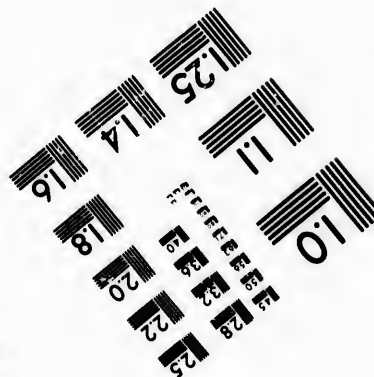
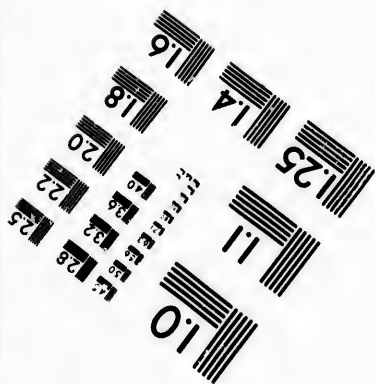
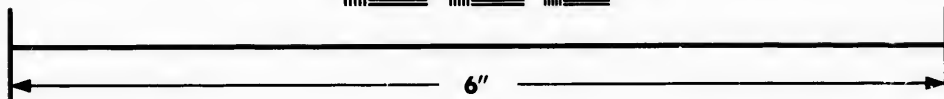
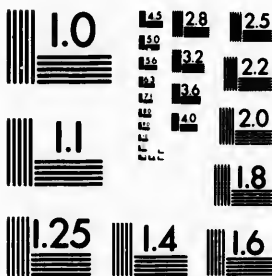


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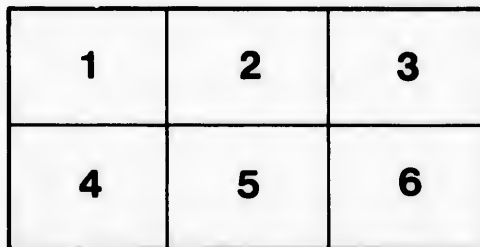
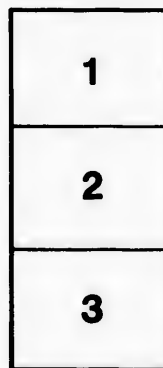
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THE HISTORY OF

THE UNITED STATES OF AMERICA

FROM 1776 TO 1876

BY JOHN B. HENNING

NEW YORK
1876

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1896.

Responses for Mass.

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 - 200 300 400
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 1100 1200 1300
 1400 1500 1600
 1700 1800 1900
 2000 2100 2200
 2300 2400 2500
 2600 2700 2800
 2900 3000 3100
 3200 3300 3400
 3500 3600 3700
 3800 3900 4000
 4100 4200 4300
 4400 4500 4600
 4700 4800 4900
 5000 5100 5200
 5300 5400 5500
 5600 5700 5800
 5900 6000 6100
 6200 6300 6400
 6500 6600 6700
 6800 6900 7000
 7100 7200 7300
 7400 7500 7600
 7700 7800 7900
 8000 8100 8200
 8300 8400 8500
 8600 8700 8800
 8900 9000 9100
 9200 9300 9400
 9500 9600 9700
 9800 9900 10000

100 200 300.
 + 400 500 600.
 = 700 800 900.
 + 1000 1100 1200.
 = 1300.
 +
 = 1400 1500.
 —
 + 1600 1700 1800.
 = 1900 2000 2100.
 + 2200 2300 2400.
 2500 2600 2700
 = 2800 2900 3000.
 + 3100 3200 3300.
 = 3400 3500 3600.

Credo.

100 200 300 400 500
 600 700 800 900 1000
 1100 1200 1300 1400 1500
 1600 1700 1800 1900 2000
 2100 2200 2300 2400 2500
 2600 2700 2800 2900 3000
 3100 3200 3300 3400 3500
 3600 3700 3800 3900 4000
 4100 4200 4300 4400 4500
 4600 4700 4800 4900 5000
 5100 5200 5300 5400 5500
 5600 5700 5800 5900 6000
 6100 6200 6300 6400 6500
 6600 6700 6800 6900 7000
 7100 7200 7300 7400 7500
 7600 7700 7800 7900 8000
 8100 8200 8300 8400 8500
 8600 8700 8800 8900 9000
 9100 9200 9300 9400 9500
 9600 9700 9800 9900 10000

+ve. hu - ad
 - ad p.
 = 72 - rre v.

Sanctus.

yr, yr, y =
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 o. v) y u - //
 b. - o. o y) y z
 u. = l) ~ ~ b
 ~ y ad) - 62,
 o y) y u u.

+v(e). y u y p l.
 = o f.
 + o k ... y z a o z.
 = ~ ~ p d . 6 p

+v(e). y u y p l.
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 + e - 62 ~ ~ v
 ~ y p .
 = - b u r - o .

Agnus Dei.

l ~ . b t u y
 6 , 6 u) d u .
 l ~ . b t u y
 6 , 6 u) d u .
 l ~ . b t u y
 6 , - e d u u y .

+ - 62 y p .
 = - b u r - o .
 + o k ... y u y p l .
 = o f .

+ - 62 y p .
 = - b u r - o
 + ~ e u ~
 = - o v e
 + l) - x e ...
 = o f .

+ - 62 y p .
 = - b u r - o .
 + ~ u e y ...
 = l) - l - 62 .
 + y u u y p ...
 = - o v e .

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

Ad Magn. "מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

Oremus. "מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

מ 2 ל v,
ב) ש. d. u.

Handwritten Latin text in a medieval script, consisting of approximately ten lines of dense, cursive handwriting.

Audi benigne.

Handwritten Latin text block following the first section header, consisting of about five lines.

Handwritten Latin text block following the second section header, consisting of about five lines.

Handwritten Latin text block following the third section header, consisting of about five lines.

Handwritten Latin text block following the fourth section header, consisting of about five lines.

Handwritten Latin text block following the fifth section header, consisting of about five lines.

Vexilla Regis.

Handwritten Latin text block following the sixth section header, consisting of about five lines.

Handwritten Latin text block following the seventh section header, consisting of about five lines.

Handwritten Latin text in a medieval script, consisting of approximately five lines.

Handwritten Latin text block following the first text block on the right, consisting of about five lines.

Handwritten Latin text block following the second text block on the right, consisting of about five lines.

Handwritten Latin text block following the third text block on the right, consisting of about five lines.

Handwritten Latin text block following the fourth text block on the right, consisting of about five lines.

Stabat Mater.

Handwritten Latin text block following the section header 'Stabat Mater', consisting of about five lines.

Handwritten Latin text block following the first text block under 'Stabat Mater', consisting of about five lines.

Handwritten Latin text block following the second text block under 'Stabat Mater', consisting of about five lines.

Handwritten Latin text block following the third text block under 'Stabat Mater', consisting of about five lines.

Handwritten Latin text block following the fourth text block under 'Stabat Mater', consisting of about five lines.

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O Filii et filiae.

Handwritten Latin text in a cursive script, likely a portion of a liturgical or scholarly work.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Salutis humanae Sator.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Sacris Solemnis.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Verbum Supernum.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten Latin text in a cursive script.

Handwritten text in Arabic script, likely a prayer or hymn.

Aeterne Rex.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Auctor beate seculi.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Te Joseph celebrent.

Handwritten text in Arabic script.

Handwritten text in Arabic script.

Handwritten Latin text in the top left column.

Handwritten Latin text in the second row of the left column.

Handwritten Latin text in the third row of the left column.

Calitum Joseph.

Handwritten Latin text in the fourth row of the left column.

Handwritten Latin text in the fifth row of the left column.

Handwritten Latin text in the sixth row of the left column.

Handwritten Latin text in the seventh row of the left column.

Handwritten Latin text in the eighth row of the left column.

Christe sanctorum.

Handwritten Latin text in the bottom row of the left column.

Handwritten Latin text in the top row of the right column.

Handwritten Latin text in the second row of the right column.

Handwritten Latin text in the third row of the right column.

Handwritten Latin text in the fourth row of the right column.

Handwritten Latin text in the fifth row of the right column.

Adoro te devote.

Handwritten Latin text in the sixth row of the right column.

Handwritten Latin text in the seventh row of the right column.

Maria mater gratia.

Handwritten Latin text in the eighth row of the right column.

Handwritten Latin text in the bottom row of the right column.

Musical notation for Responses for the Preface, consisting of five staves. The notes are square and the text is in Latin. The text on the staves is:

 1. *Deo gratias agimus tibi Domine*

 2. *quia tu solus sanctus*

 3. *dominus deus sabaoth*

 4. *tuus rex caelorum et terrae*

 5. *tuus rex gloriae et honoris*

Responses for the Preface.

No. 3.
Responses.

Musical notation for No. 3 Responses, consisting of four staves. The notes are square and the text is in Latin. The text on the staves is:

 1. *Deo gratias agimus tibi Domine*

 2. *quia tu solus sanctus*

 3. *dominus deus sabaoth*

 4. *tuus rex caelorum et terrae*

No. 4.
De ferial.

Musical notation for No. 4 De ferial, consisting of two staves. The notes are square and the text is in Latin. The text on the staves is:

 1. *Deo gratias agimus tibi Domine*

 2. *quia tu solus sanctus*

Handwritten musical notation for the beginning of the piece, consisting of three staves with notes and clefs.

Messe Royale.

No. 5.
Kyrie
Royal.

Handwritten musical notation for No. 5, Kyrie Royal, consisting of four staves.

No. 6.
Gloria
Royal.

Handwritten musical notation for No. 6, Gloria Royal, consisting of six staves.

Handwritten musical score for Latin music, featuring ten staves of music with square notes and various clefs. The score includes a section labeled "No. 7. Credo Royal." and ends with a double bar line and the number "132".

No. 7.
Credo
Royal.

132

A handwritten musical score consisting of ten staves. Each staff contains musical notation, including notes, stems, and various symbols. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The symbols include letters, numbers, and geometric shapes, often placed above or below the notes. The overall appearance is that of a personal manuscript or a working draft for a musical piece.

Handwritten musical notation for the first system, consisting of five staves with notes and clefs.

No. 8.
Sanctus
Royal.

Handwritten musical notation for the second system, consisting of three staves with notes and clefs.

No. 9.
Agnus Dei
Royal.

Handwritten musical notation for the third system, consisting of two staves with notes and clefs.

Handwritten musical notation for the first piece, consisting of two staves with notes and clefs.

No. 10.
Kyrie

2^a Ton.

Handwritten musical notation for the first staff of No. 10.

Handwritten musical notation for the second staff of No. 10.

Handwritten musical notation for the third staff of No. 10.

Handwritten musical notation for the fourth staff of No. 10.

No. 11.

Kyrie
des Anges.

Handwritten musical notation for the first staff of No. 11.

Handwritten musical notation for the second staff of No. 11.

Handwritten musical notation for the third staff of No. 11.

Handwritten musical notation for the fourth staff of No. 11.

No. 12.

Kyrie
Dominical.

Handwritten musical notation for the first staff of No. 12.

Handwritten musical notation for the second staff of No. 12.

No. 13.
Gloria
Dominical.

No 14.
Credo
Dominical.

Handwritten musical score consisting of ten staves. Each staff contains musical notation (notes, rests, clefs, and accidentals) and Hebrew text written below the staff. The text appears to be a portion of the Credo. The notation includes various note values, rests, and clefs (treble and bass). The Hebrew text is written in a cursive style. The score is arranged in a single column on the page.

Handwritten musical score for Latin, consisting of 14 staves. Each staff contains musical notation (notes, rests, clefs, and accidentals) and handwritten lyrics in Latin script. The lyrics are written below the notes. The notation includes various note values, rests, and clefs (treble and alto clefs). The lyrics are written in a cursive hand.

Lyrics (from top to bottom):

1. *... ..*
 2. *... ..*
 3. *... ..*
 4. *... ..*
 5. *... ..*
 6. *... ..*
 7. *... ..*
 8. *... ..*
 9. *... ..*
 10. *... ..*
 11. *... ..*
 12. *... ..*
 13. *... ..*
 14. *... ..*

Partial view of the adjacent page showing musical notation and lyrics. The lyrics visible are:

No
 S
 No
 A
 D

A single musical staff containing a series of notes, ending with a fermata.

No. 15.
Sanctus.
Dominical.

A musical staff with notes and a fermata, corresponding to the title 'No. 15. Sanctus. Dominical.'

A musical staff with notes and a fermata.

A musical staff with notes and a fermata.

A musical staff with notes and a fermata.

A musical staff with notes and a fermata.

A musical staff with notes and a fermata.

No. 16.
Agnus Dei
Dominical.

A musical staff with notes and a fermata, corresponding to the title 'No. 16. Agnus Dei Dominical.'

A musical staff with notes and a fermata.

A musical staff with notes and a fermata.

A musical staff with notes and a fermata.

A musical staff with notes and a fermata.

No. 17. Missa
de Requiem.
Introitus.

No. 18.
Kyrie
de Requiem

No. 19.
Graduale.

Handwritten musical score on ten staves. Each staff contains a line of music with square notes and stems, and a line of Latin text written in a cursive hand. The text is:

1. *Et in spiritu sancto, qui procedit a Patre, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas.*

2. *Et in unum Dominum, Jesum Christum, Filium unigenitum, qui ex Patre natus, non factus, qui ex Patre procedit, non subsecutus, qui cum Patre et Spiritu Sancto simul adoratur et conglorificatur, qui locutus est per prophetas.*

3. *Et in unum Dominum, Jesum Christum, Filium unigenitum, qui ex Patre natus, non factus, qui ex Patre procedit, non subsecutus, qui cum Patre et Spiritu Sancto simul adoratur et conglorificatur, qui locutus est per prophetas.*

4. *Et in unum Dominum, Jesum Christum, Filium unigenitum, qui ex Patre natus, non factus, qui ex Patre procedit, non subsecutus, qui cum Patre et Spiritu Sancto simul adoratur et conglorificatur, qui locutus est per prophetas.*

5. *Et in unum Dominum, Jesum Christum, Filium unigenitum, qui ex Patre natus, non factus, qui ex Patre procedit, non subsecutus, qui cum Patre et Spiritu Sancto simul adoratur et conglorificatur, qui locutus est per prophetas.*

6. *Et in unum Dominum, Jesum Christum, Filium unigenitum, qui ex Patre natus, non factus, qui ex Patre procedit, non subsecutus, qui cum Patre et Spiritu Sancto simul adoratur et conglorificatur, qui locutus est per prophetas.*

7. *Et in unum Dominum, Jesum Christum, Filium unigenitum, qui ex Patre natus, non factus, qui ex Patre procedit, non subsecutus, qui cum Patre et Spiritu Sancto simul adoratur et conglorificatur, qui locutus est per prophetas.*

8. *Et in unum Dominum, Jesum Christum, Filium unigenitum, qui ex Patre natus, non factus, qui ex Patre procedit, non subsecutus, qui cum Patre et Spiritu Sancto simul adoratur et conglorificatur, qui locutus est per prophetas.*

9. *Et in unum Dominum, Jesum Christum, Filium unigenitum, qui ex Patre natus, non factus, qui ex Patre procedit, non subsecutus, qui cum Patre et Spiritu Sancto simul adoratur et conglorificatur, qui locutus est per prophetas.*

10. *Et in unum Dominum, Jesum Christum, Filium unigenitum, qui ex Patre natus, non factus, qui ex Patre procedit, non subsecutus, qui cum Patre et Spiritu Sancto simul adoratur et conglorificatur, qui locutus est per prophetas.*

Handwritten musical score on 11 staves. The notation consists of square notes on a five-line staff with a treble clef. The lyrics are written in Hebrew script below the notes. The text is as follows:

וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל
וְיִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל יִשְׂרָאֵל

No. 22.
Offertorium.

The musical score consists of ten staves of music. The notation is handwritten and uses square notes on a five-line staff. The first staff begins with a treble clef and a common time signature. The music is characterized by a series of rhythmic patterns, including dotted rhythms and groups of notes beamed together. The notation includes various symbols such as 'G', 'C', and 'F' which likely represent specific rhythmic values or accidentals. The score concludes with a double bar line and a fermata-like symbol.

No. 22.
A
No. 23.
C

Handwritten musical notation for No. 23, Sanctus. The first system consists of two staves with notes and symbols. The second system also consists of two staves with similar notation.

No. 23.
Sanctus.

Handwritten musical notation for No. 24, Pie Jesu Domine. The first system consists of two staves with notes and symbols. The second system also consists of two staves with similar notation.

No. 24.
Pie Jesu
Domine.

Handwritten musical notation for No. 25, Agnus Dei. The first system consists of two staves with notes and symbols. The second system also consists of two staves with similar notation.

No. 25.
Agnus Dei.

Handwritten musical notation for No. 26, Communio. The first system consists of two staves with notes and symbols. The second system also consists of two staves with similar notation.

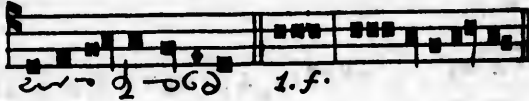
No. 26.
Communio.

Handwritten musical notation at the bottom of the page, likely a continuation of No. 26, Communio. It consists of two staves with notes and symbols.



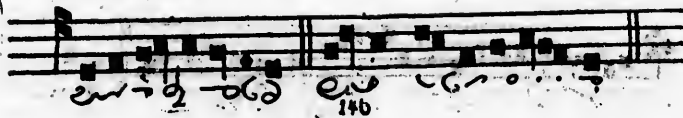
no 27.
Exultabunt
Miserere

At a funeral



Handwritten musical notation in a vertical column on the left side of the page, consisting of square notes and rhythmic symbols.

Handwritten musical notation in a vertical column on the right side of the page, consisting of square notes and rhythmic symbols.



No. 28.
Subvenite.

Handwritten text below the staves:

וְיִשְׂרָאֵל יִשְׁמְעוּ וְיִשְׁתַּחֲוּוּ לַיהוָה אֱלֹהֵינוּ
 וְיִשְׂרָאֵל יִשְׁמְעוּ וְיִשְׁתַּחֲוּוּ לַיהוָה אֱלֹהֵינוּ
 וְיִשְׂרָאֵל יִשְׁמְעוּ וְיִשְׁתַּחֲוּוּ לַיהוָה אֱלֹהֵינוּ
 וְיִשְׂרָאֵל יִשְׁמְעוּ וְיִשְׁתַּחֲוּוּ לַיהוָה אֱלֹהֵינוּ
 וְיִשְׂרָאֵל יִשְׁמְעוּ וְיִשְׁתַּחֲוּוּ לַיהוָה אֱלֹהֵינוּ
 וְיִשְׂרָאֵל יִשְׁמְעוּ וְיִשְׁתַּחֲוּוּ לַיהוָה אֱלֹהֵינוּ
 וְיִשְׂרָאֵל יִשְׁמְעוּ וְיִשְׁתַּחֲוּוּ לַיהוָה אֱלֹהֵינוּ

No. 29.
Liberame.

Handwritten text below the staves:

וְיִשְׂרָאֵל יִשְׁמְעוּ וְיִשְׁתַּחֲוּוּ לַיהוָה אֱלֹהֵינוּ
 וְיִשְׂרָאֵל יִשְׁמְעוּ וְיִשְׁתַּחֲוּוּ לַיהוָה אֱלֹהֵינוּ

Handwritten musical notation for a Latin piece, consisting of ten staves of music. The notation uses square notes on a five-line staff. Below each staff are various rhythmic markings, including vertical lines, dots, and curved lines, which are characteristic of early printed or manuscript notation. The piece appears to be a single melodic line.

No. 30.

Libera me.
other air.

Handwritten musical notation for 'Libera me. other air.', consisting of three staves of music. The notation uses square notes on a five-line staff. Below each staff are various rhythmic markings, including vertical lines, dots, and curved lines. The piece appears to be a single melodic line.

No. 31.

Kyrie
eleison...

Handwritten musical notation for 'Kyrie eleison...', consisting of two staves of music. The notation uses square notes on a five-line staff. Below each staff are various rhythmic markings, including vertical lines, dots, and curved lines. The piece appears to be a single melodic line.

Handwritten musical notation with Hebrew text and rhythmic symbols. Includes the word "oremus." and various musical notations on a staff.

oremus.

No. 32.

In Para-
disum.

Musical staff with notes and a rhythmic line below it.

Musical staff with notes and a rhythmic line below it.

Musical staff with notes and a rhythmic line below it.

Musical staff with notes and a rhythmic line below it.

Musical staff with notes and a rhythmic line below it.

Handwritten musical notation with Hebrew text and rhythmic symbols. Includes the text "Blessing of a grave." and various musical notations on a staff.

Blessing of a grave.

Musical staff with notes and a rhythmic line below it.

2. d. 149.

Benedictus. 17

Handwritten musical notation with Latin lyrics, including the phrase "Ego sum."

Handwritten musical notation on three staves, including a section labeled "No. 33. Ego sum."

Handwritten musical notation with rhythmic markings and Latin lyrics.

Oremus.

Handwritten musical notation with Latin lyrics, including the number "150" at the bottom.

No. 33
 Lo P
 No. Hic
 +
 +
 =
 +
 =
 No. Juve vi

Child's funeral.

No. 34.

Sit nomen Domini.

Handwritten musical notation for the first system of No. 34. It consists of two staves. The top staff contains a series of square notes on a five-line staff. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '2'.

Laudate Pueri.

Handwritten musical notation for the second system of No. 34. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '2'.

No. 35.

Hic accipiet.

Handwritten musical notation for the first system of No. 35. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '2'.

Handwritten musical notation for the second system of No. 35. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '2'.

Handwritten musical notation for the third system of No. 35. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '2'.

Handwritten musical notation for the fourth system of No. 35. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '2'.

Handwritten musical notation for the fifth system of No. 35. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '2'.

Handwritten musical notation for the sixth system of No. 35. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '2'.

Handwritten musical notation for the seventh system of No. 35. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '2'.

No. 36.

Juvenes et virgines.

Handwritten musical notation for the first system of No. 36. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '4'.

Handwritten musical notation for the second system of No. 36. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '4'.

Handwritten musical notation for the third system of No. 36. It consists of two staves with square notes. Below the staves, there are handwritten rhythmic symbols and clef-like markings, including a treble clef and the number '4'.

P_o - o G_o - u_u, * P_o - e s s u.
 P_o - e R_o u_u, * P_o - e R_o u_u
 ~.
 + b/2/3, a.
 + u_u - R_o - u_u - s. = - e u_u ?
 R_o u_u.

No. 37.

Benedicite.

~ ~ ~ ~ ~
 ~ ~ ~ ~ ~
 ~ ~ ~ ~ ~

✓ . T. 7.

u_u - e_o o_o - G_o - G_o, * P_o -
 - u_u - e_o - e_o s u_u.
 u_u - e_o u_u - G_o - G_o, * u_u -
 u_u - e_o - G_o.

No. 36. Toni Psalmorum.

T. 1.

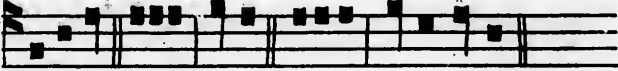
T. 2.

T. 3.

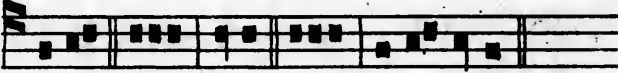
T. 4.



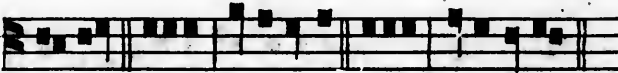
T. 5.



T. 6.



T. 7.

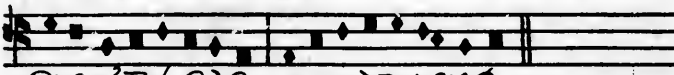
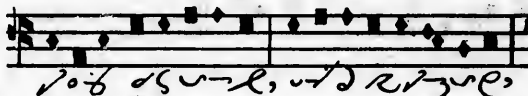


T. 8.



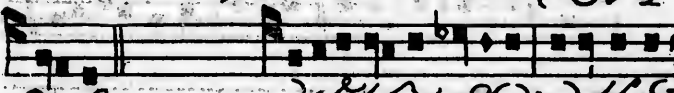
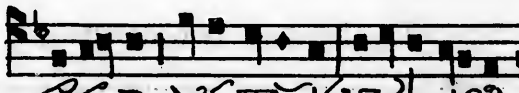
Cantus per annum.

No. 39.
Creator
alme.



Handwritten musical notation and symbols below the staff for No. 39.

No. 40.
Rorate.



Handwritten musical notation and symbols below the staff for No. 40.

Handwritten musical score on ten staves. Each staff contains a line of music with square notes and stems, and a line of Latin text written in a cursive hand. The text is a Latin prayer or hymn. The score is written in a style characteristic of 16th or 17th-century manuscripts.

Lyrics (from top to bottom):

1. ...
 2. ...
 3. ...
 4. ...
 5. ...
 6. ...
 7. ...
 8. ...
 9. ...
 10. ...

Partial view of another musical score on the right page. It shows several staves of music with square notes and stems, and some Latin text. The text includes "No. 4 Jesu tor" and "No. 4 Ade: f".

Text visible on the right page:

No. 4
Jesu
tor

No. 4
Ade:
f

Handwritten musical notation for an instrumental piece, consisting of three staves with notes and rests.

No. 41.
Jesu Redemp
tor omnium.

Handwritten musical notation for 'No. 41. Jesu Redemptor omnium', consisting of three staves with notes and rests.

V. *[Handwritten musical notation]*
R. *[Handwritten musical notation]*

No. 42.
Adeste
fideles.

Handwritten musical notation for 'No. 42. Adeste fideles', consisting of four staves with notes and rests.

No. 43.
Attende.

The musical score consists of ten staves of music. Each staff contains square notes on a five-line staff, connected by stems. Below each staff is a line of handwritten notation in a cursive script, likely a shorthand or tablature system. The music is written in a single system across the page.

Handwritten musical score on page 149 of a manual. The page contains ten staves of music with square notes and stems. Below each staff is a line of handwritten text in a non-Latin script, likely Hebrew. The text appears to be a form of musical notation or lyrics. The page number '149' is written at the bottom right of the musical notation.

No. 44.
Audi benignus Conditor

Handwritten rhythmic symbols:
 0 - 1 3 . . 2 9 - 6 , 2 2 2 2 6
 v - 5 9 4 2 2 2 2 0 , 2 6 2 5 / 0 .
 x . 9 2 2 2 2 2 2 2 2 2 2 2 2 .
 R . - 6 0 - 2 - 5 2 2 2 2 2 2 2 2 .

No. 45.
Vexilla Regis.

Handwritten rhythmic symbols:
 x . 2 5 - 0 6 2 9 0 6 2 6 0 .
 R . 0 5 6 2 5 .

No. 46.
Stabat mater.

Handwritten rhythmic symbols:
 x . 0 2 2 2 2 2 2 2 2 2 2 2 2 .
 R . - 2 2 2 2 2 2 2 2 2 2 2 2 2 .

No. 47.
Victimæ Paschali

Handwritten rhythmic symbols:
 9 2 2 6 0 2 2 2 2 2 2 2 2 2 2 2 2 .

Handwritten musical score for a piece, consisting of seven staves with notes and Hebrew lyrics written below each staff.

No. 48.

O filii et filiae.

Handwritten musical score for 'No. 48. O filii et filiae.', consisting of three staves with notes and Hebrew lyrics.

א. ב. ג. ד. ה. ו. ז. ח. ט. י. יא. יב. יג. יד. טו. טז. יז. יח. יט. כ. כא. כב. כג. כד. כה. כו. כז. כח. כט. ל. לא. לב. לג. לד. לה. לו. לז. לח. לט. מ. מא. מב. מג. מד. מה. מו. מז. מח. מט. נ. נא. נב. נג. נד. נה. נו. נז. נח. נט. ס. סא. סב. סג. סד. סה. סו. סז. סח. סט. ע. עא. עב. עג. עד. עה. עו. עז. עח. עט. פ. פא. פב. פג. פד. פה. פו. פז. פח.פט. צ. צא. צב. צג. צד. צה. צו. צז. צח. צט. ק. קא. קב. קג. קד. קה. קו. קז. קח. קט. קכ. קכא. קכב. קכג. קכד. קכה. קכו. קכז. קכח. קכט. קל. קלא. קלב. קלג. קלד. קלה. קלו. קלז. קלח. קלט. קמ. קמא. קמב. קמג. קמד. קמה. קמו. קמז. קמח. קמט. קנ. קנא. קנב. קנג. קנד. קנה. קנו. קנז. קנח. קנט. קס. קסא. קסב. קסג. קסד. קסה. קסו. קסז. קסח. קסט. קע. קעא. קעב. קעג. קעד. קעה. קעו. קעז. קעח. קעט. קפ. קפא. קפב. קפג. קפד. קפה. קפו. קפז. קפח. קפט. קצ. קצא. קצב. קצג. קצד. קצה. קצו. קצז. קצח. קצט. קק. קקא. קקב. קקג. קקד. קקה. קקו. קקז. קקח. קקט. קכ. קכא. קכב. קכג. קכד. קכה. קכו. קכז. קכח. קכט. קל. קלא. קלב. קלג. קלד. קלה. קלו. קלז. קלח. קלט. קמ. קמא. קמב. קמג. קמד. קמה. קמו. קמז. קמח. קמט. קנ. קנא. קנב. קנג. קנד. קנה. קנו. קנז. קנח. קנט. קס. קסא. קסב. קסג. קסד. קסה. קסו. קסז. קסח. קסט. קע. קעא. קעב. קעג. קעד. קעה. קעו. קעז. קעח. קעט. קפ. קפא. קפב. קפג. קפד. קפה. קפו. קפז. קפח. קפט. קצ. קצא. קצב. קצג. קצד. קצה. קצו. קצז. קצח. קצט. קק. קקא. קקב. קקג. קקד. קקה. קקו. קקז. קקח. קקט. קכ. קכא. קכב. קכג. קכד. קכה. קכו. קכז. קכח. קכט. קל. קלא. קלב. קלג. קלד. קלה. קלו. קלז. קלח. קלט. קמ. קמא. קמב. קמג. קמד. קמה. קמו. קמז. קמח. קמט. קנ. קנא. קנב. קנג. קנד. קנה. קנו. קנז. קנח. קנט. קס. קסא. קסב. קסג. קסד. קסה. קסו. קסז. קסח. קסט. קע. קעא. קעב. קעג. קעד. קעה. קעו. קעז. קעח. קעט. קפ. קפא. קפב. קפג. קפד. קפה. קפו. קפז. קפח. קפט. קצ. קצא. קצב. קצג. קצד. קצה. קצו. קצז. קצח. קצט. קק. קקא. קקב. קקג. קקד. קקה. קקו. קקז. קקח. קקט.

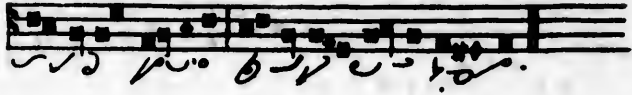
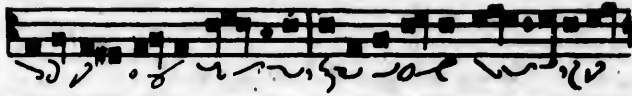
א. ב. ג. ד. ה. ו. ז. ח. ט. י. יא. יב. יג. יד. טו. טז. יז. יח. יט. כ. כא. כב. כג. כד. כה. כו. כז. כח. כט. ל. לא. לב. לג. לד. לה. לו. לז. לח. לט. מ. מא. מב. מג. מד. מה. מו. מז. מח. מט. נ. נא. נב. נג. נד. נה. נו. נז. נח. נט. ס. סא. סב. סג. סד. סה. סו. סז. סח. סט. ע. עא. עב. עג. עד. עה. עו. עז. עח. עט. פ. פא. פב. פג. פד. פה. פו. פז. פח.פט. צ. צא. צב. צג. צד. צה. צו. צז. צח. צט. ק. קא. קב. קג. קד. קה. קו. קז. קח. קט. קכ. קכא. קכב. קכג. קכד. קכה. קכו. קכז. קכח. קכט. קל. קלא. קלב. קלג. קלד. קלה. קלו. קלז. קלח. קלט. קמ. קמא. קמב. קמג. קמד. קמה. קמו. קמז. קמח. קמט. קנ. קנא. קנב. קנג. קנד. קנה. קנו. קנז. קנח. קנט. קס. קסא. קסב. קסג. קסד. קסה. קסו. קסז. קסח. קסט. קע. קעא. קעב. קעג. קעד. קעה. קעו. קעז. קעח. קעט. קפ. קפא. קפב. קפג. קפד. קפה. קפו. קפז. קפח. קפט. קצ. קצא. קצב. קצג. קצד. קצה. קצו. קצז. קצח. קצט. קק. קקא. קקב. קקג. קקד. קקה. קקו. קקז. קקח. קקט.

No. 49.
Veni Sancte
spiritus.

Handwritten musical score for 'Veni Sancte spiritus' on ten staves. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in Latin below the notes. The score concludes with a double bar line and a final cadence.

Veni Sancte spiritus,
 qui procedis a Patre Filioque,
 qui cum Patre Filioque
 simul adoratur et conglorificatur,
 qui loquitur in conspectu
 Patris et Filii, qui ex
 Patre Filioque procedis.
 Qui cum Patre Filioque
 simul adoratur et conglorificatur,
 qui loquitur in conspectu
 Patris et Filii, qui ex
 Patre Filioque procedis.
 Qui cum Patre Filioque
 simul adoratur et conglorificatur,
 qui loquitur in conspectu
 Patris et Filii, qui ex
 Patre Filioque procedis.

Veni Creator:



II

V.

וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע

וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע

III.

VI.

וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע

וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע

IV.

VII

וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע

וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע
 וְיִשְׁמַע

Pange lingua

Pange lingua
 Christi corpus
 quod sumpsit
 pro mundi
 salute
 Mundum hunc
 obnoxiatum
 nobis
 et sanguinem
 qui pro nobis
 est effusus
 et qui per
 hoc sacramentum
 distribuitur
 in calice
 et in pane
 et in aqua
 et in vino
 et in oleo
 et in lacte
 et in felle
 et in gallina
 et in asina
 et in muliere
 et in homine
 et in omni
 creatura
 et in omni
 reata

Tantum Ergo.

No. 53.
Lauda Sion.

A handwritten musical score for 'Lauda Sion', No. 53. The score consists of 14 staves of music. Each staff contains a line of musical notation with square notes and stems, and a line of Hebrew text below it. The music is written in a style characteristic of early printed or handwritten Jewish liturgical music. The Hebrew text is written in a cursive hand. The score is organized into measures by vertical bar lines. There are several sharp signs (#) indicating key signatures. The page number '163' is written at the bottom center of the page.

A page of handwritten musical notation on ten staves. Each staff contains square notes on a four-line staff, with a treble clef and a key signature of one sharp (F#). Below each staff is a line of Latin text written in a cursive hand. The text appears to be a Latin liturgical or musical text. The notation includes various note values, rests, and bar lines. The page is numbered 156 in the top left and 'LATIN' in the top center.

Handwritten signature: *Handwritten signature*

No. 54.
Èce Paris.

Handwritten signature: *Handwritten signature*

Handwritten signature: *Handwritten signature*

Handwritten signature: *Handwritten signature*

Handwritten signature: *Handwritten signature*

Handwritten signature: *Handwritten signature*

Handwritten signature: *Handwritten signature*

Handwritten signature: *Handwritten signature*

Handwritten signature: *Handwritten signature*

Handwritten signature: *Handwritten signature*

«*Handwritten signature*»

«*Handwritten signature*»

«*Handwritten signature*»

«*Handwritten signature*»

No. 55.

Panis An-
gelicus.

No. 56.

Verbum
Supernum.

No. 57.

Adoro te
devote.

No. 58.

Adoremus in
aeternum.

No. 59.
Te Deum.

A musical score for 'Te Deum' (No. 59) consisting of 16 staves of music. The notation is a form of shorthand, likely a simplified staff notation for a keyboard instrument. Each staff contains a series of notes and rests, with some staves including bar lines. The music is arranged in a single system, with the staves connected by a vertical line on the left. The notation is dense and appears to be a single melodic line.

A handwritten musical score consisting of ten staves of music. Each staff contains a line of music with square notes and stems, and a line of Latin text written in a cursive hand. The text is:

1. *Et in spiritu sancto, qui procedit a Patre, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas.*
 2. *Et in unum Dominum, Jesum Christum, Filium unigenitum, eternum, ex Patre genitum, non factum, non creatum, non assumptum, sed ex Patre, de Patre, de Patre genitum.*
 3. *Qui ex Patre, de Patre, de Patre genitus, non factus, non creatus, non assumptus, sed ex Patre, de Patre, de Patre genitus.*
 4. *Qui ex Patre, de Patre, de Patre genitus, non factus, non creatus, non assumptus, sed ex Patre, de Patre, de Patre genitus.*
 5. *Qui ex Patre, de Patre, de Patre genitus, non factus, non creatus, non assumptus, sed ex Patre, de Patre, de Patre genitus.*
 6. *Qui ex Patre, de Patre, de Patre genitus, non factus, non creatus, non assumptus, sed ex Patre, de Patre, de Patre genitus.*
 7. *Qui ex Patre, de Patre, de Patre genitus, non factus, non creatus, non assumptus, sed ex Patre, de Patre, de Patre genitus.*
 8. *Qui ex Patre, de Patre, de Patre genitus, non factus, non creatus, non assumptus, sed ex Patre, de Patre, de Patre genitus.*
 9. *Qui ex Patre, de Patre, de Patre genitus, non factus, non creatus, non assumptus, sed ex Patre, de Patre, de Patre genitus.*
 10. *Qui ex Patre, de Patre, de Patre genitus, non factus, non creatus, non assumptus, sed ex Patre, de Patre, de Patre genitus.*

At the bottom of the page, there is a small number "168" and some additional handwritten notes:

168
 P. ...

No. 60.

Auctor beate
seculi.

Handwritten musical notation for No. 60, consisting of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The notation includes various rhythmic values and accidentals, with some notes marked with small squares. Below the staves, there are handwritten annotations in a non-Latin script, possibly Hebrew or Arabic, including the letters 'עדע' and 'x. 12'.

No. 61.

Ave maris
stella.

Handwritten musical notation for No. 61, consisting of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The notation includes various rhythmic values and accidentals, with some notes marked with small squares. Below the staves, there are handwritten annotations in a non-Latin script.

No. 62.

Ave maris
stella.

Handwritten musical notation for No. 62, consisting of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The notation includes various rhythmic values and accidentals, with some notes marked with small squares. Below the staves, there are handwritten annotations in a non-Latin script.

No. 63.

Tota pul-
chra es.

Handwritten musical notation for No. 63, consisting of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The notation includes various rhythmic values and accidentals, with some notes marked with small squares. Below the staves, there are handwritten annotations in a non-Latin script.

Handwritten musical notation on three staves. The notes are square and placed on a four-line staff. Below the staves are various rhythmic symbols, including vertical lines, dots, and slanted lines, which appear to be a form of shorthand or tablature.

No. 64.
Alma
Redemptoris

Handwritten musical notation for 'Alma Redemptoris' on ten staves. The notation consists of square notes on a four-line staff, with rhythmic symbols written below each staff. The symbols include vertical lines, dots, and slanted lines, similar to the notation in the first section.

Handwritten notes and symbols at the bottom of the page, possibly indicating performance instructions or a key signature.

No. 65.
Ave. Regina
caelorum.

Handwritten musical notation for No. 65, Ave. Regina caelorum. The score consists of six staves. Each staff contains a line of music with notes and rests. Below each staff, there are handwritten symbols and characters, possibly representing a shorthand notation or a specific dialect. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

No. 66.
Regina
caeli.

Handwritten musical notation for No. 66, Regina caeli. The score consists of five staves. Each staff contains a line of music with notes and rests. Below each staff, there are handwritten symbols and characters, similar to the notation in No. 65. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

No. 67.
Salve
Regina.

♭ . . ♯ . 0 60 . 0 2 2 6 6 / 10 .
 ♯. 0 2 2 6 6 / 10 .
 ♯. - 2 2 6 6 / 10 .
 ♯. 6 - 2 2 6 6 / 10 .
 ♯. 6 . 2 2 6 6 / 10 .

No. 68.
Sub tuum.

No. 69.
Saepe dum
Christi.

No. 70.
Te Joseph.

No. 71.
Iste Confes-
sor.

No. 72.
Jesu Corona
Virginum.

Handwritten annotations for No. 72:
 ~ b o o v r z . e e ✓
 ✓ a g u t b o v o v b ✓ r z ;
 ✓ b o v z r u l .

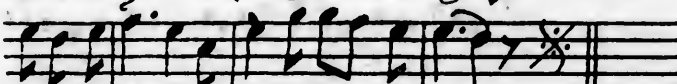
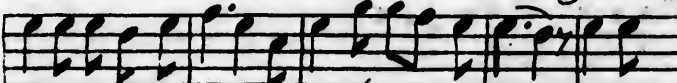
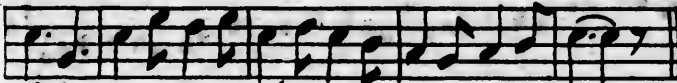
No. 73.
Ave verum

Handwritten annotations for No. 73:
 o ~ r k u d e - c / o
 v r z . ✓ a e r e s v o v
 o g z . ✓ u r v o e g o v a r
 - g b z . ✓ u o d u b o e r z s e =
 o g z . o ~ u o b . o
 ~ r v b u . o . . . z .

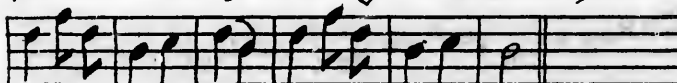
No. 74.
Lucis
Creator.

Handwritten annotations for No. 74:
 ~ r v o s g r s , r z ~ u e v z r z ;
 ✓ g ~ r u d z g b z o r z z .
 * - r z o g z o v o s o .
 x . ~ r z s y e z z z ~ o .
 174.

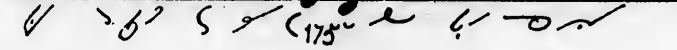
No. 75.
Chantons
en ce jour.



No. 76.
Goutez a-
mes ferventes.



No. 77.
Hélas!
quelle douleur.



No. 78.
Le Soleil
vient.

No. 79.
O Jour heu-
reux pour moi.

No. 80.
Venez divin
Messie.

Three staves of musical notation. The first staff contains a sequence of eighth and sixteenth notes with various fingerings indicated below. The second staff continues the melody with similar note values and fingerings. The third staff shows a continuation of the piece, ending with a double bar line.

No. 81.
Il est né
le divin
enfant.

First staff of No. 81. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes.

Second staff of No. 81, continuing the melody from the first staff.

Third staff of No. 81, continuing the melody.

Fourth staff of No. 81, continuing the melody.

Fifth staff of No. 81, continuing the melody.

No. 82.
Le fils du
Roi de gloire.

First staff of No. 82. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and eighth notes.

Second staff of No. 82, continuing the melody from the first staff.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

No. 83.
Vive Jesus
c'est le cri.

Handwritten musical notation for No. 83. The staff contains notes and rests. Below the staff is a line of lute tablature with numbers 1 through 6 and rhythmic markings.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

No. 84.
Mon doux
Jesus.

Handwritten musical notation for No. 84. The staff contains notes and rests. Below the staff is a line of lute tablature with numbers 1 through 6 and rhythmic markings.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

Handwritten musical notation on a five-line staff. Below the staff is a line of lute tablature consisting of numbers 1 through 6, with various rhythmic markings above and below the numbers.

No. 87.

Un seul Dieu
tu adoreras.

Musical score for No. 87, 'Un seul Dieu tu adoreras.' The score consists of three staves. The first staff is in 4/4 time with a key signature of one flat (B-flat). The melody is written with square notes and includes various ornaments and slurs. The second and third staves provide accompaniment with similar notation and ornaments.

No. 88.

Le Ciel en
est le prix.

Musical score for No. 88, 'Le Ciel en est le prix.' The score consists of three staves. The first staff is in 2/4 time with a key signature of one sharp (F-sharp). The melody is written with square notes and includes various ornaments and slurs. The second and third staves provide accompaniment with similar notation and ornaments.

No. 89.

Le voici l'A-
gneau si
doux.

Musical score for No. 89, 'Le voici l'Agneau si doux.' The score consists of five staves. The first staff is in 3/8 time with a key signature of one flat (B-flat). The melody is written with square notes and includes various ornaments and slurs. The second, third, fourth, and fifth staves provide accompaniment with similar notation and ornaments.

No. 90.

Vive Jesus
vive sa croix.

No. 91.

Quelle nouvelle
et sainte ardeur.

O loos S^t Joseph. (Air. Gaeltinn Joseph)

Handwritten musical notation on a treble clef staff in 2/4 time. The melody consists of eighth and quarter notes. Below the staff is a line of handwritten Gaelic lyrics.

Handwritten musical notation on a treble clef staff. The melody continues with similar rhythmic patterns. Below the staff is a line of handwritten Gaelic lyrics.

Handwritten musical notation on a treble clef staff. The melody continues. Below the staff is a line of handwritten Gaelic lyrics.

Handwritten Gaelic lyrics, likely a continuation of the previous lines, written in a cursive hand.

Handwritten Gaelic lyrics, continuing the text from the previous block, written in a cursive hand.

Tloos alta nsaiika.

Musical notation for the hymn 'Tloos alta nsaiika.' The first system consists of a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a five-line staff with various note values including quarter, eighth, and sixteenth notes, along with rests. Below the staff is a line of rhythmic notation using vertical stems and horizontal lines to indicate note durations. The second system follows the same format, continuing the melody and its rhythmic notation.

-1-

Musical notation for the first variation, labeled '-1-'. It features a treble clef and a 3/4 time signature. The notation includes a treble staff with a melody and a corresponding rhythmic line below it, using stems and horizontal lines to denote note values.

-2-

Musical notation for the second variation, labeled '-2-'. It features a treble clef and a 3/4 time signature. The notation includes a treble staff with a melody and a corresponding rhythmic line below it, using stems and horizontal lines to denote note values.

-3-

Musical notation for the third variation, labeled '-3-'. It features a treble clef and a 3/4 time signature. The notation includes a treble staff with a melody and a corresponding rhythmic line below it, using stems and horizontal lines to denote note values.

-4-

Musical notation for the fourth variation, labeled '-4-'. It features a treble clef and a 3/4 time signature. The notation includes a treble staff with a melody and a corresponding rhythmic line below it, using stems and horizontal lines to denote note values.

-5-

Musical notation for the fifth variation, labeled '-5-'. It features a treble clef and a 3/4 time signature. The notation includes a treble staff with a melody and a corresponding rhythmic line below it, using stems and horizontal lines to denote note values.

-6-

Musical notation for the sixth variation, labeled '-6-'. It features a treble clef and a 3/4 time signature. The notation includes a treble staff with a melody and a corresponding rhythmic line below it, using stems and horizontal lines to denote note values.

O Sautaris.

Handwritten musical notation for the first system of 'O Sautaris'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The notes are written in a stylized, handwritten style.

O maika hoos J. C.

Handwritten musical notation for the second system of 'O Sautaris'. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom four staves are bass clefs with a common time signature (C). The notes are written in a stylized, handwritten style. There are two columns of notes at the bottom of the system, separated by a vertical line.

Chant for the Litany.

- I -

The first system of the chant consists of four staves of musical notation. The top staff contains a melodic line with square notes and stems, with rhythmic markings below it. The second staff contains a similar melodic line. The third and fourth staves contain rhythmic patterns and markings, including various note values and rests.

- II -

The second system of the chant consists of four staves of musical notation. The top staff contains a melodic line with square notes and stems, with rhythmic markings below it. The second staff contains a similar melodic line. The third and fourth staves contain rhythmic patterns and markings, including various note values and rests.

- III -

The third system of the chant consists of three staves of musical notation. The top staff contains a melodic line with square notes and stems, with rhythmic markings below it. The second staff contains a similar melodic line. The third staff contains rhythmic patterns and markings, including various note values and rests.

Inviolata.

A handwritten musical score for the piece 'Inviolata'. It consists of ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are square-shaped, and the rhythm is indicated by various markings below the staves, including vertical lines, slurs, and dots. The music is arranged in a single system.

Parce, Domine

A single staff of handwritten musical notation corresponding to the text 'Parce, Domine'. It features square notes on a treble clef staff with a one-flat key signature. Below the staff are rhythmic markings.

A single staff of handwritten musical notation corresponding to the text 'Miserere mei Deus'. It features square notes on a treble clef staff with a one-flat key signature. Below the staff are rhythmic markings.

Miserere mei Deus

Faint handwritten notes and scribbles at the bottom of the page.

The Magnificat.



<p> </p>	<p> </p>
<p> </p>	<p> </p>
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<p> </p>	<p> </p>
<p> </p>	<p> </p>

Laudate Dominum Omnes Gentes.

Handwritten musical notation for the first system, consisting of a staff with notes and a series of rhythmic symbols below it.

Iakwa alta

Handwritten musical notation for the second system, consisting of five staves with notes and a series of rhythmic symbols below them.

Welcome to the Bishop.

g# Welcome

1

2

3

4

5

6

7

8

9

10

11

12

