauta 1<sup>ma</sup>

*Tempo*  $\text{G}^{\flat}$   $\text{C}$   $\text{3}$   $\text{no}$   $\text{Fort.}$   $\text{Passio}$

*All.<sup>o</sup>*  $\text{G}^{\flat}$   $\text{C}$   $\text{3}$   $\text{no}$   $\text{2. Verso}$

*Jesus nazarenus.*

*And.<sup>o</sup>*  $\text{G}^{\flat}$   $\text{C}$   $\text{3}$   $\text{no}$   $\text{3}$

*Sinon esset*

Handwritten musical notation on two staves, consisting of rhythmic patterns and notes.

*Nobis non licet Facet Non hunc sed Barabbam Facet*

*All<sup>o</sup> Crucifige*  
Handwritten musical notation on two staves, including a treble clef, a 3/2 time signature, and various notes and rests.

*Duo And. te Sihunc dimitis*  
Handwritten musical notation on four staves, including a treble clef, a 3/4 time signature, and various notes and rests.

*Folle Folle Facet*

*Desp.* *Et inclinato* *mol.*

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff continues the melody with similar note values and rests. The piece concludes with a double bar line.

Seven empty musical staves on the page, each consisting of five horizontal lines.

Flauta S.<sup>da</sup>

*Desp.* *Passio*

*All.*

*Jesum Nazarenum*

*And. no*

*Simon es set*

*Nobis non licet Facet Non hunc sed Barabbarum Facet*

*Crucifige*

*Duo And.*  
*Sihunc dimittis*

*Folle Folle Facet*



*Trompa 1<sup>a</sup>*

*Desp<sup>o</sup> Passio*

*All<sup>o</sup> Jesum Nazarenum*

*And<sup>o</sup> Simon esset himalefactor*

*Nobis non licet Non hunc sed Barabbam*  
*Facet Facet*

*All<sup>o</sup> Crucifige*

*Duo And<sup>o</sup> Situncdimitis*

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, followed by the text *Tolle tolle Facet.*

*Desp.* Handwritten musical notation on a single staff, including the instruction *Et inclinato Capite*.

Seven empty musical staves, indicating that the rest of the page's content is missing or has been removed.

*Trompa 2.<sup>a</sup>*

*Desp<sup>o</sup> Dic<sup>t</sup>*  
*Passio*

*All<sup>o</sup>*  
*Jesum Nazarenum*

*And.<sup>no</sup>*  
*Sinoneset hic malefactor*

*Nobis non licet // Non hunc sed Baxabbam*  
*Facet. Facet.*

*All<sup>o</sup>*  
*Crucifige*

*Duo And.<sup>te</sup>*  
*Sihunc dimitis*

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals. A fermata is placed over a measure, and the number '5' is written above the staff. The staff concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, including a fermata and a double bar line. The text *Tolle tolle Tacet* is written in a cursive hand across the staff.

Handwritten musical notation on a single staff, starting with the tempo marking *Desp.<sup>o</sup>* and the instruction *Et inclinato capite*. The notation includes various rhythmic values and accidentals. A fermata is placed over a measure, and the number '6' is written above the staff. The staff concludes with a double bar line.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Bazo

*Despacio*

*All<sup>o</sup>*

*Jesum Nazarenum.*

*dog Vates*

à 3.

*And.<sup>te</sup>*  
*Sicut erat*

Handwritten musical score for the first section, "Sicut erat". It consists of six staves of music in a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The music is written in a single melodic line.

*All.<sup>o</sup>*  
*Nobis non licet*

Handwritten musical score for the second section, "Nobis non licet". It consists of two staves of music in a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The music is written in a single melodic line.

*All.<sup>o</sup>*  
*Non hunc...*

Handwritten musical score for the third section, "Non hunc...". It consists of one staff of music in a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The music is written in a single melodic line.

*All.<sup>o</sup>*  
*Crucifige*

Handwritten musical score for the fourth section, "Crucifige". It consists of two staves of music in a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The music is written in a single melodic line.

*Duo*  
*And.<sup>te</sup>* *Sihunc dimitis*

*All.<sup>o</sup>* *Folle tolle*

*Desp.<sup>o</sup>* *Et inclinato*