

BECKET

A TRAGEDY

IN A PROLOGUE AND FOUR ACTS



PLAY BY

Alfred Lord Tennyson

AS ARRANGED FOR THE STAGE BY

Henry Irving

OVERTURE AND INCIDENTAL MUSIC

COMPOSED BY

C. Villiers Stanford

(1892)

VIOLA

COVER IMAGE

Sculpture - Altar of the Swords Point

Canterbury Cathedral

1986

by

Giles Blomfield

Truro, Cornwall, England

[1925 - 2012]

Other Illustrations from Souvenir Booklet for the Royal Lyceum Theatre
production of 'Becket' presented on February 6, 1893.
Artists J. Bernard Partridge, W. Telbin and J. Harker.
Published by Hawes Craven & George Bell & Sons, 1904



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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.

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Editor

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Source Information

Manuscript (Copyist)
Play Arranged for Stage
Royal College of Music Library
Research & Score Preparation

Royal College of Music Library MS 4248
MacMillan and Co., Ltd. - London - 1904
Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk
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

OVERTURE		5
PROLOGUE		
Scene 1	<i>A Castle in Normandy</i>	Tacet
Scene 2	<i>The Same</i>	12
ACT I		
Entr'acte		18
Scene 1	<i>Becket's House in London</i>	Tacet
Scene 2	<i>Street in Northampton</i>	23
Scene 3	<i>The Same</i>	25
Scene 4	<i>The Hall in Northampton</i>	27
ACT II		
Entr'acte		30
Scene 1	<i>Rosamund's Bower</i>	34
ACT III		
Entr'acte		41
Scene 1	<i>"Meeting of the Kings" - Montmirail</i>	44
Scene 2	<i>Outside the Woods near Rosamund's Bower</i>	45
Scene 3	<i>Rosamund's Bower</i>	46
ACT IV		
Entr-acte		50
Scene 1	<i>Castle in Normandy</i>	56
Scene 2	<i>A Room in Canterbury Monastery</i>	Tacet
Scene 3	<i>North Transept of Canterbury Cathedral</i>	56

Viola

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

4

10

16

22

29

34

ff

p

ff

p

pp

pp

cresc.

pp

1

A

3

5

37-39

40-44

45

pp *mf*

53

p

58

B

f

64

1

ff

70

1

76

p *cresc.* *f*

83

C

p *mf*

92

p

100

Musical staff 100-105: A single staff in bass clef with a key signature of one flat. It contains a sequence of eighth and quarter notes with various accidentals and slurs.

106

D

Musical staff 106-112: A single staff in bass clef with a key signature of one flat. It features dynamic markings *f*, *mp*, and *p*. A box labeled 'D' is positioned above the staff. The music includes slurs and accents.

113

Musical staff 113-123: A single staff in bass clef with a key signature of one flat. It contains a sequence of quarter notes and rests. A box labeled '4' is positioned above the staff. The measure numbers 120-123 are indicated at the end of the staff.

124

E

Musical staff 124-133: A single staff in bass clef with a key signature of one flat. It features dynamic markings *p* and *pp*. A box labeled 'E' is positioned above the staff. The measure numbers 126-129 are indicated. The staff includes slurs and rests.

134

pizz.

arco

6

Musical staff 134-144: A single staff in bass clef with a key signature of one flat. It features dynamic markings *pp* and *arco*. A box labeled '6' is positioned above the staff. The measure numbers 139-144 are indicated. The staff includes slurs and rests.

145

mp

152

mp

158

163

F

ff

169

rall... a tempo

sf sf sf sf **3** *mf*

176-178

180

1

G

f

187

cresc.

sf

192-193

194

1

1

sf sf

202 (♩ = ♩) (♩ = ♩)

sfp *cresc.* **3** 208-210

Detailed description: This musical staff begins at measure 202. It starts with a bass clef, a key signature of one sharp (F#), and a 9/8 time signature. The tempo marking is '(♩ = ♩)'. The music features a series of chords and eighth notes. A dynamic marking of *sfp* (sforzando piano) is placed under the first measure. A *cresc.* (crescendo) marking is placed under measures 205-207. The staff concludes with a triplet of eighth notes in measure 210, indicated by a '3' above the notes. The measure numbers '208-210' are written at the bottom right.

211 **2** H

sf *sf* *sf* 214-215

Detailed description: This musical staff begins at measure 211. It has a bass clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of eighth notes and chords. Dynamic markings of *sf* (sforzando) are placed under measures 211, 212, and 213. A double bar line is present in measure 214, with the number '2' above it. A box containing the letter 'H' is positioned above measure 215. The measure numbers '214-215' are written below the staff.

218 **1**

Detailed description: This musical staff begins at measure 218. It has a bass clef, a key signature of one sharp (F#), and a 9/8 time signature. The music features eighth notes and chords. A first ending bracket, labeled with the number '1', spans measures 221-224. The staff ends with a double bar line.

225

Detailed description: This musical staff begins at measure 225. It has a bass clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of eighth notes and chords. The staff ends with a double bar line.

233 J

Detailed description: This musical staff begins at measure 233. It has a bass clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of eighth notes and chords. A box containing the letter 'J' is positioned above measure 233. The staff ends with a double bar line.

240

Detailed description: This musical staff begins at measure 240. It has a bass clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of eighth notes and chords. The staff ends with a double bar line.

244

Detailed description: This musical staff begins at measure 244. It has a bass clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of eighth notes and chords. The staff ends with a double bar line.

PROLOGUE



A CASTLE IN NORMANDY

PROLOGUE

[To take up Curtain when not raised during Overture]

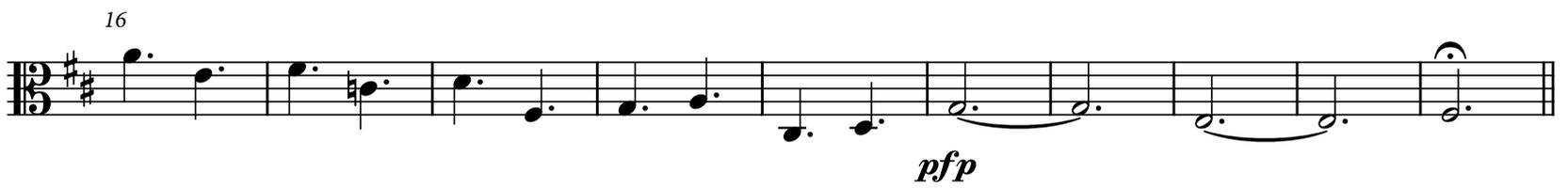


Bec. Thou wilt find her back in her lodging. Go with her — at once —
To-night — my men will guard you to the gates. Be sweet to her, she
has many enemies. Send the Great Seal by daybreak.

Both good-night !

[Exit.]

Introduction to Scene 2



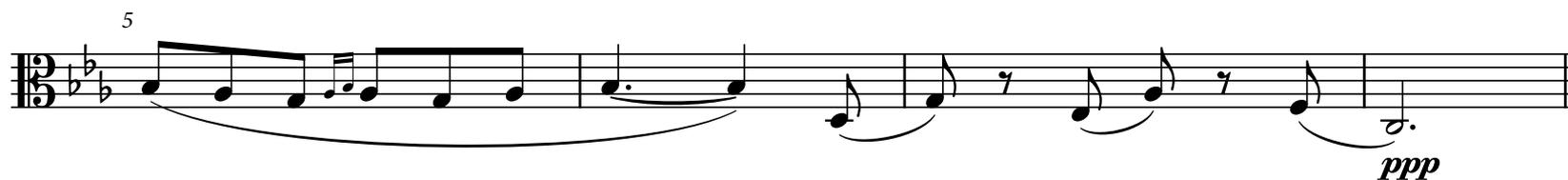
Elea. Becket ! O — ay — and these chessmen on the floor — the king's crown broken ! Becket hath beaten thee again — and thou hast kicked down the board. I know thee of old.

Hen. True enough, my mind was set upon other matters.

Elea. What matters ? State matters ? love matters ?

Elea. My love for thee, and thine for me.

Melodrama



Hen. Dead is he, my Queen ? What, altogether ? Let me swear nay to that by this cross on thy neck. God's eyes ! what a lovely cross ! what jewels !

Elea. Doth it please you ? Take it and wear it on that hard heart of yours — there. [*Gives it to him.*]

Hen. [*Puts it on.*] On this left breast before so hard a heart, to hide the scar left by thy Parthian dart.

Elea. Has my simple song set you jingling? Nay, if I took and translated that hard heart into our Provençal facilities,



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ACT I

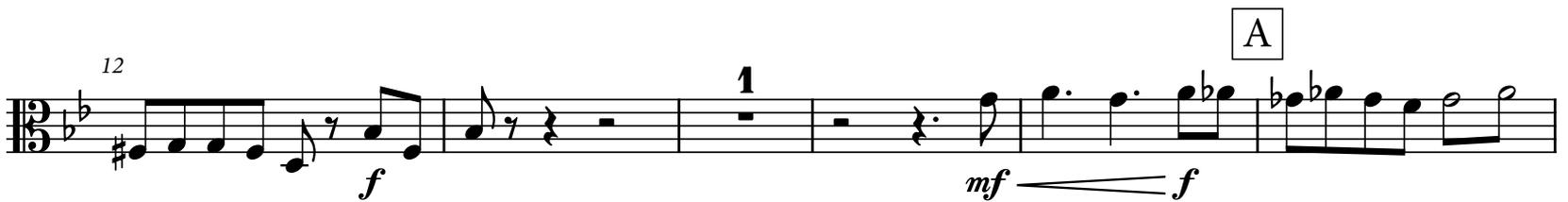
King Henry



HENRY II

Act I - Entr'acte

Allegro con fuoco



34

Musical staff 1: Treble clef, key signature of one flat, measures 34-37. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving up stepwise to D5.

38

Musical staff 2: Treble clef, key signature of one flat, measures 38-41. The staff contains a sequence of eighth notes with slurs, starting on D5 and moving up stepwise to A5.

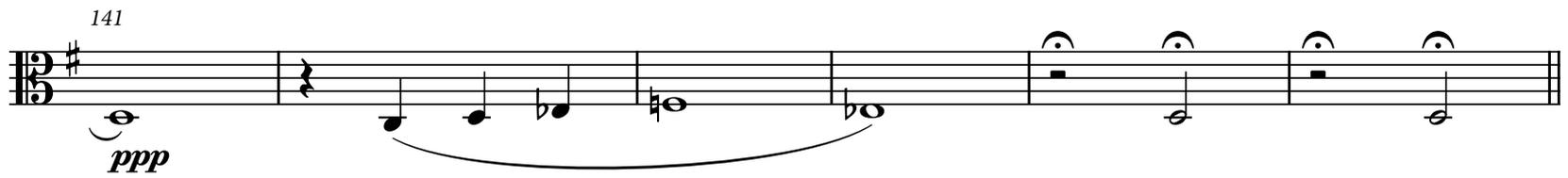
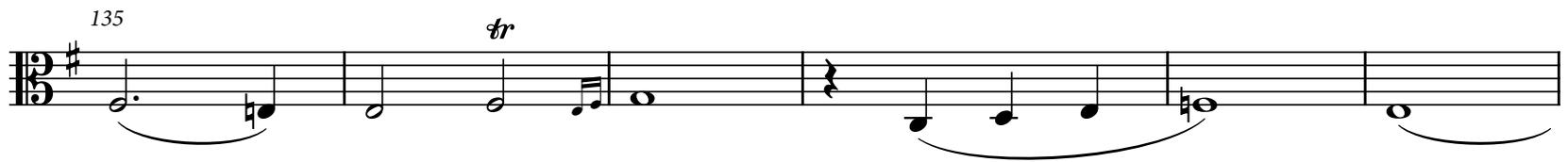
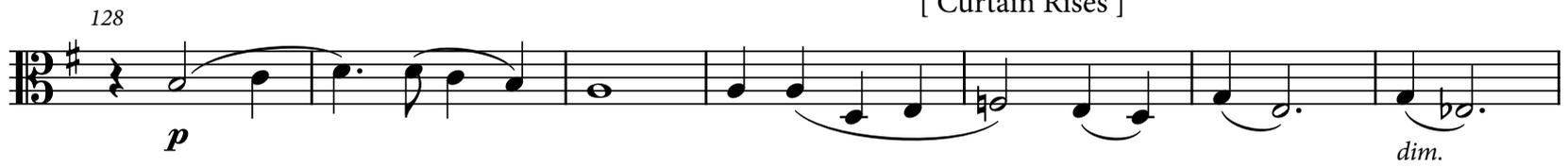
42

Musical staff 3: Treble clef, key signature of one flat, measures 42-46. The staff contains a sequence of eighth notes with slurs, starting on A5 and moving up stepwise to E6.

47

Musical staff 4: Treble clef, key signature of one flat, measures 47-52. The staff contains a sequence of eighth notes with slurs, starting on E6 and moving up stepwise to B6. A box labeled "C" is above the staff. A double bar line with a "2" above it is at the end of the staff. The text "51-52" is below the staff.

[Curtain Rises]



Bec. Thou wilt find her back in her lodging. Go with her — at once —
To-night — my men will guard you to the gates. Be sweet to her, she
has many enemies. Send the Great Seal by daybreak.

Both good-night ! [Exit.]

Introduction to Scene 2

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of eight staves of music. The first staff begins with a *mf* dynamic marking. The second staff starts at measure 5 and features a *f* dynamic marking. The third staff starts at measure 9 and includes a treble clef for a brief passage. The fourth staff starts at measure 14. The fifth staff starts at measure 18 and contains two slurs. The sixth staff starts at measure 22 and ends with a *dim.* marking. The seventh staff starts at measure 27 and includes a *cresc.* marking. The eighth staff starts at measure 31 and concludes with a repeat sign and two endings: a first ending (1.) and a second ending (2.).

Elea. To the Castle ?

De Broc. Ay !

Elea. Stir up the King, the Lords ! Set all on fire against him !

De Brito. Ay, good Madam ! [*Exeunt.*]

Elea. Fool ! I will make thee hateful to thy King. Churl ! I will have thee
frighted into France, and I shall live to trample on thy grave.

[Exit.]

Introduction to Scene 3

mf

5

f

9

14

18

22

dim.

27

cresc.

31

The musical score is written in bass clef with a 3/8 time signature and a key signature of one flat (B-flat major). It consists of nine staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff starts at measure 5 and features a forte (*f*) dynamic. The third staff starts at measure 9 and includes a double bar line. The fourth staff starts at measure 14. The fifth staff starts at measure 18 and contains slurs over measures 18 and 19. The sixth staff starts at measure 22 and ends with a decrescendo (*dim.*) dynamic. The seventh staff starts at measure 27 and includes a crescendo (*cresc.*) dynamic. The eighth staff starts at measure 31 and concludes with a fermata over the final note.

Fitz Urse. I hate him for his insolence to all.

De Tracy. And I for all his insolence to thee.

De Brito. I hate him for I hate him is my reason, and yet I hate him
for a hypocrite.

Introduction to Scene 4

fp *cresc.* **3**
6-8

f *f* **2**
12-13

f **1**

f **J**

Her. [Enter Herald.] The King commands you, upon pain of death, that none should wrong or injure your Archbishop.

[Great doors of the Hall at the back open, and discover a crowd.] [Crowd Shouts]

Blessed is he that cometh in the name of the Lord !

Bec. The voice of the Lord is in the voice of the People ! The voice of the Lord will hush the hounds of Hell, that ever yelp and snarl at Holy Church, in everlasting silence.

Conclusion to Act I

The musical score for the Conclusion to Act I consists of six staves of music in 6/8 time with a key signature of one sharp (F#). The score includes various musical notations such as rests, notes, and dynamics.

- Staff 1:** Measures 1-3 and 7-8. Features a **3** above the first measure and a **2** above the seventh measure. Dynamics include *f* (forte) and *f* (forte).
- Staff 2:** Measures 10-15. Features a **1** above the eleventh measure.
- Staff 3:** Measures 16-23. Dynamics include *f* (forte).
- Staff 4:** Measures 24-31.
- Staff 5:** Measures 32-36.
- Staff 6:** Measures 37-40.

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Act II - Entr'acte

Andante con moto

div.

A

Musical staff for Bassoon (B) in 3/4 time, key of D major. It features two triplet chords in the first two measures, followed by a whole note rest. A fermata covers measures 4-18, and a final two-measure rest concludes the section. Dynamics include *p* and *pp*. A box labeled 'A' is positioned above the staff.

Vln 1

Musical staff for Violin 1 (Vln 1) in 3/4 time, key of D major. It begins with a sixteenth-note triplet and continues with a melodic line of eighth and sixteenth notes. Dynamics include *p*.

25

Musical staff for Bassoon (B) in 3/4 time, key of D major. It features a melodic line of eighth and sixteenth notes. Dynamics include *pp*.

B

Musical staff for Bassoon (B) in 3/4 time, key of D major. It features a melodic line of eighth and sixteenth notes. Dynamics include *p*. A box labeled 'B' is positioned above the staff.

32

Musical staff for Bassoon (B) in 3/4 time, key of D major. It features a melodic line of eighth and sixteenth notes with a triplet. Dynamics include *p*.

C

Musical staff for Bassoon (B) in 3/4 time, key of D major. It features a melodic line of eighth and sixteenth notes with a trill (*tr*). Dynamics include *p*. A box labeled 'C' is positioned above the staff.

42

Musical staff for Bassoon (B) in 3/4 time, key of D major. It features a melodic line of eighth and sixteenth notes. Dynamics include *poco cresc.* and *f*. A two-measure rest concludes the section. A box labeled 'C' is positioned above the staff.

48

Musical staff for Bassoon (B) in 3/4 time, key of D major. It features a melodic line of eighth and sixteenth notes with triplets. Dynamics include *p*.

D

Poco più mosso scherzando

52

58

E

63

68

75

F

79

83

87

94 G div. *mf* *f*

99 3 3 3 3 3

104 *p*

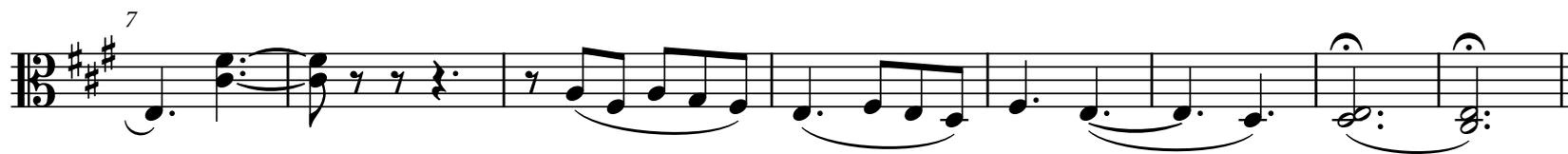
108

112 H 1 *p*

118 *pp*

124 div. *tacet al fine* 129-132

To Take Up curtain if not raised during Entr'acte



Scene 1

Hen. Fame ! What care I for fame ? Fame of to-day is infamy to-morrow ;
 Infamy of to-day is fame to-morrow ; and round and round again.
 What matters? Royal — I mean to leave the royalty of my crown
 Unlessen'd to mine heirs.

Rosa. Still — thy fame too : I say that should be royal.

Hen. And I say, I care not for thy saying.

Rosa. And I say, I care not for *thy* saying.

Hen. Care dwell with me for ever, when I cease to care for thee as ever !



Hen. No mate for *her*, if it should come to that. Life on the hand is naked
 gipsy-stuff; Life on the face, the brows — clear innocence ! Vein'd
 marble — not a furrow yet — and hers [Muttering.]
 Crost and recrost, a venomous spider's web —



Rosa. O then ! O then ! I almost fear to say that my poor heretic heart would excommunicate his excommunication, clinging to thee closer than ever.

Hen. [*Raising Rosamund and kissing her*] he ever been to see thee ?
My bravehearted Rose ! Hath

Rosa. Here ? not he. and it is so lonely here — no confessor.

Hen. Thou shalt confess all thy sweet sins to me.

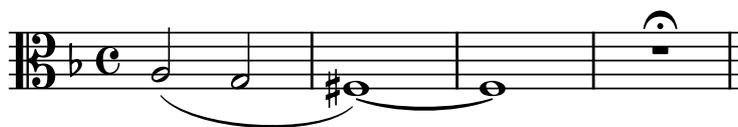


Hen. Take this. [*Giving her the Crucifix which Eleanor gave him.*]

Rosa. O beautiful ! May I have it as mine, till mine be mine again ?

Hen. [*Throwing it round her neck.*] Thine — as I am — till death !

Rosa. Death ? No ! I'll have it with me in my shroud, and wake with it,
and show it to all the Saints.



Hen. I am the King, his father, and I will look to it.

Rosa. Must you go, my liege, so suddenly?

Hen. I came to England suddenly, I needs must leave as suddenly. It is raining. Put on your hood and see me to the bounds. Look, look ! if little Geoffrey have not tost his ball into the brook ! Makes after it too to find it. Why, the child will drown himself.

Rosa. Geoffrey ! Geoffrey ! [*Exeunt.*]

Allegretto

1-4

p

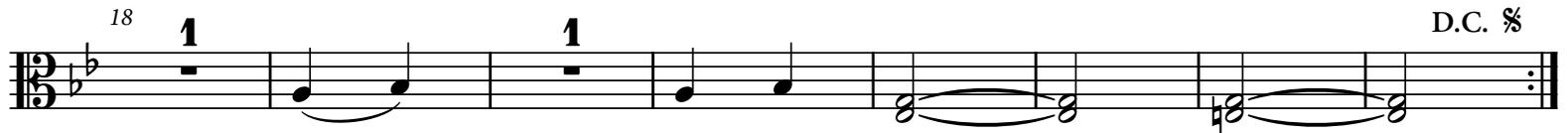
9

11

10-20

23

Rosa. I would not hear him. Nay — there's more — there's more



Geof What are you crying for, when the sun shines ?

Rosa. Hath not thy father left us to ourselves ?



R



ACT III

Becket's Rest



MONTMIRAIL — "THE MEETING OF THE KINGS"

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Act III - Entr'acte - Becket's Rest

Larghetto espressivo

Musical score for Act III - Entr'acte - Becket's Rest, featuring a bass line with various musical notations including dynamics, articulation, and performance instructions.

The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo and mood are indicated as *Larghetto espressivo*.

The score consists of six staves of music, with measures numbered 1 through 36. The first staff begins with a dynamic marking of *mf*.

Key features of the score include:

- Measures 6, 11, 17, and 23 are marked with measure numbers.
- Measures 11 and 17 include accents (>) and a *p* dynamic marking.
- Measures 17, 23, and 30 feature trills (*tr*).
- Measures 17 and 30 are marked with boxed letters 'A' and 'B' respectively.
- Measures 23 and 30 include performance instructions: <> and <>>.
- Measure 36 is marked with a double bar line and the number '2'.

The score concludes with the page number 35-36.

37 *tr* *tr* **4** 39-42

46 *tr* **C** *tr* *dim.*

51 *f*

D 55 *mf* *p*

62 *tr* **E** *tr* *tr*

69

74 *ff* *dim.* **F** **1**

80



p *pp* *div.* *pp* *unis.*

87

Più mosso.



pp *mf*

92



tr

96



G

99



Bec. The State will die, the Church can never die. The King's not like to die for that which dies ; But I must die for that which never dies. It will be so — my visions in the Lord. And when my voice is martyred mute, and this man disappears, that perfect trust may come again between us. The crowd are scattering, let us move away ! And thence to England.

Melodrama - Change of Scene To Scene 2

Allegro



Scene 2

Elea. Up from the salt lips of the land we two Have track'd the King to this dark inland wood ; And somewhere hereabouts he vanish'd. Here his turtle builds : his exit is our adit : Watch ! he will out again, and presently.

[A great horn winded.]

Fitz. Hark ! Madam !

Elea. Ay, how ghostly sounds that horn in the black wood !



[A Countryman flying.]

Elea. Whither away, man ? what are you flying from ?

Coun. The witch ! the witch ! she sits naked by a great heap of gold in the middle of the wood, and when the horn sounds she comes out as a wolf. Get you hence ! a man passed in there to-day: I holla'd to him, but he didn't hear me : he'll never out again, the witch has got him. I daren't stay — I daren't stay !



Coun. Fly thou too. The King keeps his forest head of game here, and when that horn sounds, a score of wolfdogs are let loose that will tear thee piecemeal. Linger not till the third horn. Fly ! [*Exit.*]

Elea. This is the likelier tale. We have hit the place. Now let the King's fine game look to itself. [*Horn Sounds*]

11

14-17

Elea. We can't all of us be as pretty as thou art — [*aside*] little bastard. Show me where thou camest out of the wood.
Geof. By this tree ; but I don't know if I can find the way back again. [*Exeunt.*]

Scene 3

Andante con moto

1-8

14

21

Bec. He too ! What dost thou here ? Go, lest I blast thee with anathema
and make thee a world's horror.

Fitz. My lord, I shall remember this.

Bec. I do remember thee. [*Exit Fitz Urse.*] Take up your dagger ; put it in the
sheath. Daughter, the world hath trick'd thee, leave it, daughter. Come thou
with me to Godstow nunnery.

Larghetto espressivo

ppp

6

11

16

ff

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ACT IV

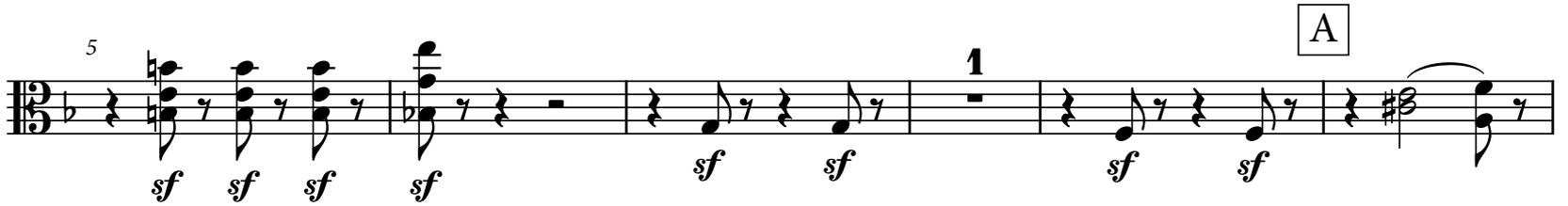
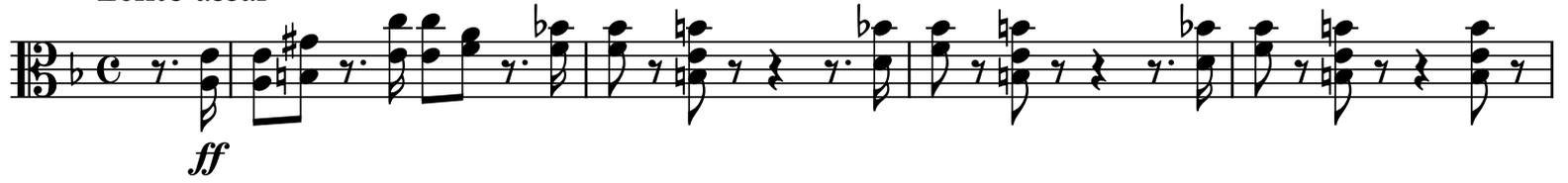
The Martyrdom



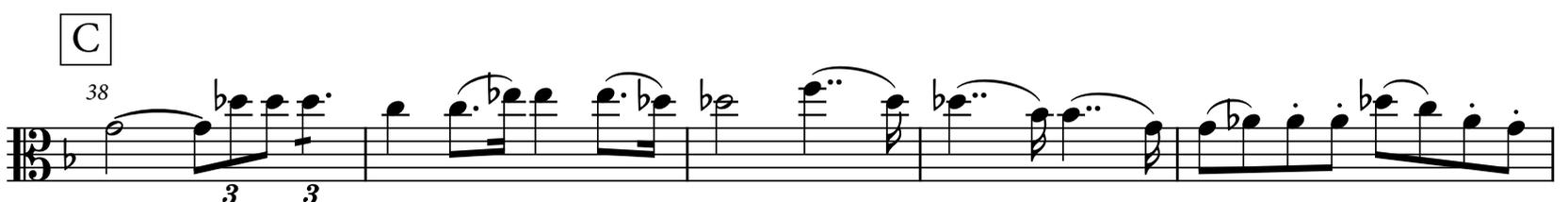
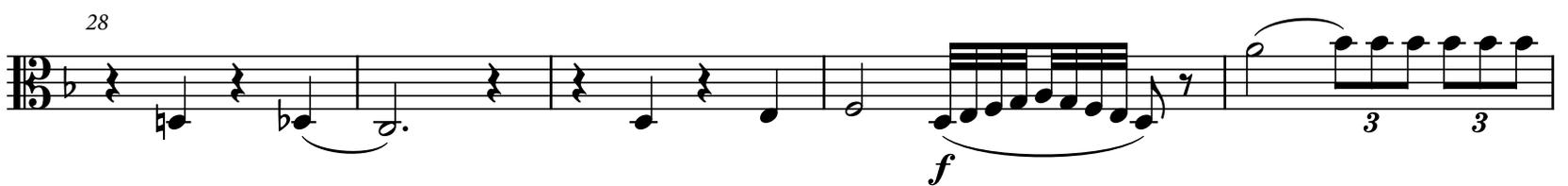
ARCHBISHOP OF CANTERBURY — THOMAS BECKET

Act IV - Entr'acte - The Martyrdom

Lento assai



Con larghezza e maestoso



43

47

tr

Detailed description: This musical staff contains measures 43 through 47. It begins with a series of chords and eighth notes. A triplet of eighth notes is marked with a '3' above it. The staff concludes with a trill, indicated by the 'tr' symbol.

48

D

51

f

Detailed description: This musical staff contains measures 48 through 51. It starts with a forte (*f*) dynamic marking. A box containing the letter 'D' is positioned above the staff. The music features eighth notes and rests, with a fermata over the final measure.

52

54

9

Detailed description: This musical staff contains measures 52 through 54. It features a series of nine-note runs, each marked with a '9' below it. The runs are connected by slurs and include rests.

55

56

9

dim. 9

Detailed description: This musical staff contains measures 55 and 56. It consists of four groups of nine-note runs, each marked with a '9' below it. The second group is marked with a *dim.* (diminuendo) dynamic.

57

60

1

V.S.

Detailed description: This musical staff contains measures 57 through 60. It features three groups of nine-note runs, each marked with a '9' below it. The final measure is marked with a '1' above it and the instruction 'V.S.' (Vivace) below it.

E

60

pp

F

66

ff *tr*

71

tr *pp*

75

G

81

ff *tr* *tr*

86

fp *cresc.*

H

90

ff *tr* *tr* *tr* *tr*

95

ff *dim.*

98

100

J

p

104

107

p

110

K

f

114

p

118

p *pp*

121

pp

1

V.S.

124

[Curtain Rises]

1

1

pizz.

f

[To take up curtain when not raised during Entr'acte]

Lento Maestoso
arco

f *sfp*

9 [Curtain]

dim. *pp*

Scene 1

[The Knights draw their swords.]

Elea. Are ye King's men ? I am King's woman, I.

The Knights. King's men ! King's men !

Lento Assai

Scene 3 - Conclusion

Bec. [Falling on his knees.]

Into Thy hands, O Lord — into Thy hands ! [*Sinks prone.*]

De Brito. The traitor's dead, and will arise no more.

[De Brito, De Tracy, Fitz Urse, rush out, crying " King's Men!"

De Morville follows slowly. Flashes of lightning thro' the Cathedral. Rosamund seen kneeling by the body of Becket.]

Crash of thunder
comes during
fermata and
orchestra
commences at cry of
"King's Men"

Lento Tempo de Marcia



ENGLISH HERITAGE

MUSIC SERIES

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PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.41/03