

THE
THREE HOLY CHILDREN

AN ORATORIO
IN TWO PARTS



THE WORDS SELECTED FROM
THE HOLY SCRIPTURES

THE MUSIC COMPOSED BY
C. VILLIERS STANFORD
OP. 22

PREMIERED AT THE BIRMINGHAM TRIENNIAL FESTIVAL
AUGUST 28, 1885

VIOLIN I



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

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SOURCE INFORMATION

Full Score Manuscript

Royal College of Music Library, MS 4162

Vocal Score (Printed)

Stanley Lucas, Weber & Co. S.L.W. 2238 © 1885

REFERENCE MATERIAL AND SOFTWARE

Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

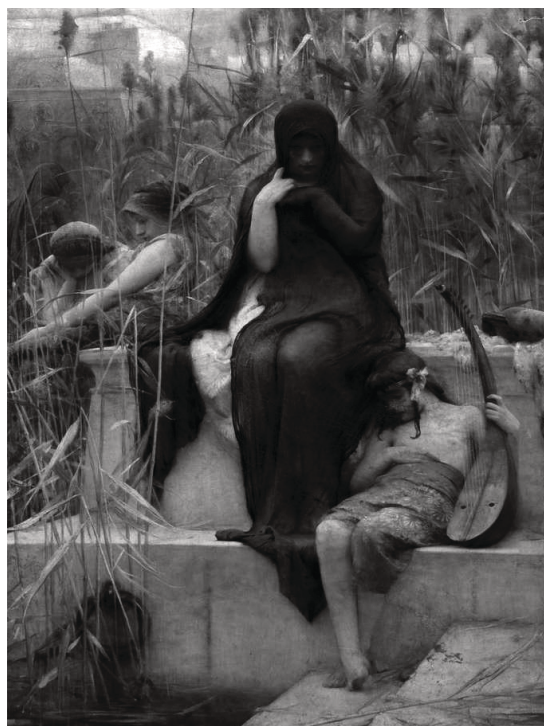
ARGUMENT

Nebuchadnezzar, King of Babylon, has erected on the plain of Dura a great image of Bel, and has summoned his subjects to worship it, under penalty of death by fire.

PART I

(*BY THE WATERS OF BABYLON*)

Some Assyrian soldiers on their way to obey his summons, come upon a company of Jewish women, seated by the river Euphrates, who are mourning over the captivity of their race. Taunted by their captors, the women reply by songs of praise for their lost country, and imprecations on their enemies. They are comforted by a prophecy of their return from captivity.



BY THE WATERS OF BABYLON

Arthur Hacker, 1888

INDEX

PART I - BY THE WATERS OF BABYLON

	PAGE
No. 1 INTRODUCTION & CHORUS	6
No. 2 MARCH & CHORUS	9
No. 3 SOPRANO SOLO & CHORUS	12
No. 4 CHORUS	14
No. 5 SOPRANO SOLO AND CHORUS	16
No. 6 CHORUS	18

PART II - ON THE PLAIN OF DURA

No. 7 CHORUS OF ASSYRIANS	27
No. 8 THE HERALD AND CHORUS OF ASSYRIANS	35
No. 9 INSTRUMENTAL INTERLUDE AND CHORUS	35
No. 10 THE KING, THE THREE CHILDREN, SEMI-CHORUS OF ASSYRIANS	38
No. 11 CHORUS	40
No. 12 THE THREE CHILDREN	41
No. 13 SOPRANO SOLO AND SEMI-CHORUS	47
No. 14 INSTRUMENTAL INTERLUDE AND CHORUS	49
No. 15 SOPRANO SOLO	51
No. 16 THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS	53
No. 17 DOUBLE CHORUS	55

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Violin I

PART I

BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69

8 Violin II

12 (A) con sord.
pp

15
pp

19 div. tutti

(B)
p

29
cresc.

34
pp

40 **C**

sempre pp

46 $(\text{♩} = \text{♩})$ **2**

49-50 *pp*

52

D

58

61 **E** **10** *div.*

64-73 *p*

76 **F**

81 *tutti più mosso* *poco più mosso* **6**

86-91

Violin I

92 G

pp 3 *pp* *ppp*

96-98 102-105

Più mosso ed agitato. ♩ = 96

106-108

mp

113 H

f

119

I *poco a poco rall.*

5 9

123-127 128-136

Tempo I. ♩ = 69

137 *Violin II*

pp

142

cresc.

148 K

f

154

mp

161  **15**
164-178



**Allegro assai vivace,
alla Marcia. ♩ = 104**

senza sord. **L**

Viola

11 **2** **3** **4**

179-189 190-191 196-199



Violin I

200 *p*

203 *pizz.*

204-205

210 *arco*

215

219 *cresc. sempre*

222 *f non legato*

228 *cresc.*

233-235

ff

N

240

3 3 3 3 3 3

sf

1 2 3 4

245

5 6

3 3 3 3

ff

250

3 3 3 3

p

254

3 3 3 3

6

256-261

ff

264

3 3 3 3 3 3

270

3 3

3 3

p

275-285

Violin I

287 *ff* 3 3 3 3 3

290 3 3 3 3 3

295 3 3 3 3 3 **3** **Andante cantabile.** ♩ = 76 **14** 299-312

7 *Violoncello pizz.* *Viola pizz.* **Q** *Soprano solo* **23** *pp* < > 313-319 325-347 tongue cleave to the

350 **R** roof of my *p* 355-359 *p*

363 *p*

372 **Animato.** ♩ = 96

379 *sfp* *sfp* *sfp*

Ⓢ

386

sfp *mf*

Musical staff 386-391: Treble clef, key signature of one sharp (F#). Measures 386-391. Dynamics: *sfp* (measures 386-390), *mf* (measures 391-392).

392

sfp *sfp* *sfp* *fp*

Musical staff 392-399: Treble clef, key signature of one sharp (F#). Measures 392-399. Dynamics: *sfp* (measures 392-394), *fp* (measures 395-399).

400

p *p*

Musical staff 400-408: Treble clef, key signature of one sharp (F#). Measures 400-408. Dynamics: *p* (measures 400-404), *p* (measures 405-408).

with increasing energy

409

Musical staff 409-417: Treble clef, key signature of one sharp (F#). Measures 409-417. Performance instruction: *with increasing energy*.

Ⓤ

418

f

Musical staff 418-426: Treble clef, key signature of one sharp (F#). Measures 418-426. Dynamics: *f* (measures 418-426).

427

accel.
poco a poco cresc.

Musical staff 427-434: Treble clef, key signature of one sharp (F#). Measures 427-434. Performance instructions: *accel.* (measures 427-430), *poco a poco cresc.* (measures 431-434).

435

Musical staff 435-437: Treble clef, key signature of one sharp (F#). Measures 435-437.

Ⓦ

438

mp *f*

Musical staff 438-445: Treble clef, key signature of one sharp (F#). Measures 438-445. Dynamics: *mp* (measures 438-442), *f* (measures 443-445).

V.S.

Violin I



Allegro con fuoco. ♩ = 132

446 *pizz.* *rall.* **4** *arco* *ff* *f*

448-451

456

460 *8va*

464 *8va* *loco*

468 **(X)** *mf*

472 *cresc.*

476 *ff*

480-482 *ff* 3 2 486-487

488 Y

f

493

sf

Maestoso. ♩ = 116

497 *8^{va}* *loco*

ff *non legato*

501 *accel.*

506 Z *Più mosso Allegro*

511

dim. poco a poco

515

dim.

519 *pizz.* *arco*

p *dim.*

V.S.

Aa

525

pp

529-540

attacca.

5

Adagio molto. ♩ = 60

ff

sf

547-548

f

sf

sf

p

555

f

sf

sf

558-559

sf

sf

p

sf

Bb

563

sf

f

mf

Più mosso. ♩ = 72

570

sfp

ff

f

fp

sf

578-579

sfp

sfp

f

mf

sfp

f

Cc

587

f

p

f

f

sfp

Adagio (come al primo). ♩ = 69

594

601

mettere il sordino (Dd) con sord.

7 4

609-615 616-619

pp

622

626

(Ee)

632

637

Un poco più mosso. ♩ = 84

643

12

647-658

Violin I

6 Andante molto maestoso. ♩ = 80
 senza sord. Violin II

660-667 *mf* *cresc.*

674 *cresc.* **Ff**

681-682 *f* 685-686 *ff*

691 695-696

699-700 *ff*

707 *mf*

714 **Gg** *ff*

720 *p*

726 *cresc.* *f*

Allegro ma non troppo. ♩ = 108

733 *rall.* *ff* *f* *staccato*

741 *f* *mf* *staccato*

6 15

742-747 751-765

(Hh) (Jj)

767

773

V.S.

780

787

Kk

794

mf

801

803-804

f \longleftarrow *ff*

809

813-814

ff *ff*

rit. a tempo

818

LI

827

828-836

mf \longleftarrow *f*

841

p

848

pp

855

dim. **Mm** *f*

9

862-870

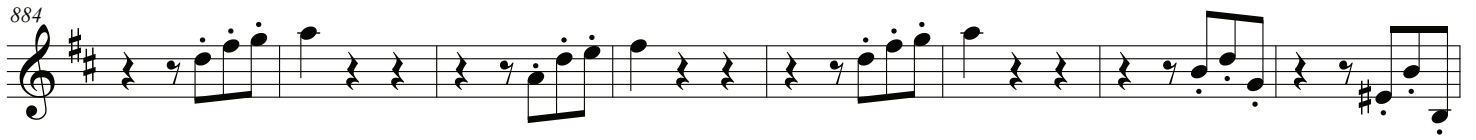
mf *f* *dim.*

876

p **Nn**


V.S.

884



Musical staff 884-891: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth and quarter notes with rests, starting with a quarter rest followed by eighth notes G4, A4, B4, C5, and ending with a quarter note G4.

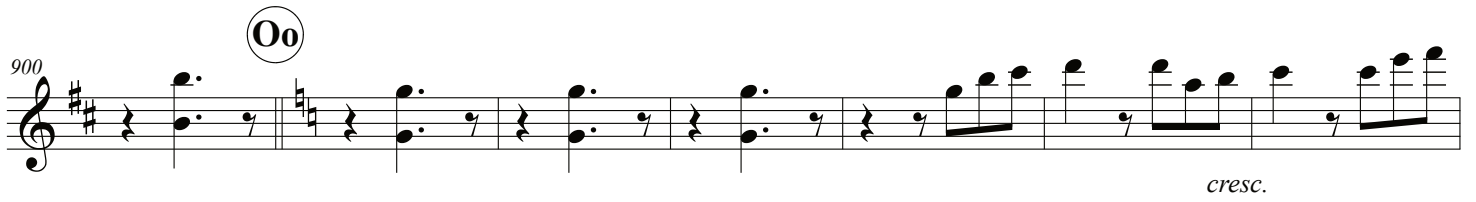
892



Musical staff 892-899: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of quarter notes with rests, starting with a quarter rest followed by quarter notes G4, A4, B4, C5, and ending with a quarter note G4.

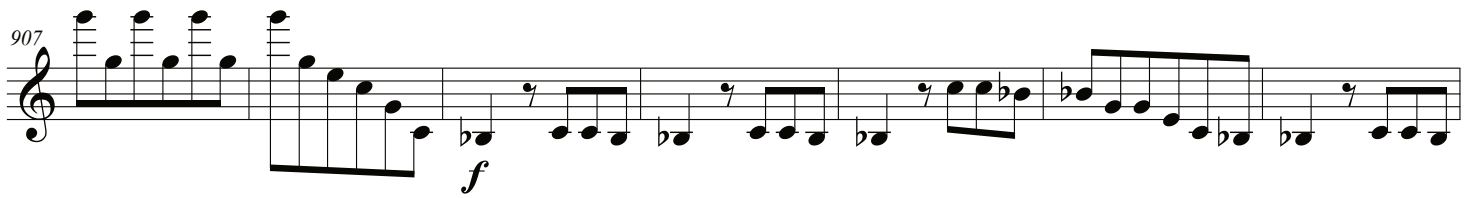
900

⓪



Musical staff 900-906: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of quarter notes with rests, starting with a quarter rest followed by quarter notes G4, A4, B4, C5, and ending with a quarter note G4. A circled '0' is above the first measure. The word *cresc.* is written below the staff at the end.

907



Musical staff 907-913: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth notes, starting with a quarter rest followed by eighth notes G4, A4, B4, C5, and ending with a quarter note G4. The word *f* is written below the staff.

914



Musical staff 914-921: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of quarter notes, starting with a quarter rest followed by quarter notes G4, A4, B4, C5, and ending with a quarter note G4.

922

Ⓟ



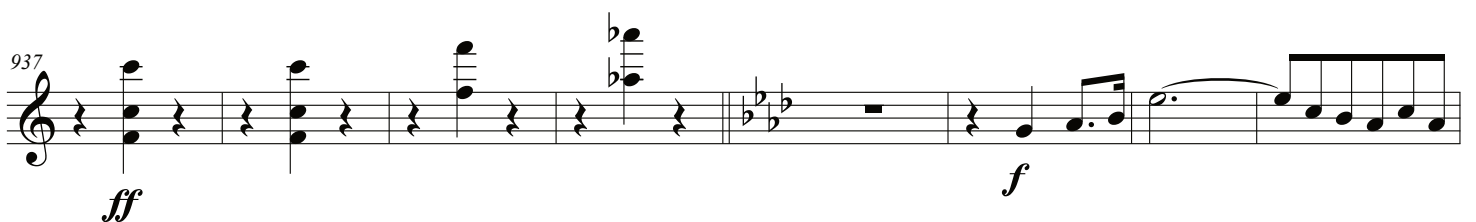
Musical staff 922-929: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of quarter notes with rests, starting with a quarter rest followed by quarter notes G4, A4, B4, C5, and ending with a quarter note G4. A circled 'P' is above the first measure. The words *mp* and *cresc.* are written below the staff.

930



Musical staff 930-936: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of quarter notes with rests, starting with a quarter rest followed by quarter notes G4, A4, B4, C5, and ending with a quarter note G4. The words *sempre cresc.* are written below the staff.

937



Musical staff 937-944: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of quarter notes with rests, starting with a quarter rest followed by quarter notes G4, A4, B4, C5, and ending with a quarter note G4. The words *ff* and *f* are written below the staff.

945

cresc.

953

rall.

8^{va}

Un poco più lento.

loco

2

2

f

956-957

960-961

Violin I

962 *ff* **Qq** 970-971

972 *f* 974-975

981 etc.

a tempo (Allegro)

988 *f*

995

1001 **Rr** *mf*

1006

1011 *cresc.* *f*

1016 *sostenuto.*

1021 **Lento maestoso.** *ff*

1026

1030 *ten.* *ten.* *rall.*

End Part I

PART II
(ON THE PLAIN OF DURA)

Among the crowds assembled on the plain are three Jews of influence - Ananias, Azarias, and Misael, who denounce all idolatrous worship. Refusing to obey the orders of the King, they are dragged before him, and, at his command, are cast into a furnace ; but to the King's amazement, they remain unharmed by the flames. He calls them forth, and joins the assembled multitude in praising the true God, who alone can work such miracles.



THE BURNING FIERY FURNACE

George Jones, 1832

INDEX

PART I - BY THE WATERS OF BABYLON		PAGE
No. 1	INTRODUCTION & CHORUS	6
No. 2	MARCH & CHORUS	9
No. 3	SOPRANO SOLO & CHORUS	12
No. 4	CHORUS	14
No. 5	SOPRANO SOLO AND CHORUS	16
No. 6	CHORUS	18
PART II - ON THE PLAIN OF DURA		
No. 7	CHORUS OF ASSYRIANS	27
No. 8	THE HERALD AND CHORUS OF ASSYRIANS	35
No. 9	INSTRUMENTAL INTERLUDE AND CHORUS	35
No. 10	THE KING, THE THREE CHILDREN, SEMI-CHORUS OF ASSYRIANS	38
No. 11	CHORUS	40
No. 12	THE THREE CHILDREN	41
No. 13	SOPRANO SOLO AND SEMI-CHORUS	47
No. 14	INSTRUMENTAL INTERLUDE AND CHORUS	49
No. 15	SOPRANO SOLO	51
No. 16	THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS	53
No. 17	DOUBLE CHORUS	55

Violin I

PART II

ON THE PLAIN OF DURA



Allegretto ♩ = 100

Violin II
staccato

10

1-10 *pp*

16

22 **A**

27 **12** *Violin II*
29-40 *pp*

45 *pp*

52 **(B)** *poco cresc.*

59 *p cresc.*

65 **(C)** *8va* *tr* *mf* *68-70*

75 *f* *sf* *sf*

83 *cresc.*

89

95 **(D)**

102

p

108

114

E

3 pizz. 2 3 arco

120-122 125-126 129-131

p *mp*

133

cresc. *sfp* *sfp*

139

mf

F

144

mf *p* *cresc.*

152

f *8va*

162 *8^{va}* loco **2**
168-169 *sf*

171 **19** *8^{va}* **G**

1 loco *mf* *f*

179-179

189 **Largo pesante** ♩ = 76 **H** **20** **3**
193-212 213-215

216 *Contrabass*

mf *dim. p*

224

p

233

(J)

mf

240

Allegro con brio. ♩ = 120

mf *mf* *cresc.*

249

f

256

263

Allegro assai vivace, all marcia. ♩ = 104

269

(K)

ff 11 2

271-281 282-283

Violin I

284 Viola

288-289 *p*

291

293-293 *pizz.*

296

L

301 arco

p

305

cresc. *cresc. sempre*

310

rit. *ff*

315

320

rall. *tr*

Violin I

Moderato assai maestoso. ♩ = 86

8

326 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* 331-334 **4**

335 *p* **6** 338-343 *p*

347 **(M)** **1** *f* 349-349 *f* *sfp*

Allegro molto. ♩ = 132

354 **6** 356-361 *p* *cresc.*

366 *f* *sf* *sf*

372 *tr* *tr* *tr* *tr* *tr* *tr*

378 *tr* *tr* *rall.* *sf* **9** **Andante** ♩ = 69 **Solo senza sordino** **Tutti con sordini** **1** **8** 382-382 383-390

Violin I

Solo

391 *pp* tutti 396-397 *pp*

400 Solo *pp* 3 3 3 (O)

408-409 414-415

417

424 428-429

433

(P) 441 *pp*

senza sordini **Un poco più mosso.** ♩ = 88

448

452-454 455-460 *pp*

462

463-466 *p* Q

474

cresc. poco a poco div.

483

cresc. rall. **Tempo I. Adagio** 8va div. *ff*

489-491

493

loco tutti *ff* R

496-498

502

dim.

510

ff *pp*

516-518

Violin I



Allegro assai vivace. ♩ = 112

519 *rall.* *pp* *f* 521-522 524-528 *p*

2 5

531

538

545 (S) *pp* *cresc.*

552 *p* *cresc.*

559 *mf* *fp* *f* *fp* *Maestoso.* ♩ = 96

567 *pp* *f* *fp* *pp*

577 (T) *f* 583-586 4

Adagio. ♩ = 72

587 *f* 5
591-595

Musical staff 587-595. Starts with a fermata, followed by a melodic line with a forte (*f*) dynamic. Ends with a five-measure rest.

596 *f* *f*

Musical staff 596. Features a melodic line with triplets and a forte (*f*) dynamic.

Allegretto moderato. ♩ = 92

600 *sf sf* pizz. (U) 2
601-609 *pp* 613-614

Musical staff 600-614. Starts with a nine-measure rest, followed by a melodic line with a *pizz.* (pizzicato) instruction and a *pp* dynamic. Ends with a two-measure rest.

615 *pp* arco

Musical staff 615. Features a melodic line with a *pp* dynamic and an *arco* instruction. Includes triplets.

Animato

621 *f*

Musical staff 621. Features a melodic line with a forte (*f*) dynamic and sixteenth-note patterns.

628 *p f*

Musical staff 628. Features a melodic line with a dynamic range from *p* to *f* and triplets.

633 *mp mf* 2
637-638

Musical staff 633-638. Features a melodic line with a dynamic range from *mp* to *mf* and triplets. Ends with a two-measure rest.



Allegro assai e con fuoco. ♩ = 84

639 *f* *dim.* *p* 643-644 **2**

Musical staff 639-644. Starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*). A double bar line with a '2' above it indicates a second ending. The staff contains sixteenth-note patterns and rests.

647 **W** *f* *p*

Musical staff 647-653. Starts with a circled 'W' above the staff. Dynamics range from forte (*f*) to piano (*p*). The staff features sixteenth-note runs and rests.

654 *f* *f*

Musical staff 654-659. Dynamics are marked as forte (*f*). The staff contains sixteenth-note patterns with some slurs.

660 *mf*

Musical staff 660-665. Dynamics are marked as mezzo-forte (*mf*). The staff features sixteenth-note patterns and rests.

666

Musical staff 666-671. The staff contains sixteenth-note patterns with accents (>) over the notes.

672

Musical staff 672-677. The staff contains sixteenth-note patterns with accents (>) over the notes.



678

Musical staff 678-684. The staff contains sixteenth-note patterns with accents (>) over the notes.

685 *sf* *sf*

Musical staff 685-690. Dynamics are marked as sforzando (*sf*). The staff contains sixteenth-note patterns and rests.

692 *f* *dim.* *p* 3 8 697-699 700-707

(Z) 12 Lento ma con moto. ♩ = 84 Clarinet 18 708-725 *pp*

733 2 3 736-737 738-740 *pp*

(Aa) 743 2 746-747 *pp*

753 *ppp* 5 757-761 *p*

764 4 769-772

(Bb) 773 *p* 5 779-783

Violin I

784 *p* *mf* **3** 787-789

791 *p* *cresc.* *p*

Cc *mf* *rall.* **1** *a tempo* *p* 797-797

Dd

800 *pp*

804 *p*

811 *pp* *div.* *accel.*

rall. **1** **Tempo I** **7** *p* 820-820 821-827

833 **Allegro.** **3** *f* 836-838 *f*

3 **Ee**
842-844 *p*

849 *p*

855 *sf* *p*

862 *cresc.*

867 *f* 4 872-875

876

p *sf*

883

Ff

sf

888

sf *p*

894

sf *p*

901

f *cresc.*

908

Gg

fp *f* *fp*

918

f *sf* *ff* *sf* *sf*

Andante maestoso. ♩ = 88

926

f

Violin I

934 *dim.* *p* **10** *div.* **Hh** *ppp* 937-946

951

958

964 *tutti* *pp* *div.*

971 *tutti* *f*

V.S.

Violin I

13 Adagio religioso. ♩ = 72

Jj

6 11 18

978-983 986-996 997-1014

pp *pp*

8 18 25 2

1015-1022 1023-1040 1041-1065 1066-1067

Soprano I

He, _____ that _____ I _____

Un poco più mosso.

1071

4 only - Con sordini

2

1074-1075

ppp

_____ am He _____

1081

2 2 only

Tempo I. ♩ = 72

8

1084-1085 1089-1096

ppp

14

Violin I
Andante sostenuto e maestoso. ♩ = 69
senza sordini

tutti

f

1098-1100

1105-1111

p *f* *mf*

1115

1122

Mm

1133

V.S.

1139

cresc.

1143

Nn

ff

7

1149

7

1151

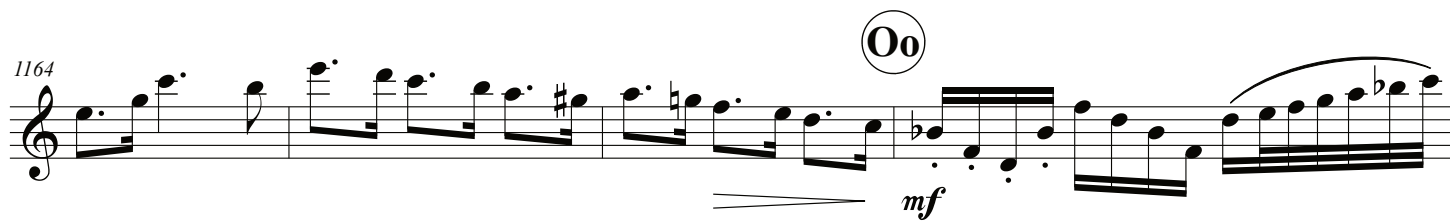
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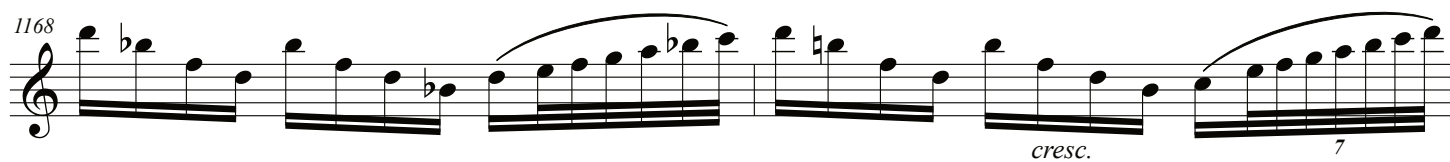
1153

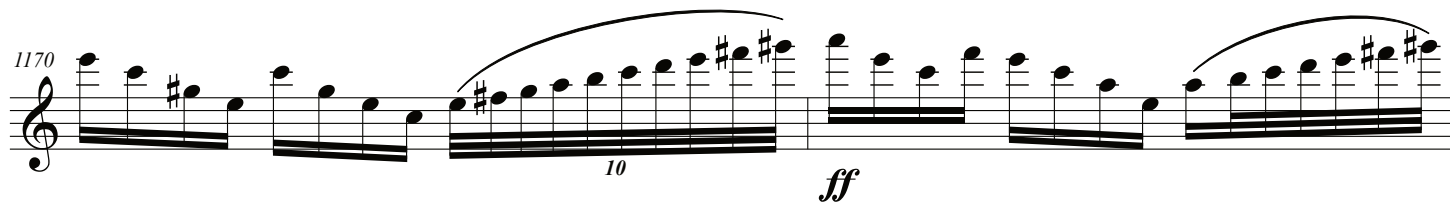
7

1155

1158


1164  *mf*

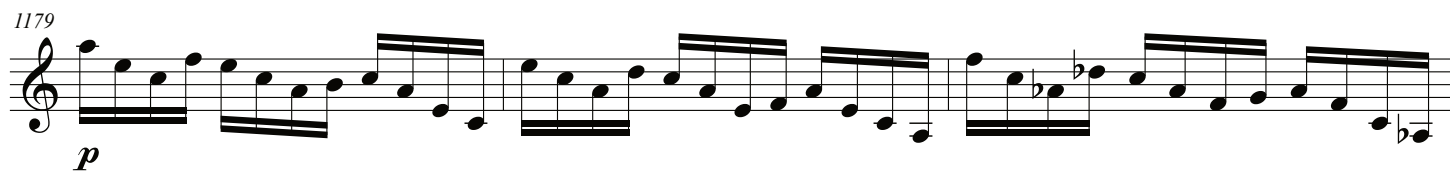
1168  *cresc.* 7

1170  10 *ff*

1172 

1174 

1176  *dim.*

1179  *p*

1182  **15** **L'istesso tempo**
con sordini
4

1183-1186

Violin I

1187

pp

1190

1194

sempre. pp

1199

Pp

1205

1210

pp

1214

1218

pp

1223

Qq

pp

1232

1236

1241

12

senza sord.

16

Allegro vivace. ♩ = 116

f

1263

3

3

3

3

Rr

1267-1269

Violin I

1271

con sordini 5

1274-1278

pp

div.

1280

tutti

ppp

Più lento.

senza sord.

4

1288-1291

ppp

Allegretto moderato. ♩ = 96

6

1297-1302

pizz.

1304

(Ss)

2

1306-1307

1312

3

1316-1318

1321

Allegro maestoso. ♩ = 120

arco

f

3

1327

colla voce

(Tt)

a tempo

4

1331-1334

pp

1336

8

1344-1351

Violin I

Lento, molto maestoso.

Uu

6

1352-1357

pp

f

p

17
Allegro moderato

1364

pp

mf

1372

1380

Xx

1388

3

1394-1396

1398

3

1404-1406

Yy

1408

mf

1416

f

gva-----loco

V.S.

1424

p

1433

p *cresc.* *mf* (Zz)

1441

f

1448

mf (A)

1456

mf

(B)

1464

f 2

1465-1466

1473

(C)

1481

f dim. 3 *pp*

1485-1487

1490 9 (D)

1491-1499 *ff*

1506

ff

1513 8^{va}

mf

(E)

1521 (8^{va}) loco

ff

Più animato. ♩ = 126

1531

(F)

1540

1548

p

(G)

1556

poco cresc.

1563-1565 3

1566 *mf* **3** 1569-1571 *mf*

H

1575 *cresc.*

1584

J

1592 *8va* **Più mosso. ♩ = 60 loco** **11** *f* 1597-1607

Maestoso. ♩ = ♩

1610 *8va* *ff*

K

1617 (*8va*) *loco* *mp cresc.* *ff*

1624 *sf sf pesante* **il tempo Sostenuto**

1631 *ff*



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

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PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.10/03