

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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Viola

BECKET - A Tragedy

Alfred, Lord Tennyson

Charles Villiers Stanford

OVERTURE

Lento assai

ff

4

p

10

1

A

ff

16

p

22

p

pp

29

p

34

accel.....

rall.....

Allegro molto

pp

cresc.

3

5

37-39

40-44





145

mp

152

mp

158

163

F

ff

169

rall.... a tempo

sf sf sf sf 176-178 *mf*

180

1

G

f

187

cresc.

sf 192-193

194

1

1

sf sf

202 (♩ = ♩) (♩ = ♩)

sfp *cresc.* 208-210

211

sf *sf* *sf* 214-215

218

1

225

233

J

240

244

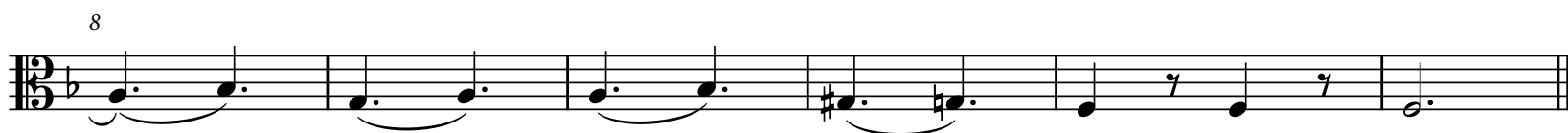
PROLOGUE



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

3

1-3

mf

8

1

16

pfp

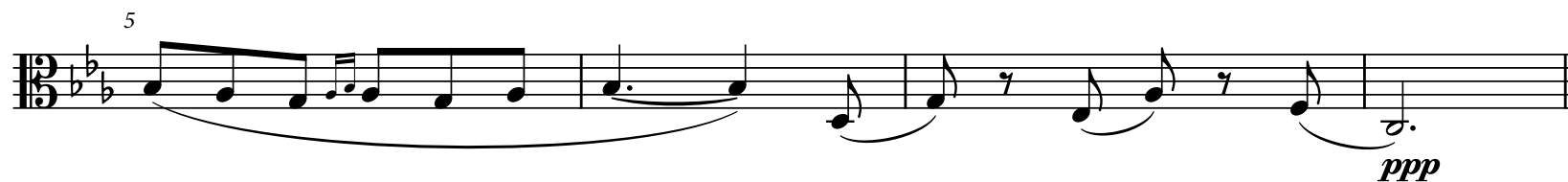
Elea. Becket ! O — ay — and these chessmen on the floor — the king's crown broken ! Becket hath beaten thee again — and thou hast kicked down the board. I know thee of old.

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,



Hen. Ha, Becket ! thou rememberest our talk !

Bec. My heart is full of tears — I have no answer.

Hen. Well, well, old men must die, or the world would grow mouldy.

A-hawking, a-hawking ! If I sit, I grow fat.

[*Leaps over table, and exit.*]

Conclusion to Prologue

4

8

11

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ACT I

King Henry



HENRY II

Act I - Entr'acte

Allegro con fuoco

f staccato sempre

4

f

8

12

f *mf* *f*

A

18

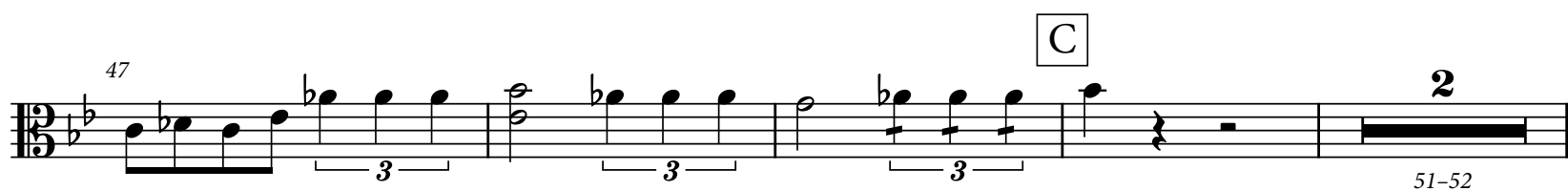
22

26

B

30

Detailed description: This musical score is for a single melodic line in 3/8 time, marked 'Allegro con fuoco'. The key signature has one flat (B-flat). The score consists of eight staves of music. The first staff begins with a forte (*f*) dynamic and a 'staccato sempre' instruction. The second staff has a measure rest marked '4' and continues with a forte (*f*) dynamic. The third staff begins with a measure rest marked '8'. The fourth staff starts at measure 12, featuring a forte (*f*) dynamic, a measure rest marked '1', and a crescendo leading from mezzo-forte (*mf*) to forte (*f*). A section marker 'A' is placed above the staff at measure 15. The fifth staff begins at measure 18. The sixth staff begins at measure 22. The seventh staff begins at measure 26 and features many slurs. The eighth staff begins at measure 30 and is marked with a section marker 'B'. The score concludes with a final measure at measure 33.



53

f

62

First system of musical notation for 'The Rose Tree'. It consists of a single staff in bass clef with a key signature of one flat (B-flat). The melody is written in eighth notes, with some beamed eighth notes and a final measure containing a quarter note and an eighth rest. The notation includes a treble clef, a key signature of one flat, and a time signature of 4/4.

66

D

Musical notation for the bass line of 'The Sound of Silence'. The notation is in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some slurs and ties. A box labeled 'D' is placed above the staff, indicating a specific chord or note.

70

Musical notation for the bass line of 'The Sound of Silence'. The notation is in 3/4 time, key of B-flat major (two flats), and features a variety of note values including eighth, quarter, and half notes, as well as rests. The melody is characterized by a steady, rhythmic pattern with some syncopation and a final cadence.

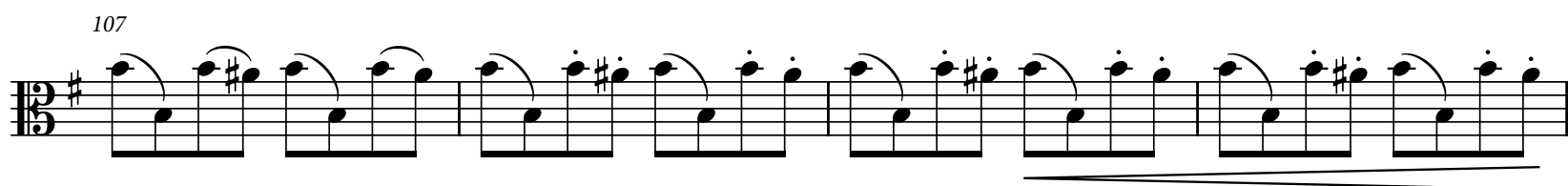
75

The 75th measure of the musical score for 'The Rose Tree' is shown. It is a single-measure rest in the bass clef, marked with a '75' above the staff. The key signature is one flat (B-flat). The measure contains a single note, a B-flat, with a fermata above it.

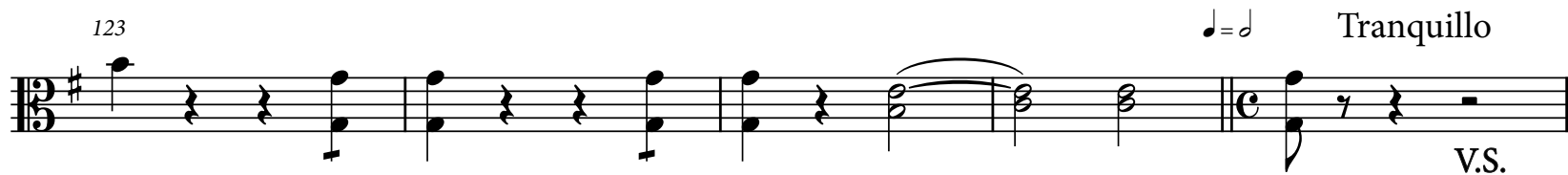
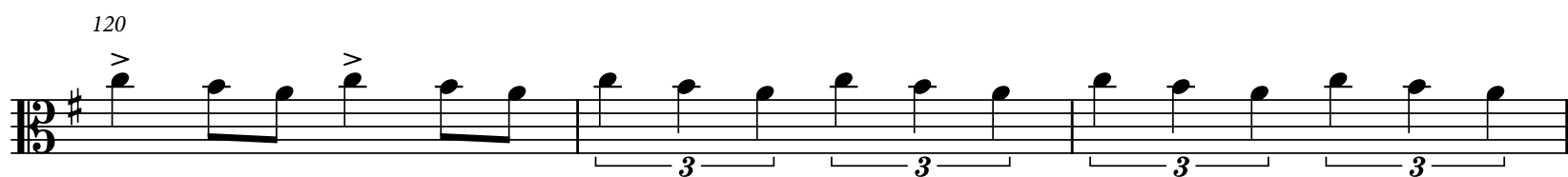
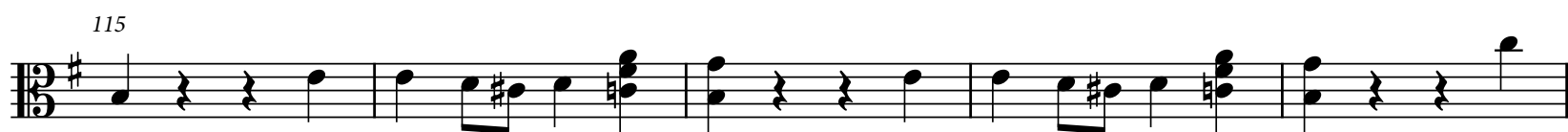
The first system of the musical score is written in 9/8 time on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of '85 div.'. The melody consists of a series of eighth notes, with the first three grouped by a bracket and a '3' above them, indicating a triplet. This pattern repeats three times. The first measure contains a whole note chord of B-flat and D-flat. The second measure contains a whole note chord of B-flat, D-flat, and F. The third measure contains a whole note chord of B-flat, D-flat, and F. The fourth measure contains a whole note chord of B-flat, D-flat, and F. The fifth measure contains a whole note chord of B-flat, D-flat, and F. The sixth measure contains a whole note chord of B-flat, D-flat, and F. The seventh measure contains a whole note chord of B-flat, D-flat, and F. The eighth measure contains a whole note chord of B-flat, D-flat, and F. The ninth measure contains a whole note chord of B-flat, D-flat, and F. The system ends with a double bar line.



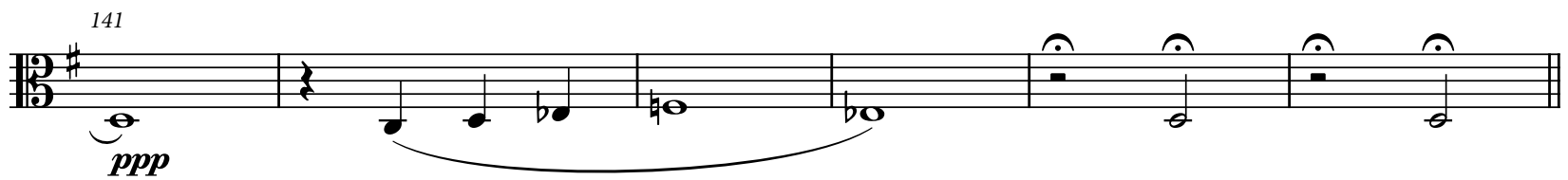
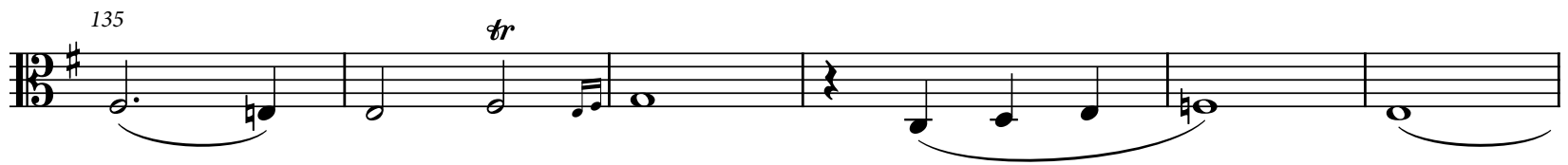
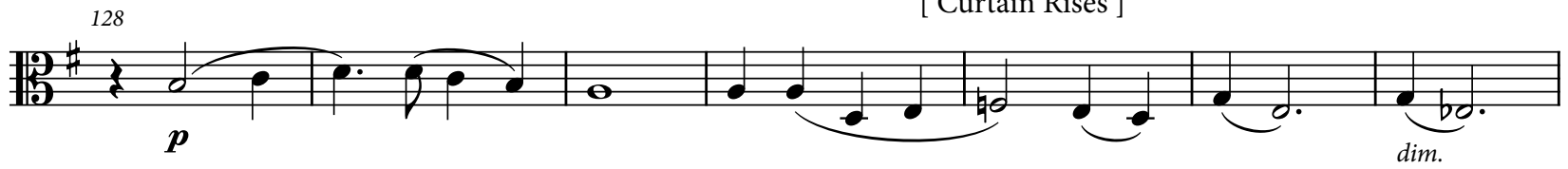
F



G



[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

musical score for "Introduction to Scene 2". The score is written in 3/8 time and B-flat major. It consists of eight staves of music, with measures numbered 1 through 31. The dynamics range from *mf* (mezzo-forte) to *f* (forte), and include *dim.* (diminuendo) and *cresc.* (crescendo). The score features various musical notations, including eighth notes, quarter notes, and rests. A repeat sign is present at the end of the piece.

1. *mf*

5 *f*

9

14

18

22 *dim.*

27 *cresc.*

31

1. 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

5

9

14

18

22

27

31

mf

f

dim.

cresc.

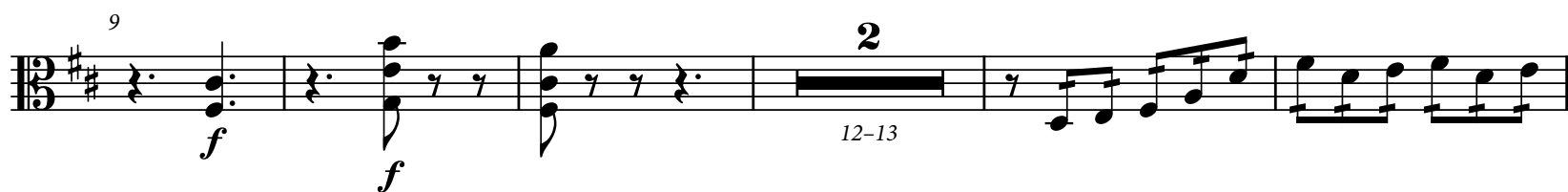
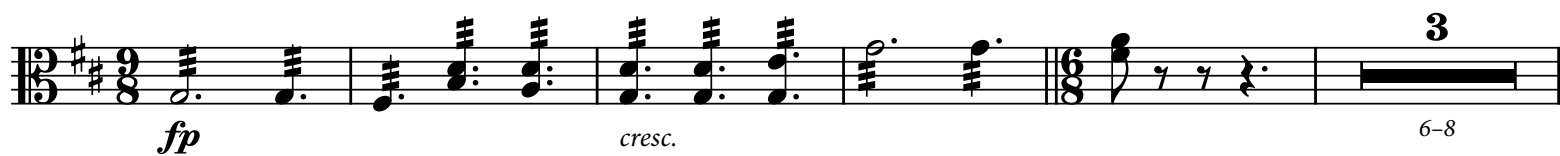
The musical score is written for a single melodic line in a 12/8 time signature, featuring a key signature of one flat (B-flat). The piece is divided into measures, with measure numbers 5, 9, 14, 18, 22, 27, and 31 indicated at the start of their respective lines. The dynamics range from mezzo-forte (*mf*) to forte (*f*), with a crescendo (*cresc.*) and a decrescendo (*dim.*). The score concludes with a final measure at measure 31, marked with a fermata and a repeat sign.

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



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

1-3 3 7-8 2

10

16

24

32

37

f

ACT II

Rosamund's Bower



ROSAMUND'S BOWER

Act II - Entr'acte

Andante con moto

div.

A

15

2

4-18

19-20

Vln 1

21

25

pp

B

28

p

32

3

C

37

fr

p

42

9

poco cresc.

$$f$$

46-47

48

p

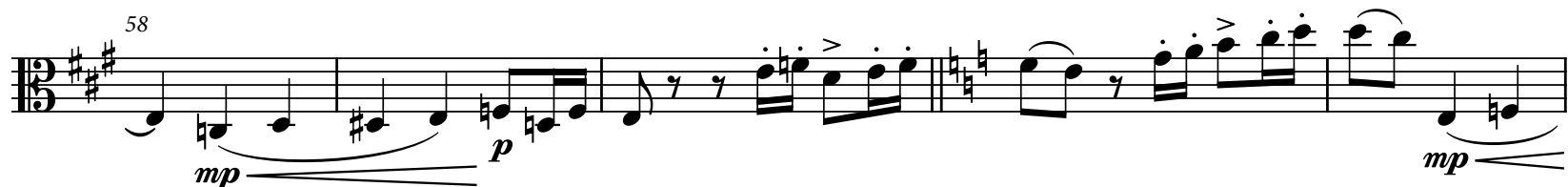
3

2

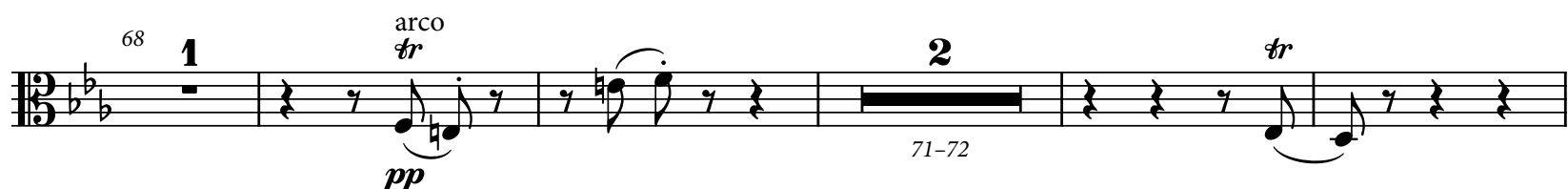
3

3

D



E



F



94 G div. *mf* \triangleleft *f* \triangle

99

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

The musical score consists of two staves in 6/8 time, key of A major (three sharps). The first staff begins with a *pp* dynamic marking. It features a melody of eighth and quarter notes, with a fermata over the final two measures. The second staff starts with a fermata over the first measure, followed by a sequence of eighth and quarter notes, and ends with a double bar line. Both staves include slurs and ties to indicate phrasing and continuation.

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.

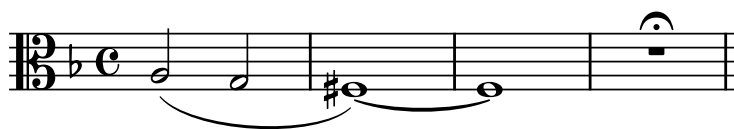


Hen. Take this. [*Giving her the Crucifix which Eleanor gave him.*]

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.



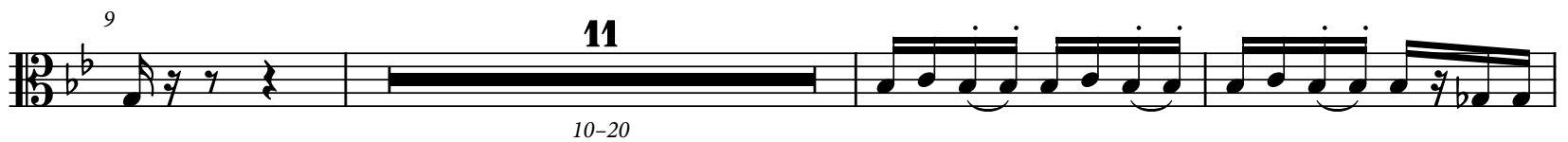
Hen. I am the King, his father, and I will look to it.

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



Rosa. He charged me not to question any of those about me. Have I ? She questioned *me*. I have lived, poor bird, from cage to cage, and known nothing but him — happy to know no more. So that he loved me — and he loves me — yes, and bound me by his love to secrecy till his own time. Eleanor, Eleanor, have I not heard ill things of her in France ? Oh, she's the Queen of France. I see it — some confusion, some strange mistake. I did not hear aright, myself confused with parting from the King.



Rosa. Yet her — what her ?
He hinted of some her —
When he was here before —

Something that would displease
me. Hath he stray'd from love's
clear path



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

18 1 1 D.C. %

This musical staff contains measures 18 through 23. Measure 18 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure has a whole rest, with a '1' above it. Measures 19 and 20 each contain a half note G4, followed by a half note A4. Measures 21 and 22 each contain a whole rest, with a '1' above them. Measures 23 and 24 contain a half note G4, followed by a half note F4. Measures 25 and 26 contain a half note E4, followed by a half note D4. Measures 27 and 28 contain a half note C4, followed by a half note B3. Measures 29 and 30 contain a half note A3, followed by a half note G3. The staff ends with a double bar line and a repeat sign.

Geof What are you crying for, when the sun shines ?
Rosa. Hath not thy father left us to ourselves ?

This musical staff contains measures 31 through 36. Measure 31 begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature (C). The first measure has a whole rest. Measures 32 and 33 contain a half note G4, followed by a half note A4. Measures 34 and 35 contain a half note G4, followed by a half note F4. Measures 36 and 37 contain a half note E4, followed by a half note D4. Measures 38 and 39 contain a half note C4, followed by a half note B3. Measures 40 and 41 contain a half note A3, followed by a half note G3. The staff ends with a double bar line and a repeat sign.

R

5 3

This musical staff contains measures 42 through 47. Measure 42 begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature (C). The first measure has a whole rest. Measures 43 and 44 contain a half note G4, followed by a half note A4. Measures 45 and 46 contain a half note G4, followed by a half note F4. Measures 47 and 48 contain a half note E4, followed by a half note D4. Measures 49 and 50 contain a half note C4, followed by a half note B3. Measures 51 and 52 contain a half note A3, followed by a half note G3. The staff ends with a double bar line and a repeat sign.

11

This musical staff contains measures 53 through 58. Measure 53 begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature (C). The first measure has a whole rest. Measures 54 and 55 contain a half note G4, followed by a half note A4. Measures 56 and 57 contain a half note G4, followed by a half note F4. Measures 58 and 59 contain a half note E4, followed by a half note D4. Measures 60 and 61 contain a half note C4, followed by a half note B3. Measures 62 and 63 contain a half note A3, followed by a half note G3. The staff ends with a double bar line and a repeat sign.

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 single melodic line in 3/8 time. The tempo is marked *Larghetto espressivo*. The key signature has one sharp (F#). The score consists of six staves of music.

The first staff begins with a *mf* dynamic marking. The second staff starts at measure 6. The third staff starts at measure 11 and includes accents (>) over measures 12 and 13. The fourth staff starts at measure 17 and includes a boxed letter 'A' above measure 20, followed by trills (*tr*) in measures 21 and 22. The fifth staff starts at measure 23 and includes trills (*tr*) in measures 24, 25, 26, and 27, ending with a fermata and a <> symbol. The sixth staff starts at measure 30 and includes trills (*tr*) in measures 31, 32, 33, and 34, followed by a boxed letter 'B' above measure 35, and ends with a double bar line and a '2' marking.

The score concludes with the measure numbers 35-36 indicated below the final staff.

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

< >

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

dim.

51 *f*

f

D 55 *mf* *p*

mf *p*

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

tr *tr* *tr*

69

ff

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

ff *dim.*



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

1

pp

9

1

pp

18

H

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*]

The first system of the musical score is written for a single staff in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score begins with a 'pizz.' (pizzicato) instruction. The first measure contains a quarter note G3, followed by two measures of rests. The third measure contains a quarter rest, and the fourth measure contains a quarter note G3. The fifth measure contains a quarter rest, and the sixth measure contains a quarter note G3. The seventh measure contains a quarter rest, and the eighth measure contains a quarter note G3. The ninth measure contains a quarter rest, and the tenth measure contains a quarter note G3. The eleventh measure contains a quarter rest, and the twelfth measure contains a quarter note G3. The thirteenth measure contains a quarter rest, and the fourteenth measure contains a quarter note G3. The fifteenth measure contains a quarter rest, and the sixteenth measure contains a quarter note G3. The seventeenth measure contains a quarter rest, and the eighteenth measure contains a quarter note G3. The nineteenth measure contains a quarter rest, and the twentieth measure contains a quarter note G3. The score ends with a 'K' symbol in a box.

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

[illegible]

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

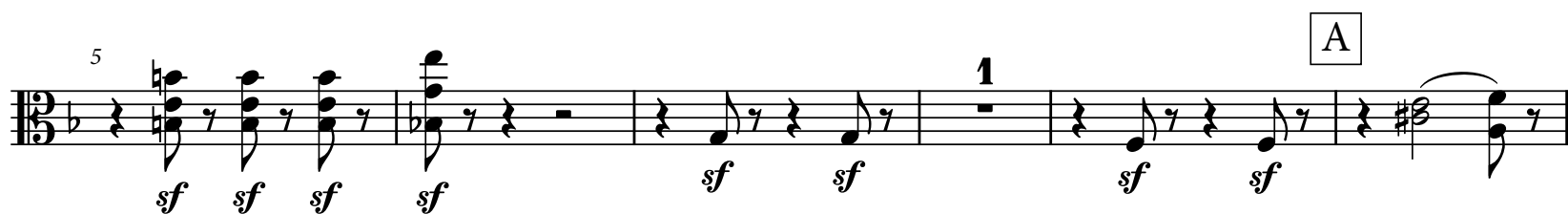
The Martyrdom



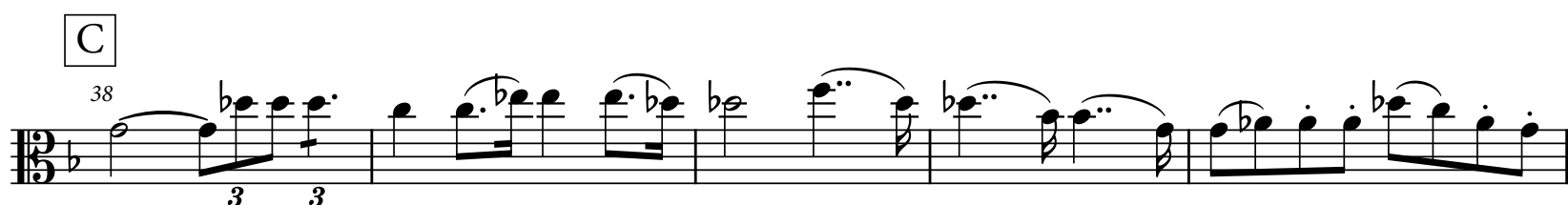
ARCHBISHOP OF CANTERBURY — THOMAS BECKET

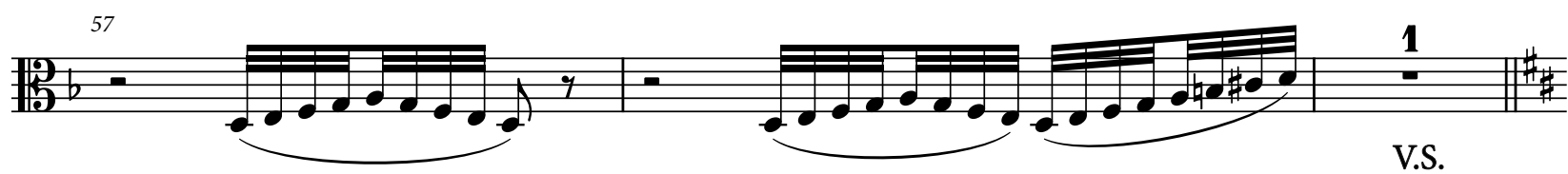
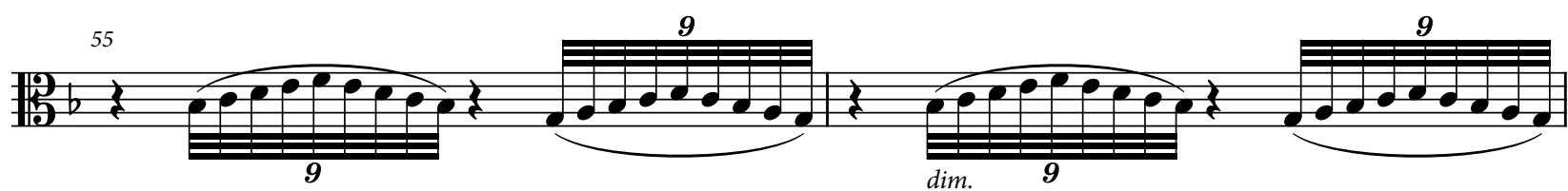
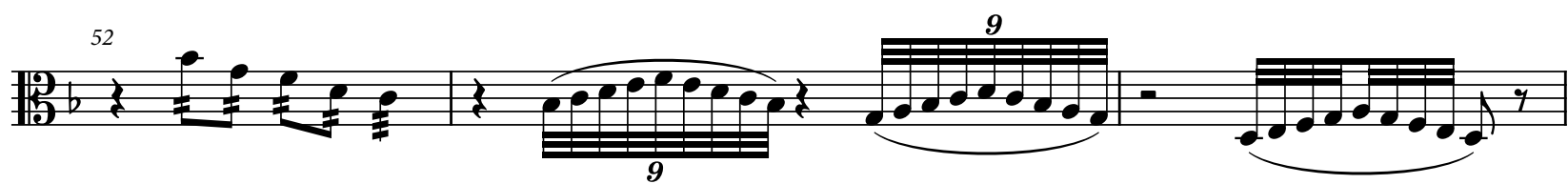
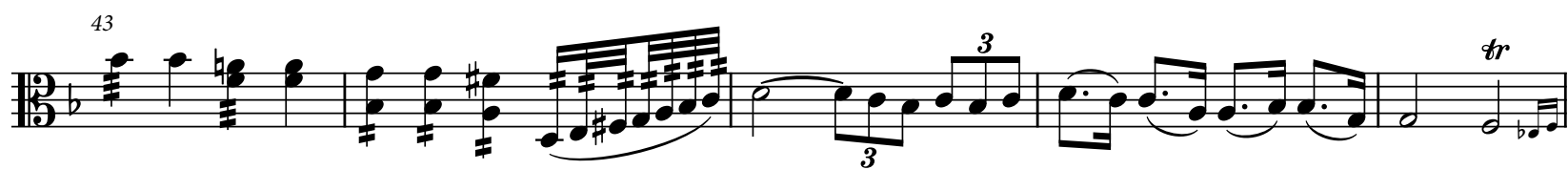
Act IV - Entr'acte - The Martyrdom

Lento assai



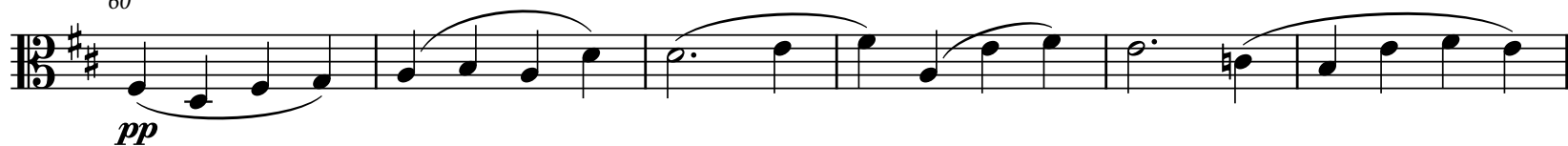
Con larghezza e maestoso





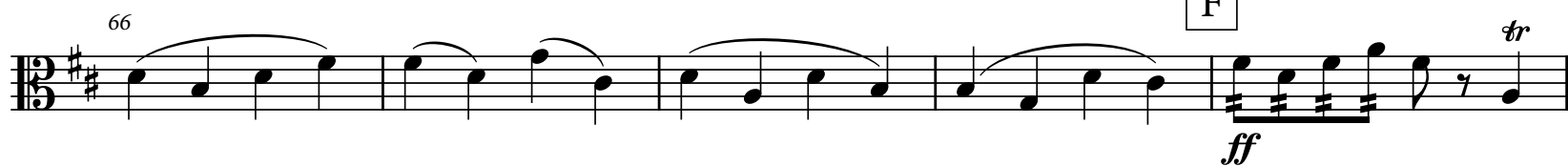
E

60



F

66



71



75

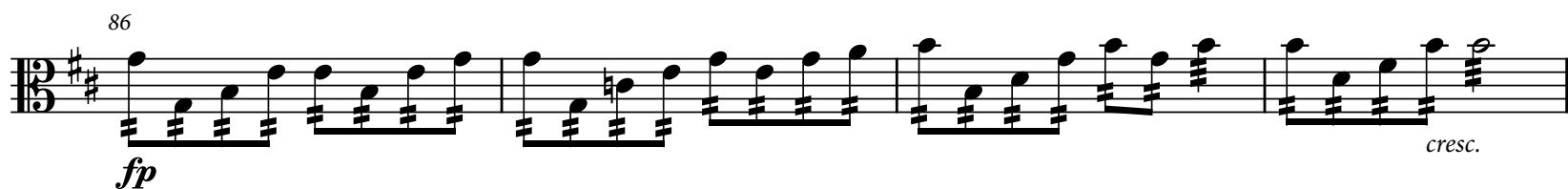


G

81

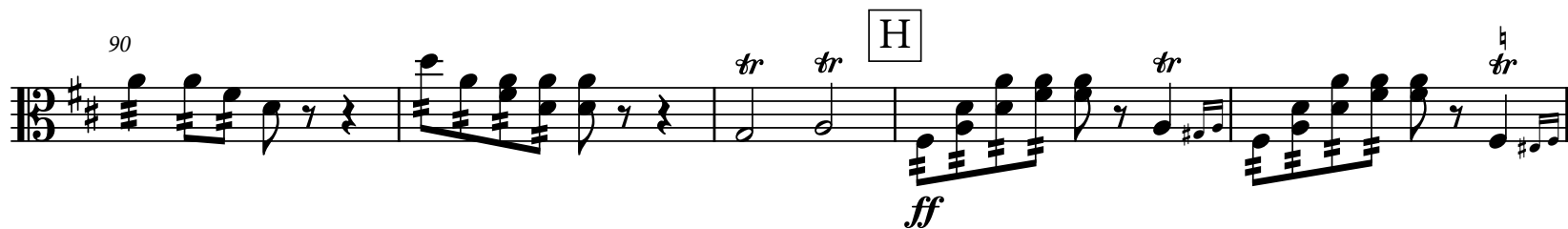


86



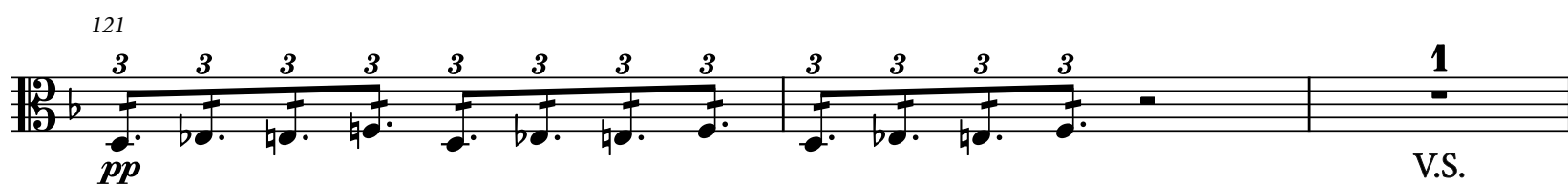
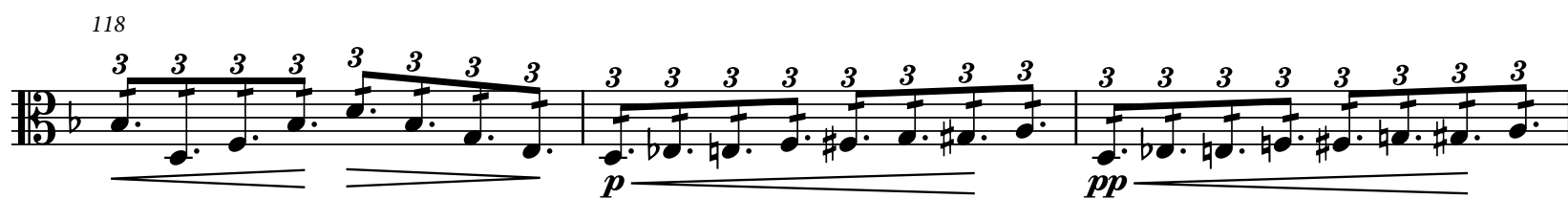
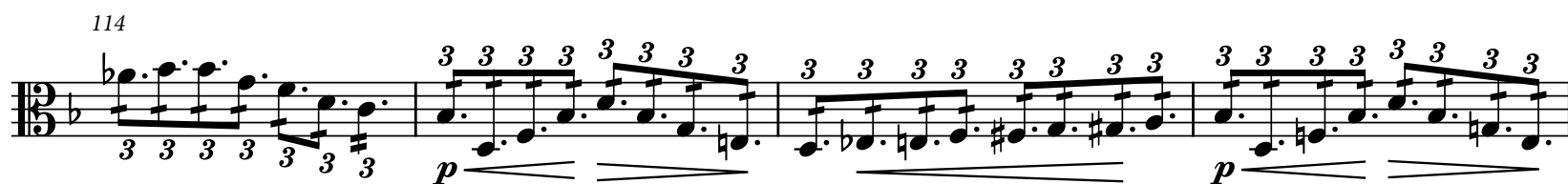
H

90



95





124

[Curtain Rises]

pizz.

1

1

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

4

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

6



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