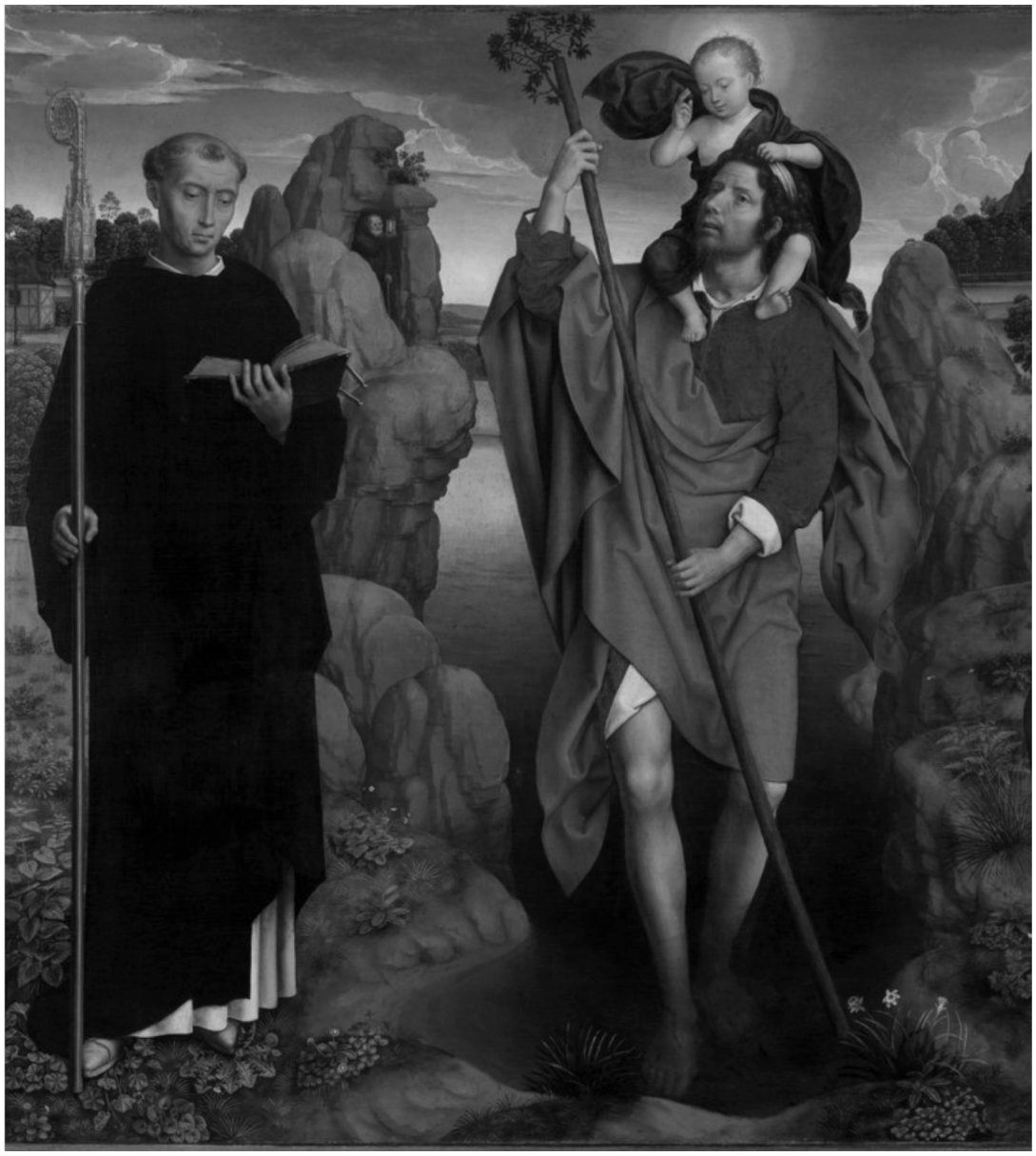


THE

LEGEND OF ST. CHRISTOPHER

A Dramatic Oratorio

FOR SOLO VOICES, CHORUS , ORCHESTRA & ORGAN

THE VERSE BY

ISABELLA PARKER

THE MUSIC BY

HORATIO PARKER

(OP. 43)

HORN 2

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium

IN THE UNITED STATES

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. DecoraQve images on this score are also in the Public Domain and have No Copyright under United States law. No determinaQon was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranQes about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. hXp://rightsstatements.org/vocab/NoC-US/1.0/

Text wriXen for this score, including project informaQon and descripQons of individual works does have a new copyright, but is shared for public reuse under a CreaQve Commons AXribuQon NonCommercial (CC BY-NC 4.0 InternaQonal) license. hXps://creaQvecommons.org/licenses/by-nc/4.0/

ENGLISH HERITAGE
MUSIC SERIES

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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Autograph Manuscript:	Royal College of Music Library, London: MS 5152a
Vocal Score:	Novello’s Original Octavo Edition no. 8269, Novello, Ewer & Co., 1898
Royal College of Music Library	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2

Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

LEGEND OF ST. CHRISTOPHER

from *The Golden Legend of Jacobus de Voragine*,
translated and adapted by Ryan Granger and Helmut Ripperger.
(Arno Press: Longmans, Green & Co.) 1941 pp. 377-382

Before his baptism, Christopher was called Reprobus, but after his baptism he was called Christopher, which means Christ-bearer, because he bore Christ in four ways: upon his shoulders when he carried Him, in his body by his fortifications, in his mind by his devotion, and in his mouth by professing and preaching Him.

Christopher, a Canaanite, was a man of prodigious size, being twelve cubits in height, and fearful of aspect. According to certain authors who have written down his deeds, he was in the service of the king of the Canaanites, when the idea came to him that he should go in search of the most powerful king on earth, and should enter his service. Thus he went to a certain very great king, of whom it was commonly said that no other king on earth equaled him in power. And when the king saw him, he gladly received him, and gave him lodgings in his palace.

But one day, in the presence of the king, a minstrel sang a song in which the Devil was named several times. And the king, who was a Christian, made the sign of the cross each time that the Devil's name was mentioned. Christopher was astonished thereat, and wondered why the king did this, and what the sign meant. But the king refused to tell him, until he said: 'Unless thou tell me, I shall no longer remain with thee!' Then the king said: 'Each time that I hear the Devil's name, I make this sign as a safeguard, lest he gain power over me and do me harm!' Then Christopher replied: 'If thou fearest that the Devil harm thee, he must be more puissant than thou! Therefore am I thwarted in my hope, for I thought to be in the service of the most powerful king on earth. So now farewell, for I shall seek out the Devil, and take him for my lord and give myself into his service!'

Then he left the king and hurried off in search of the Devil. And in the desert he came face to face with a great host, whose leader, a soldier fierce and terrible of visage, came to him and asked whither he was going. And Christopher answered: 'I am in search of my lord the Devil, that I may take service with him.' And the soldier answered: 'I am he whom thou seekest!' Christopher rejoiced, and bound himself forever to the Devil. But as they marched along a common road, they came upon a cross, and the Devil, terrified, took flight, and leaving the road, led Christopher through a wild desert, and returned to the road at some distance. He asked the reason thereof, and when the Devil refused to answer, said: 'Then shall I quit thy service, unless thou tell me!' And the Devil was forced to reply: 'A certain man named Christ was once nailed to a cross, and since that time, at the sight of the cross, I take fright and flee!' 'This Christ,' answered Christopher, 'must therefore be greater and more puissant than thou; and once more I have labored in vain, for I have not yet found the most powerful king on earth! Farewell then, for I go to seek Christ!'

Long he sought for someone who could give him word of Christ until at last he found a hermit, who preached Christ to him and diligently instructed him in the faith. And the hermit said to him: 'The King whom thou desirest to serve demands of thee that thou fast oftentimes in His honor!' And Christopher answered: 'Let him demand somewhat else, for to fast I am not able!' 'Then He demands,' said the hermit, 'that thou offer Him many prayers!' 'Nor can I do this service,' answered Christopher, 'for I know not how to pray!' Then the hermit said: 'Knowest thou a certain river, into which many who attempt to cross tumble and are drowned?' 'I know it,' replied Christopher. 'Since thou art mighty of stature and strong of arm,' responded the hermit, 'thou couldst dwell beside the river, and carry over all who wished to cross. This would be most pleasing to Christ, the King Whom thou desirest to serve; and I hope that He may show Himself to thee there!' 'This at last is a thing that I can do,' said Christopher, 'and I promise to do it for the service of Christ!' He betook himself therefore to the river, built a hut upon its bank, and using a great pole as a staff to steady himself in the water, he bore across all who sought his aid.

When many days had passed, he lay asleep one night in his hut, when he heard a child's voice calling him and saying: 'Christopher, come out and carry me across the river!' Swiftly he hurried out of his hut, but found no one. And when he went back indoors, the same voice called to him a second time; but going out again, he found no one. But at the third call he went out, and found a child standing on the river bank, who earnestly besought him to carry him across. Christopher took the child upon his shoulders, and taking up his staff, set out through the water. But little by little the water rose, and the child became heavier than a leaden weight; and the farther he went, the higher rose the water, and the heavier grew the child, until Christopher was so sorely tried that he thought he would founder in the waves. But at last he made his way to the other bank, and set the child down, saying: 'Child, thou hast put me in dire peril, and hast weighed so heavy upon me that if I had borne the whole world upon my shoulders, it could not have burdened me more heavily!' And the child answered: 'Wonder not, Christopher, for not only hast thou borne the whole world upon thy shoulders, but Him Who created the world. For I am Christ thy King, Whom thou servest in this work! And as a sign that I say the truth, when thou shalt have returned to the other side of the rjver, plant thy staff in the earth near thy hut, and in the morning thou shalt see it laden with flowers and fruits!' And straightway He disappeared. And Christopher planted his staff in the earth, and rising in the morning he saw that it had borne leaves and fruits, like to a palm tree.

http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma_sw_gloss_christopher.htm

Jacobus de Voragine

Jacobus de Voragine, OP (c. 1230 – 1298) was an Italian chronicler and archbishop of Genoa. He was the author, or more accurately the compiler, of the *Golden Legend*, a collection of the legendary lives of the greater saints of the medieval church that was one of the most popular religious works of the Middle Ages.

The preface divides the ecclesiastical year into four periods corresponding to the various epochs of the world's history, a time of deviation, of renovation, of reconciliation and of pilgrimage. The book itself, however, falls into five sections: (a) from Advent to Christmas (cc. 1–5); (b) from Christmas to Septuagesima (6–30); (c) from Septuagesima to Easter (31–53); (d) from Easter Day to the octave of Pentecost (54–76); (e) from the octave of Pentecost to Advent (77–180). The saints' lives are full of fanciful legend, and in not a few cases contain accounts of 13th century miracles wrought at special places, particularly with reference to the Dominicans. The penultimate chapter (181), "De Sancto Pelagio Papa", contains a universal history from the point of view of Lombardy, or *Historia Lombardica* (History of Lombardy"), from the middle of the 6th century. The last (182) is a somewhat allegorical disquisition on the dedication of churches, "De dedicatione ecclesiae".

The *Golden Legend* was translated into Catalan in the 13th century and a first dated version was published in Barcelona in 1494. A French version was made by Jean Belet de Vigny in the 14th century. A Latin edition is assigned to about 1469; and a dated one was published at Lyon in 1473. Many other Latin editions were printed before the end of the century. A French translation by Master John Bataillier is dated 1476; Jean de Vigny's appeared at Paris, 1488; an Italian one by Nic. Manerbi (Venice, 1475); a Czech one at Plzeň, 1475–1479, and at Prague, 1495; Caxton's English versions, 1483, 1487, and 1493; and a German one in 1489. Overall, during the first five decades of printing in Europe, editions of the *Legenda Aurea* appeared at a rate of about two per year.

https://en.wikipedia.org/wiki/Jacobus_de_Voragine

CONTENTS

	PAGE
PROLOGUE	1
ACT I	
Scene I	2
Scene II	8
Scene III	11
ACT II	
Scene I	17
Scene II	23
ACT III	
Scene I	29
Scene II	33
Scene III	40
Scene IV	41

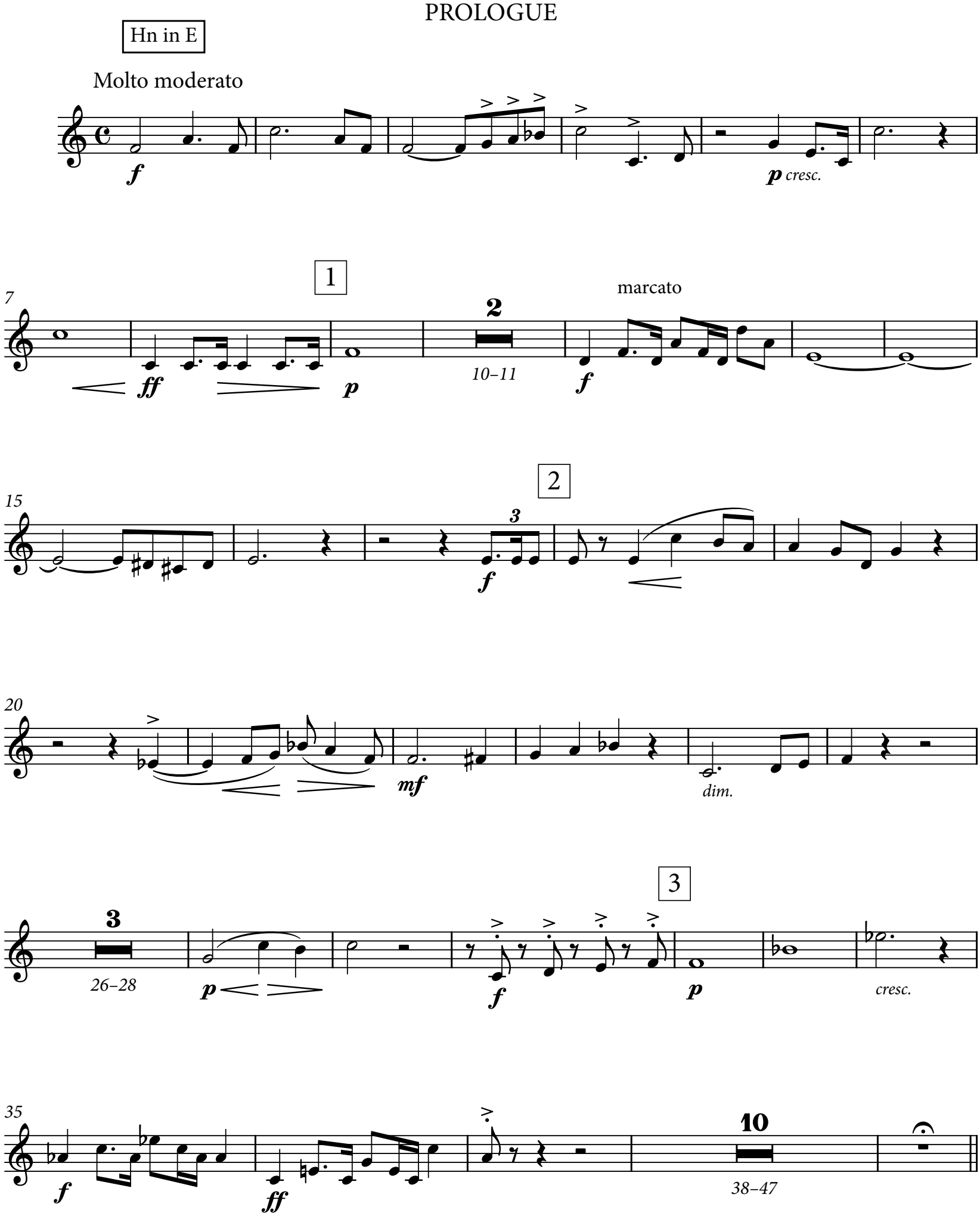
Horn (D) 2, Horn (E) 2, Horn (E♭) 2 & Horn (F) 2

The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE



ACT I - SCENE 1

Hn in E

Allegro moderato.

Ob. 1

10

1–10

15

4

1

f

ff

21

5

3

sf

26

ff

3

31

6

13

35–47

Hn 1

7

poco rit. a tempo

49

5

mf *p*

54–58

p

60

3

62–64

poco a poco cresc.

67

8

72

ff

9

77

1

6

82–87

10 Poco più moderato.

88

dim.

p

2

92–93

11

94

mf

6

96–101

pp

104

10

107–116

ff

12

118

3

3

sf

1

13

123

f

128

5

133–137

PAGE INTENTIONALLY LEFT BLANK

138

f *cresc.*

14

145

3

f

1

151

Poco più mosso.

1

ff

157

163

poco rit.

15 Tempo I

ff

3

168

1

3

3

fff

174

16 L'istesso tempo

f

2

180–181

rit.....

1

Meno mosso.

risoluto

f

To Hn in E♭

3

186–188

17 Maestoso ma non lento.

Hn in E♭

4

189–192

mf

1

p

p

18

199

2

200–201

1

1

Poco più mosso.

5

204–208

a tempo

pf

19

211

2

213–214

p

219

un poco animato.

3

224–226

mf

20 Poco più largo.

229

8

231–238

p

Poco a poco più mosso.

p

21

243

1

mf

Allegro.

6

247–252

f

22 a tempo

254

poco rit.

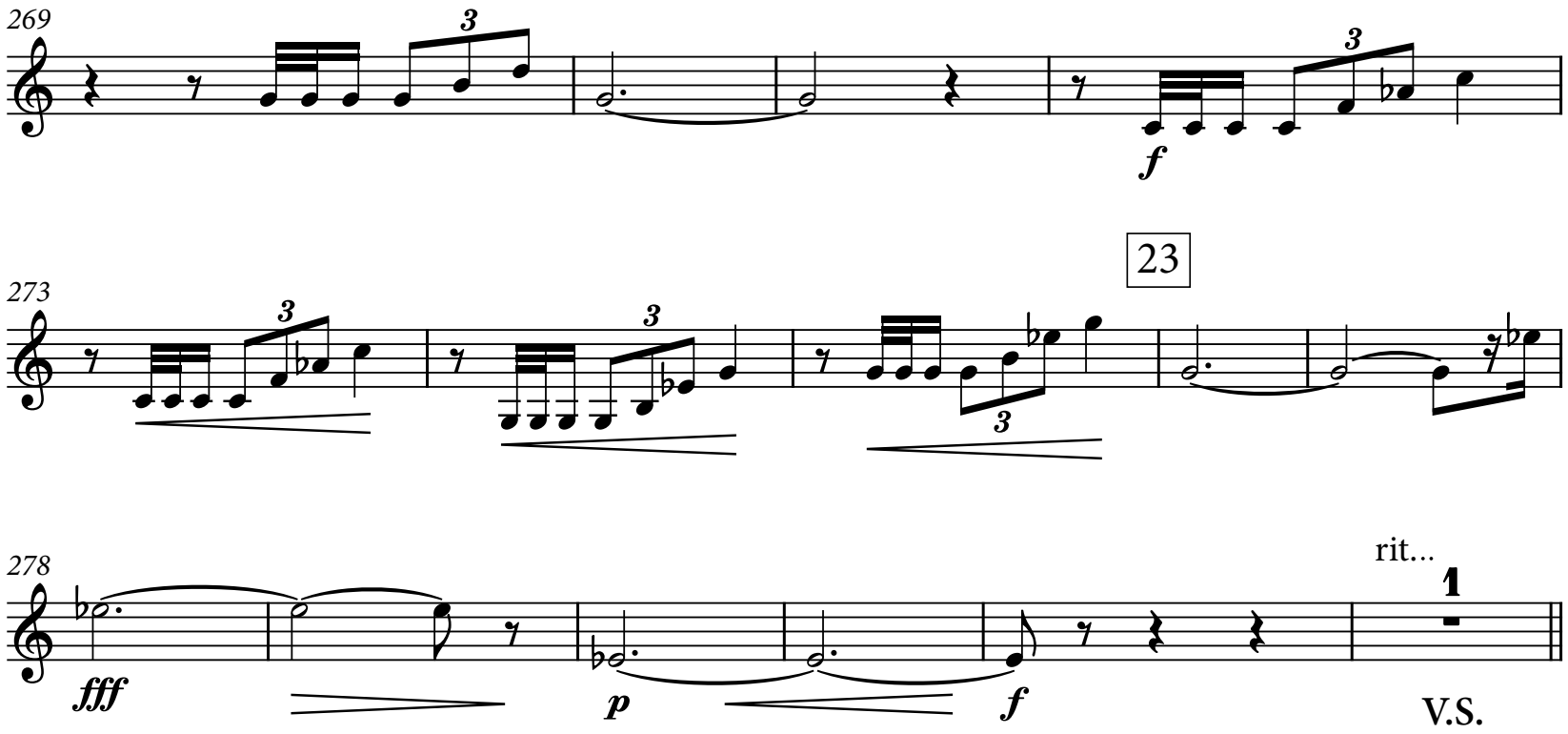
1

2

257–258

f

262


269
3
f
23
273
3
3
3
278
fff
p
f
rit...
1
V.S.

ACT I - SCENE 2

Hn in E

24 Andante.

1–4

p

6–12

25 ♩. = ♩. Andante. L'istesso tempo

14–20

26

Hn 1

espress.

21–23

27

28

Poco più mosso.

33–36

28 Allegro

37–48

Meno mosso.

52–61

29 Andante.

62

ppp

30

66–69

70–73

74

poco rit.

p

31 a tempo

79

32

85

poco a poco cresc.

pp

91

fff

dim.

p

33

97

2

100–101

p

Maestoso non lento.

Bsn 1

Poco più mosso.

34

104

3

105–107

2

109–110

Hn in E♭

p

114

5

117–121

35 Con moto.

125

f

cresc. e più mosso.

Allegro

130

4

131–134

5

135–139

ff

poco rit.

rit.

36 Allegro [a tempo]

144

1

f

ff

150

37

155

5

dim.

162–166

167 Tranquillo ma non lento.

pp

1

177

187

38 Lento

4

189–192

Un poco animato.

4

193–196

a tempo

pp

198

1

sf *p*

colla voce.

1

39

204

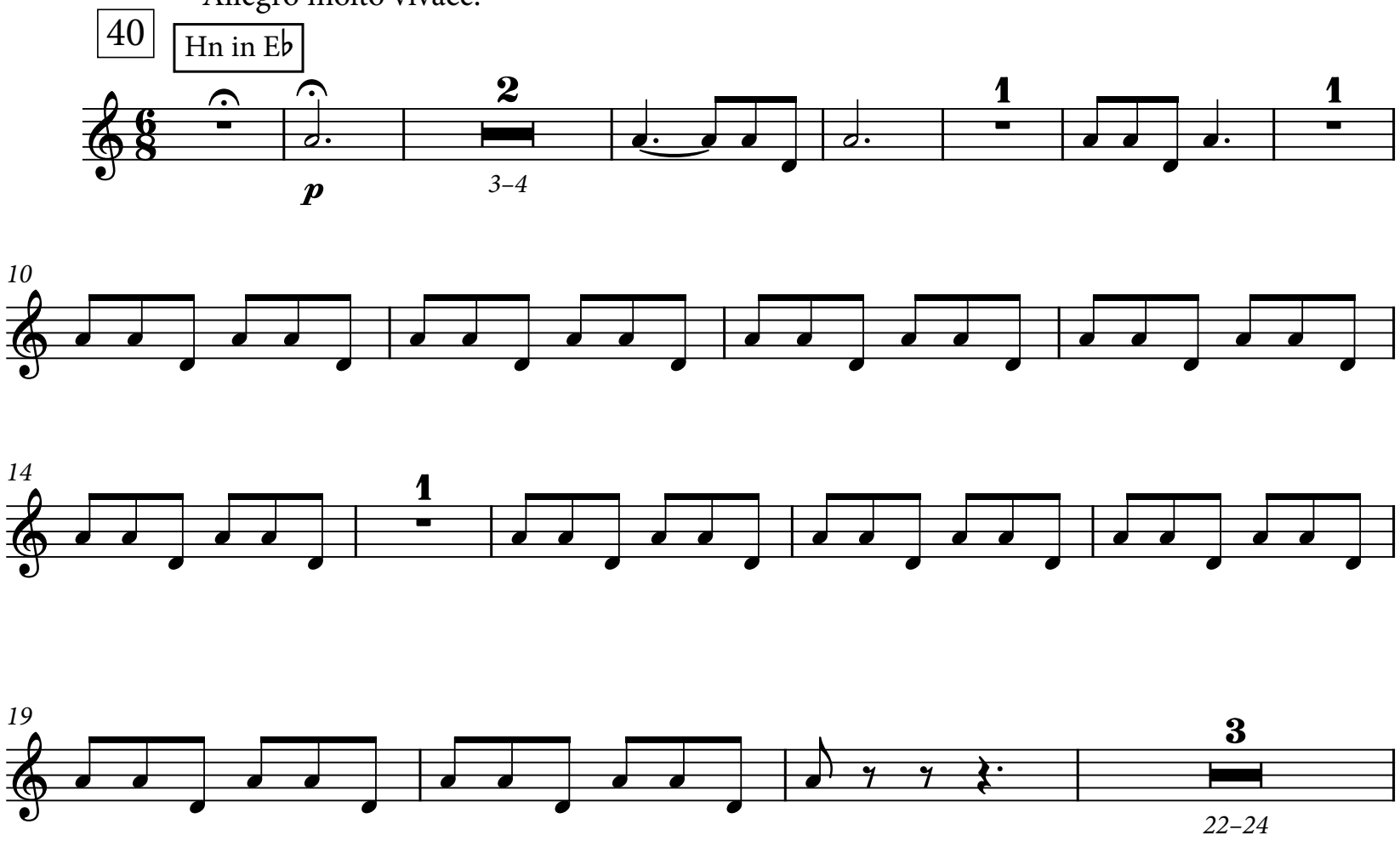
sfp *sf*

8

207–214

ACT I - SCENE 3

Allegro molto vivace.



41

25

30

35

40

46

42

51

57

cresc. molto.

6

61–66

43

68

f

74

79

44

86

94

45

100

fff

108

114

46 Presto

120

126

2

sfp

129–130

sfz

2

133–134

47

135

12

p

139–150

f

48

152

leggiero

1

pp

49

162

5

167–171

5

172–176

177

pp

184

1

f

1

50 Allegro, non troppo ma con fuoco.

191

f

198

rit.

5

51 Allegro moderato.

203

ff

1

209

2

212–213

1

52

216

221

3

228

234

53 Moderato

cresc. ed accel.

3

fff

235–237

p

pp

244

252

rit.

54 Tempo I

ff

258

266

ff

271

poco rit.

sfz

dim.

55 Più tranquillo

Un poco animato.

8

8

277–284

285–292

56

Tpt 1

293

pp

57 Moderato.

300

pp

dolce

p

307

p

2

314–315

58

316

1

pp

poco rit.

a tempo

322

pp

pp

ppp

End of Act I

ACT II - SCENE 1

Andante con moto

Hn in F

2

1–2

mf

8

5–12

13

18

3

20–22

f

4

25–28

ff

59

33

3

34–36

p

pp

40

2

42–43

mf

1

46

p cresc.

2

49–50

60

2

51–52

mf

3

54–56

mf

Più mosso.

61

59

p

f

5

65–69

70

3

6

71–76

Maestoso.

1

mf

79

rit. molto.

Allegretto.

8

81–88

fz

62

91

1 1 1 1

102

63

4

110–113

f

1

sfz

ff

123

1

f

132

64

139

ff

f

145

4

149–152

65

153

f *sfz*

>

ff

ff

162

>

>

ff

66

173

2

175–176

p

11

182–192

67

193

1

5

8

4

sfp

197–201

202–209

210–213

crescendo poco a poco

214

cresc. poco a poco

3

mf

ff

1

1

sfz

rit.

68

Tempo I, quasi maestoso.

222

ff

7

229–235

Animato.

236

f

12

242–253

PAGE INTENTIONALLY LEFT BLANK

254

mf

263

ff

69

Tempo I, quasi maestoso.

274

285

295

298–299

301–303

f

Poco riten. 70 Allegro. ♩=♩.

305

313

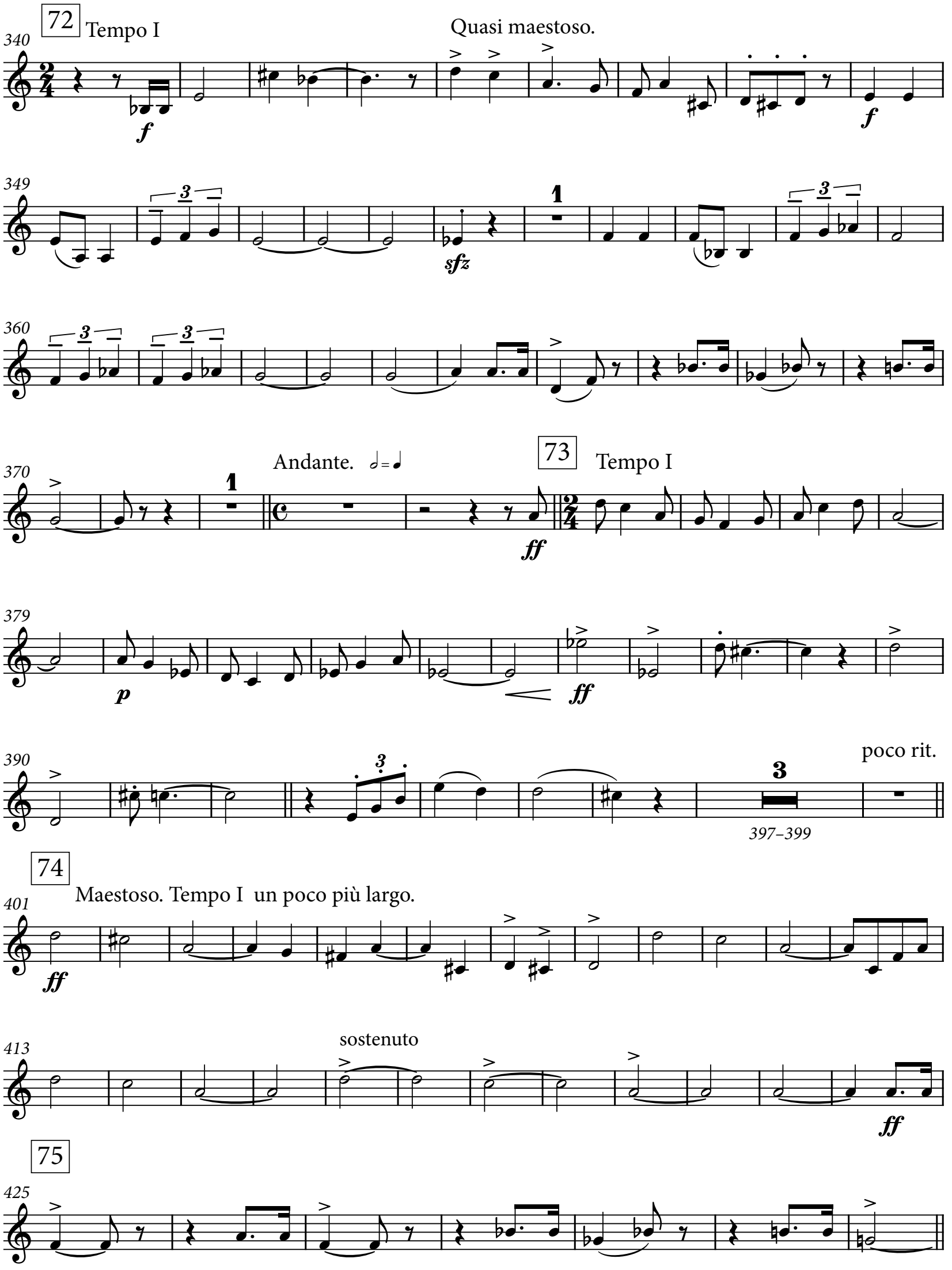
71

320

322–324

330

336–339


72
Tempo I
Quasi maestoso.
340
349
360
370
Andante.
73
Tempo I
379
390
poco rit.
397–399
74
Maestoso. Tempo I un poco più largo.
401
413
sostenuto
75
425

ACT II - SCENE 2

Hn in F

Andante. 𝅗𝅥=𝅘𝅥

ff

Tempo I

Andante. 𝅗𝅥=𝅘𝅥

8

Tempo I

ff

Andante.

f

17

Tempo I

Andante.

Tempo I

76 Andante poco più mosso.

20–26

27–30

ppp

32

cresc.

35–36

37–42

p

44

poco rit.

pp

51

a tempo

77

52–54

55–59

pp

p

62

Più mosso.

78

64–69

pp

71

72–77

fp

80–85

79

86

p *f* *p* *f*

95

fff *dim.* 3

dim. e rit.

102

p *cresc.* *p*

80 Moderato.

108

ppp To Hn in E 3 *110–112* Hn in E *p*

115

8 *118–125* *p* *f*

81

128

dim. *p* 8 *132–139*

140

p *cresc.* *f*

82

145

2 *148–149* *p*

152

ff 2

poco rit

158

dim. *mf* *fff* *dim.*

83

a tempo

166

1

5

169–173

1

pp

mf

84

176

3

1

177–179

p

184

1

2

188–189

p < >

p

Poco più lento, ma molto risoluto.

tranquillamente agitato

85 Più mosso.

Picc. 8va

2

4

1

3

8

192–193

194–197

199–201

202–209

.

86 Più mosso.

211

1

[senza sordini]

5

216–220

pp

pp

223

poco a poco più mosso.

poco rit.

pp

a tempo

87 Più mosso.

231

2

8

4

9

232–233

234–241

242–245

249–257

f

258

accelerando

f

cresc.

88 Più mosso. (Presto)

263

20

267–286

ff

287

1

295

89

1 1 1

304

fz

314

90

12

321–332

333

3

334–336

p *ff*

To Hn in E♭

Lento.

8

339–346

91

Andante.

Hn in E♭

pp

349

Molto maestoso.

1

p

357

Allegro.

92

6

360–365

p

To Hn in E

3

368–370

371

Cl. 1

poco rit.

a tempo

Hn in E

1

f

379

1

f

387

2

389–390

f

1

93 Moderato.

395

1

p

mf

dim.

2

401–402

p

5

405–409

f

94

413

p

417

421

p

Poco più mosso.

mf

95 Più mosso.

426

8

428–435

p

437

1

mf

1

V.S.

Piu mosso.

442

mf

f

447

96 Più mosso [quasi Presto.]

452

ff

458

97 Moderato.

463

3

468–470

legato

471

p

98

478

2

481–482

pp

poco rit. a tempo

488

p

rit.

495

1

mf

pp

p

ppp

End of Act II

ACT III - SCENE 1

Moderato.

Hn in D

18

1–18

Cl. 1

99 poco a poco più mosso.

p

24

2

26–27

f

31

poco meno mosso.

p

101

100

Tranquillamente un poco agitato.

37

8

40–47

4

48–51

4

52–55

56

f

61

5

64–68

fff

70

sfz

102 Molto maestoso.

77

fff

86

dim.

3

92–94

PAGE INTENTIONALLY LEFT BLANK

95

fp

pp

103

103

1

ppp

2

110–111

112

To Hn in E♭

6

cresc.

sfz dim.

pp

122–127

104 L'istesso tempo

105

Vln I

18

4

128–145

146–149

Hn in E♭

marc.

153

pf

4

157–160

2

162–163

f

165

5

167–171

p

106

Meno mosso maestoso.

ten.

Molto maestoso

176

f

cresc.

ff

17

184–200

107 molto maestoso.

201

11

202–212

Hn 1

4

216–219

220

108

2

227–228

ff

6

233–238

109

tranquillamente.

2

239–240

6

241–246

p

cresc.

2

252–253

110

6

254–259

pp

Più mosso.

Allegro moderato.

10

264–273

poco rit.

111 Allegro.

275

16

277–292

Hn 1

112

296

cresc.

f

303

1

ff

ACT III - SCENE 2

310

Hn in E♭

L'istesso tempo ♩=♩

7

314–320

113

20

321–340

114

14

341–354

115

Poco più mosso. 𝅗𝅥=♩

1

Hn 3

pp

360

2

363–364

6

365–370

p

372

senza rit.

pp

379

pp

2

381–382

116

386

f

p

2

390–391

pp

394

Andante.

1

6

117

12

402–413

Animato.

9

414–422

395–400

423 Hn 1

118 Moderato.

ff

430 To Hn in E

3

431–433

Hn in E Maestoso

ff

438 Risoluto.

ff

1

5

442–446

ff

448

119 Poco più mosso.

ff

453

1

5

ten.

pp

458–462

463

1

f

467

120

p

472

1

cresc.

121

479

4

482–485

ppp

4

490–493

6

498–503

122

504

4

507–510

p

513

1

3

123

519

f

ff

sfz

2

524–525

526

sfz

3

527–529

sfz

4

531–534

f

536

3

539–541

f

543

3

546–548

124

549

ff

554

p

559

125

cresc.

fff

564

569

fff

576

senza rit.

582

= 100

To Hn in F

fz

4

587–590

Allegro moderato.

Bsn 1

591

Hn in F

126

4

595–598

f

600

Con moto.

2

601–602

16

603–618

Ob. 1

624

1

p

127

634

2

635–636

>

p

1

>

128

643

4

647–650

20

651–670

Bsn 1

129

672

p

2

679–680

130

681

f dim.

mf

11

684–694

6

695–700

703

1

f

Più mosso.

1

pp

2

712–713

131

714

pp

3

717–719

f

3

722–724

Più mosso.

1

V.S.

PAGE INTENTIONALLY LEFT BLANK

726

1 1 1

p *mf* *f*

132

733

Con brio. rit.

7

736–742

ff *f* *sfz*

133

747

a tempo

ppp cresc. *fff* *ppp cresc.* *fff*

756

3

761–763

f dim.

134

765

rit. Moderato.

4 1 9

768–771 776–784

p

135 136 Maestoso.

785

17 6 22 7

786–802 803–808 810–831 832–838

137

839

Poco animato. rit.

20 3 7 3

840–859 860–862 863–869 871–873

138

4 3

874–877 878–880

ACT III - SCENE 3

Un poco animato.

Hn in F

Tpt 1

139

3

1–3

2

7–8

p

11

To Hn in E

140

1

2

16–17

1

2

19–20

poco rit.

Hn in E

21

(2)

(2)

Allegretto

1

p

f

30

2

31–32

p

141

6

34–39

3

40–42

a tempo giusto

pf

8

44–51

142

52

f

Agitato.

1

ff

143

58

Molto agitato.

2

61–62

5

63–67

Con gran forza.

ff

ACT III - SCENE 4

Ritenuto

Hn in E

Agitato.

[Short Pause]

144

4

3–6

ff

Largo

[Silent]

4

9–12

13

ten. Largo ♩= 56

ff

2

15–16

Moderato.

2

18–19

accel.

6

20–25

145 Allegro.

ff

27

1

1

146 Allegro ma non troppo.

34

fff

sfz

42

sfz

f

f

ff

ff

f

147

50

ff

2

57–58

148

59

fff

1

ff

dim.

69

marc.

dim.

8

73–80

149

Molto Moderato

81

6

82–87

Tpt 1

pp

150

2

90–91

4

92–95

151

96

3 3 3

p espress.

pp

3

100–102

152

104

f

p

f

pp

Un pochetto più mosso.

111

pp

poco cresc.

fz

153

119

1

L'istesso tempo

1

pp espress.

154 Allegro.

125

1 1

pp espress.

p

Con anima.

132

1

8 8

138–145 *146–153*

155

Hn 1

154

2

162–163

ff

165

1

3

171–173

174

4 1 1

ff *175–178* *fff*

2

185

2 2 2

156 Allegro risoluto.

191

1 1 1

sfz *sfz* *ff*

199

157

marcato

204

210

poco a poco crescendo marcato

158

215

ff

159

220

fff

225

3

pp

160

231

1 1

pp *f*

237

f

3

242–244

245

p

cresc.

161

251

ff

pp

257

pp

cresc.

f

162

264

ff

ff

fff

270

fff

276

1

p

cresc. molto

ff

282

3 3 3

286

p

fff

The End

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future SM

ehms.lib.umn.edu

Catalog Number

30.2/03