

A Song for 2 Voices. in y^e Fairy Queen Purcell

Let the Pipes and the Clarions, and Thrill Trumpets sound; let the Pipes & y

Clarions, and Thrill Trumpets sound, sound... sound, sound, sound, sound...

sound, sound, sound, sound, sound, sound, sound, sound, And y Arch of high Heaven y

Clangor resound, y Arch of high Heaven, the Clangor resound... resound...

... d, y Arch of high Heaven y Clangor resound, resound...

... d, y Arch of high Heaven y Clangor resound.

A two part Song in Dioclesian

Let all Mankind the Pleasure share, and blest this happy happy happy day; let all Mankind y Pleasure

Share, and blest this happy, happy happy day; this happy happy happy Day; this happy happy happy happy Day.

Two Daughters of this Aged stream are we,
 Two Daughters of this Aged stream are we,
 Two Daughters of this Aged stream are we,
 Two Daughters of this Aged stream are we, & both our Sea green Locks have
 Comb'd, & both our Sea green Locks have Comb'd, have Comb'd for ye; Come, come come, come Bathe wth us an
 Hour or two, come, come, come, come Naked in for we are so, what danger, what danger from
 a Naked Foe? Come, come Bath wth us, Come, come Bath and share, what Plea-...sures
 in y^e Floods appear; we'll beat y^e Waters till they bound, we'll beat the
 in y^e Floods appear; We'll beat y^e Waters till they bound, we'll beat y^e Waters,

Waters till they bound, and Cir... cle roun... d, and Cir... cle
till they bound, and Cir... cle roun... d, & Cir... cle

roun... d, and Circle roun... d.
roun... d, & Circle roun... d.

A Single Song in King Arthur

1. Fairest Isle of Isles excell'ing, Seat of pleasures of Loves;
2. Gentle murmurs, sweet complaining, Sighs that blow & Fire of Love!

Venus here will choofe her dwelling, and forsake her Cyprian Groves.
Soft repulses, kind disdaining, shall be all y. pains you prove.

Cupid, from his Favourite Nations, Care and Envy will remove; Jealousie, that poysons
Every Swain shall pay his Duty, Grateful every Nymph shall prove; And as these excell in

Gentle murmurs, sweet complaining, Sighs that blow & Fire of Love;
Soft repulses, kind disdaining, shall be all the Pains you prove.
Every Swain shall pay his Duty, Grateful Nymph shall prove;
And as these Excel in Beauty, Those shall be renown'd for Love.

Tell me why, tell me why my Char — .. ming Fair,
 tell me why, tell me why you thus deny me; can dispair, can dispair
 or these sighs & looks of care, make Corinna ever fly — ..
 — .. y me, ever fly me; tell me why, tell me why my
 Char — .. ming Fair, tell me why you thus deny me.
 Oh! Mirtillo You're above me, I respect but dare not love ye.

She who hears inclines to sin, who parlies, half gives up the

Down, and ravenous Love, soon enters in, when once y^e Outwork's

beaten down: Then my Sighs and Tears won't move ye, no, no,

no, no, no Mirtillo you're above me, I respect but dare not

Love ye: no, no, no, no, no Mirtillo you're above me; I res=

=pect but dare not Love ye, I respect but dare not Love ye.

Turn over.

Could this lovely Charming Maid, think Mir-ti—... lo wou'd deceive her?

cou'd Corinna be afraid, she by him shou'd be betray'd?

No, no, no, no, too well, too well I love her, therefore cannot

be above her. Oh! oh! oh! oh! let Love with Love be paid:

My Heart, my Life, my Heart, my Life, my all I give Her:

Let me now, now, now, let me now, now, now, ah! now, now, now receive her.

Oh! how gladly we believe, when the Heart is too, too willing;

can that look, that face deceive? can he take delight in killing?

Ah! I dye, ah! I dye, I dye if you deceive me; yet I will, I

will, yet I will, I will believe ye. Ah! I dye, ah! I dye if you de-
43#

=ceive me; yet I will, I will, yet, yet I will, I will, yet, yet I will I will believe ye

Chorus.
Oh! how gladly we believe, when the Heart is too, too willing; can that
Oh! how gladly we be- lieve, when y Heart is too, too willing; can that
76 #

Look, that Face deceive? Can he take delight in killing?
Look, that Face deceive? Can he take de light in killing?

turn quick

ah! I dye, ah! I dye, I dye, if you deceive me; yet I will, I will, yet I will,

ah! I dye, ah! I dye, if you deceive me; yet I will, I

I will believe ye; ah! I dye, ah! I dye, if you deceive me;

will, I will believe ye; ah! I dye, I dye, if you deceive me;

yet I will, I will, yet, yet I will, I will, yet, yet I will, I will believe ye.

yet I will, I will, yet, yet I will, I will, yet I will, I will believe ye.

A Dialogue in the Richmond Heiress, Sung by Mr. Reading & Mrs. Arliff.

Behold, behold y^e Man that with Gigan — — — tick Might, daves,

daves, daves, Combat Heav'n again sto — — — rm Joves bright Palace,

put the Gods to flight, Chaos renew & make perpe — — — tu — ab Night;

Handwritten musical score on ten systems of grand staves. The lyrics are written in cursive below the staves. The music is in treble and bass clefs with various time signatures and key signatures. The lyrics are:

Come on, come on, come on, come on ye Fighting, Fighting Fools, come
on, come on, come on, come on ye Fighting, Fighting Fools, that petty, petty Jars main-
tain, that petty, petty Jars maintain; I've all, all the Wars of Europe,
all the Wars of Europe in my Brain; I've all, all, all the Wars of
Europe in my brain. She. Who's he that talks of War, when charming
charming Beauty comes in, who's sweet, sweet, sweet Face divinely
fair, eternal plea... sure, eternal plea...
...sure, eter... nal plea... sure comes;

when I appear, the Martial, Martial God a Conquer'd Victim lyes, Obeys each glance, each awful
nod, and dreads the Light — .. ning of my killing Eyes; more, more than y fiercest, y
fiercest, y fiercest thun — .. der in y Skies. Ha! ha!

now, now, now, now we mount up high, now, now, we mount up high, the Sun's bright
God and I; Charge, Charge, Charge on y Azure, Charge on y Azure dawns of
ample Sky: See, see, see, see, see, see, see, see, see, see, see, see, see, see, see, see how th immortal
spirits run — .. See, see, see, see, see, see, see, see, see, see, see, see, see, see, see, see how th immortal spirits
run — .. pursue, pursue, pursue, pursue, pursue, pursue, pursue, pursue, pursue, pursue.

Drive 'em o'er the burning Zone; drive 'em o'er the burning Zone; from thence come

row — .. — .. — .. ling down, come row — .. — .. — .. ling down; & search y

Globe below, with all y gulphy Main; to find my lost, my wan — .. dring sense, my

wan — .. — .. — .. dring sense again. She. By this disjoynted matter, that

crowds thy Pericarium, I nicely have found, that thy Brain is not sound, and thou shalt be, and

He. thou shalt be my Companion. Come, come, come, come, come, let us plague y World then,

I embrace y blest occasion; for by instinct I find, thou art one of y kind, thou art

She. one of y kind, that first brought in, that first brought in Damnation.

Turn quick

She.

My Face has Heav'n Inchant'd with all $\frac{1}{2}$ Sky-born Fellows; LOVE press'd to my Breast, & my

He.



 Bosome he kiss'd, Which made old Tuno, made old Tuno jealous. I challeng'd, challeng'd

Handwritten musical score for a duet from 'The Beggar's Opera'. The score is written on two staves with lyrics in between. The lyrics are: "challeng'd Grisly Pluto, But God of Fire did shun me; Witty Hermes I drubb'd round y' Pole to my". The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals.

Club, round y^e Polzth to my Club for breaking jokes, for breaking jokes upon me.

Chorus of both.

Handwritten musical score for three voices (Soprano, Alto, Bass) in 6/8 time. The lyrics are: "Then Mad, very Mad let us be, very Mad, very Mad let us be; very Mad, very mad, very mad let us be; very mad, very".

mad, very mad, very mad let us be; for Europe does now with our Frenzy agree: and all things in

mad, very mad, very mad let us be; for Europe does now with our Frenzy agree:

5 4 5 6 # 4 4 #3 76

mad, ³very mad, ³very mad let us be; for Europe ⁴does now with our ⁴Frenzy agree:

Nature are mad, mad, mad, & all things in Nature are mad, mad, mad, are mad, mad, mad, are
and all things in nature are mad, mad, mad, and all things in nature are mad, mad, mad, are

mad, mad, mad, are mad too as we, are mad too as we.
mad, mad, mad, are mad too as we, are mad too as we.

She.
I found Apollo singing, The Tune my rage increases; I made him so blind, wth a look I was kind, & he

He.
broke his Lyre, he broke his Lyre to pieces. / I drank a health, I drank a health to

Venus, And the mole on her white Shoulder; Mars flinch'd at J^s Glafs and I throw'd in his

She.
Face, and I throw'd in his Face, Was ever Hero, ever Hero bolder.

She.

'Tis true my dear Alcides, things lend to dissolution; The Charms of a Crown & craft of

He.

Down, have brought all, brought all, brought all to Confusion. | The haughty French, & haughty French be:

She.

=gan it; The English wits pursue it; The German & Turk still go on to work, still go on to work

He.

And all in time, and all in time will cure it. } Conclude to the Chorus.

Mad Tom. } In my triumphant Chariot hurl'd, I
M. Geo: Hayden.

range .. around, I range .. around ..

the world: 'tis I, 'tis I, 'tis I Mad Tom, drive all .. all ..

all .. all .. before me, While to my Royal Throne I come; Bow down, down down,

Bow down, down, down, down, Bow down my Slaves; to adore me, your Sov-

... reign ^{Mad Tom.}

What, tho' the Sceptre that I bear;

What, tho' Sceptre that I bear; is all but

dream, is all but dream, is all, all all but dream & air:

What, tho' Sceptre I bear; is all but dream, is all but dream, is all, all, all is all, all

all, is all but dream & air; I've y pleasures of Crowns, I've y pleasure of Crowns, I've y pleasure of

Crowns ... without y Care.

piano *forte*

Ah! Shepherd you discover, too much *l' modish* lover to gain my tender heart;

piaz

Ah! Shepherd, you discover too much *l' modish*

Lover, to gain my tender heart; to gain, to gain my tender Heart:

Ah! Shepherd, you discover, too much *l' modish* lover, Ah! Shepherd, too much

Violin:

too much, too much you disco ver, to gains, to gain, to gain my

Tutti

tender Heart.

Away thou foolish Rover, these needless arts give over, give o-ver; I laugh at Cupids

Violin.

darts; I laugh at Cupids darts; Away, thou foolish rover, these needless arts give

over; give o-ver, I laugh at Cupids darts.

Da Capo.

Gen. Cellos.

at least, at least a more generous mind: at least a more generous mind.

perhaps he may be, at least, at least a more generous mind: at least a more generous mind: at least a more generous mind.

Can't be afraid of meeting a woman y is kind; it's handsome as he, it's handsome as he, it's handsome as he.

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are written in a cursive script, often appearing below the notes. The score includes various musical notations such as clefs, notes, rests, and bar lines. The text is written in a cursive script, often appearing below the notes. The score includes various musical notations such as clefs, notes, rests, and bar lines. The text is written in a cursive script, often appearing below the notes. The score includes various musical notations such as clefs, notes, rests, and bar lines.

fido lascia mi sola lascia mi sola a sospirar Ca = ne
lascia mi
sos-pi-rar
de namo Care se mi far
de mi rei fido
lasci ami so la a sospirar
fido
de namo o care
half so sweet the Rosa
The Lily is not half so fair
... nor half so sweet y Rosa:

Don Josepho Gualter

Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are written below the staves, often in a cursive script that is difficult to decipher. The lyrics include:

Soft an Air, did ever Nymph disclose
The Rill is not half so fair nor
So soft an Air
did ever Nymph disclose
The Rill is not half so fair nor
So bright a bloom
Soft an Air, did ever Nymph disclose
The Rill is not half so fair
So bright a bloom

[illegible]

20

15. 1305. 1305. 1305.

è ogn'hor mi dice si spera spera ch'aurai pietà

in me saenza

Ingannatrice non mi sarà
no
no
Ingannatrice non mi sarà

Ben che spartanza
sia menzogniera
Ingannatrice non
in farsa

Apr. 2^{da}

io so che un giorno saremo chi mi lascia
tutte alla lingua e pure quel non so ella il core mi

si la speranza o sei a questo core opposto non porge
confesso io non mi prometterei

Recit.

in mente che poi non ha
e un formen = to che poi non ha.

e un formen che poi non ha = e un formen = to che poi non ha e un tor =

fa se veder mi ha dila cori
se veder mi ha dila cori

cruda vi fa la mia pena più cruda vi fa
la mia pe = na più cruda vi

poi mi tradi la mia pena più cruda vi fa
la mia pe = na più

ha se penso a chi poi mi tradi
e se penso a chi

Cantata di Bononcini.

Impara a non dar fede a chi fede ti giura anima mi = a
fini

che si dievan di pria morir che d'esser infedele e che chiacchierasse in pianto

Sparger sudia per me tante querele finì di finì o Dio ha cangiato di no

e regando all'uir cor e pistado e mercede il primo amore ella sua

gloria offia l'impia a non dar fede a chi fede ti giura anima mi = a

finia ma
de veder mi tradita così

de veder mi tradita così
e un tormento che par non ha

to che par non ha
e un tormento che par non ha
e un tormento che par non ha

more he please, all they mean is more to please. *Da Capo*

...ing by continuing kind delay; and advancing or retreating; all they mean is

absence or dispar. *Woman first increase de:*

...ing after absence or dispar: Oh! how sweet & Nymph's appearing after

...ing, How endearing in a dearest pair & Care; And how sweet & Nymph's ap-

And how sweet & Nymph's appearing after absence or dispar: *How de:*

...ing, How endearing in a dearest pair & Care; *Affettuoso.*

Alma.

O! ye happy ones, & sing this recreation.
 and sparkling inclination; like Cythera smiling, the blushing, & rosy lips;
 But O! now reporting her break of obligation; avoid as eyes confounding
 Boys they give (if any) few, short, & un sincere.
 The pains they cause, are many, & long & hard to bear;
 as oft as men prove true;
 O! alas! how deceitful, a long & last adieu; since women prove ungrateful,
 long & last adieu; since women prove ungrateful, as oft as men prove true.

Recit.

Fair Celia dove pretended, and nam'd y^e Myrtle Bower. Where Damon long ador'd
beyond y^e promis'd hour. At length impatient growing, of anxious expectation

Alia heart wth rage overflowing; she vented thus his passion. / *finis*

since Women prove ungrateful as oft as
ceitful, a long & last adieu;

Men prove true: so all y^e sex deceitful, a long & last adieu;

Women prove ungrateful, as oft as Men prove true.

so all y^e sex deceitful a

Women prove ungrateful, as oft as Men prove true.

rest thee, thy tender soul to rest thee.

rest thee, thy tender soul, thy tender soul to

tend to bless a dove, yield to me, that best can mo

Beautiful creature now if ever, you in

Beautiful creature now if ever, you in

A handwritten musical score on aged, yellowed paper. The score is written on five staves. The top two staves are connected by a brace on the right and contain a melody with black notes. The third staff contains a melody with red notes. The bottom two staves are mostly empty, with some notes at the very end. The text 'The Conquest of Granada' is written in cursive across the middle of the staves. The paper shows signs of age, including stains and foxing.

Handwritten musical score for three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics "Gegenwärtig Gegenwärtig Gegenwärtig..." are written below the middle staff. The word "Solo." is written at the end of the bottom staff.

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is in treble clef and contains the melody, with the lyrics "while Neptune courts you to his arms." written below it. The middle staff is in treble clef and contains a second melody line. The bottom staff is in bass clef and contains a third melody line. The music is written in a simple, handwritten style with various musical notations including notes, rests, and clefs. The paper is aged and shows some staining.

A handwritten musical score on aged paper. The top system consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics "The Triumph in Conquest of your Charming," written in a cursive hand. The lower staff of the top system is a piano accompaniment line with a bass clef. The bottom system also consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment line with a bass clef. Both staves in the bottom system contain red ink musical notation. A large bracket on the right side groups the two staves of the bottom system. The paper shows signs of age, including yellowing and some staining.

Hail, thou glorious one, who art the source of all our joys

Triumph, triumph, triumph, triumph, triumph, triumph, triumph, triumph

Air. Hail, thou glorious one, who art the source of all our joys

Hail, thou glorious one, who art the source of all our joys

Hail, thou glorious one, who art the source of all our joys

Hail, thou glorious one, who art the source of all our joys

Recit^{vo}

...ns for me, but by Deo ... p Ahys of sea.

... the trembling Nymph did thus in tears, Shew'd & wailing how to dissipate her

Shall it be lost in heedless air ... no refuge them, &c.

Alas, alas my Woeless Joy, Shall it be lost, Shall it be lost,

quoniam loce delivra me.

turn quickly

Handwritten musical score for the first system, featuring three staves. The top staff contains the lyrics "quick at me free from furious love delirious". The middle and bottom staves contain musical notation.

Handwritten musical score for the second system, featuring three staves. The top staff contains the lyrics "An quick at me free, Love my An". The middle and bottom staves contain musical notation.

Handwritten musical score for the third system, featuring three staves. The top staff contains the lyrics "Neptune god of all Ocean, hear a tender Maiden's devotion, save my". The middle and bottom staves contain musical notation.

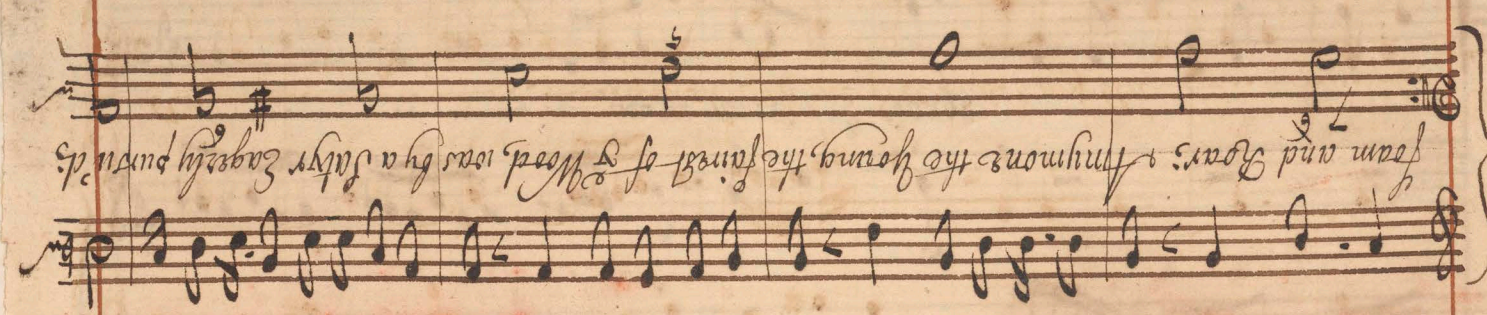
Handwritten musical score for the fourth system, featuring three staves. The top staff contains the lyrics "Neptune god of all Ocean,". The middle and bottom staves contain musical notation.

Handwritten musical score for the fifth system, featuring three staves. The top staff contains the lyrics "Argo". The middle and bottom staves contain musical notation.

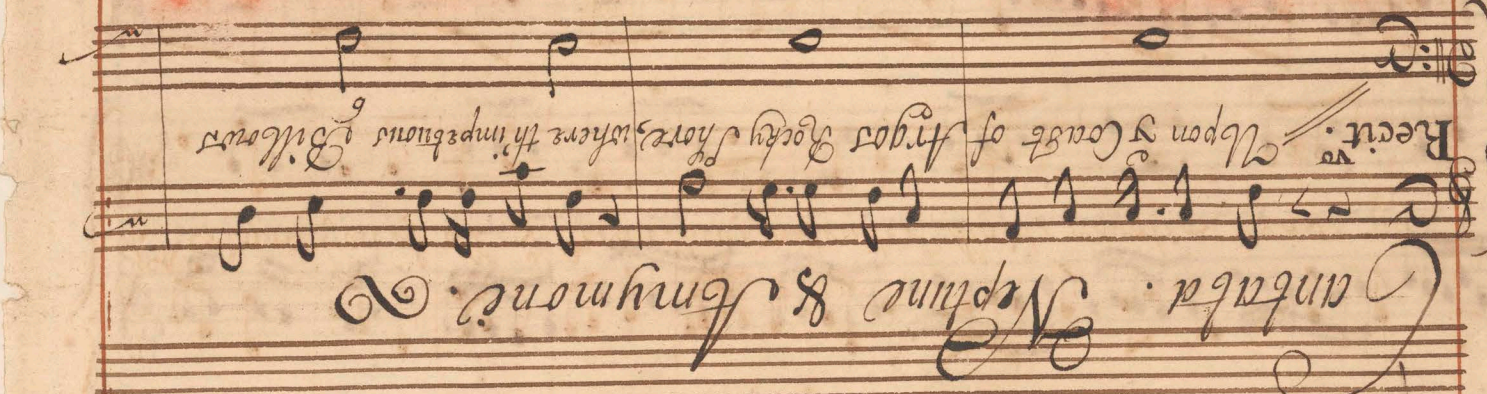
Meayd wth flight, by fears oppress, she thus th' immortal power, th' immor-
tal power's address.



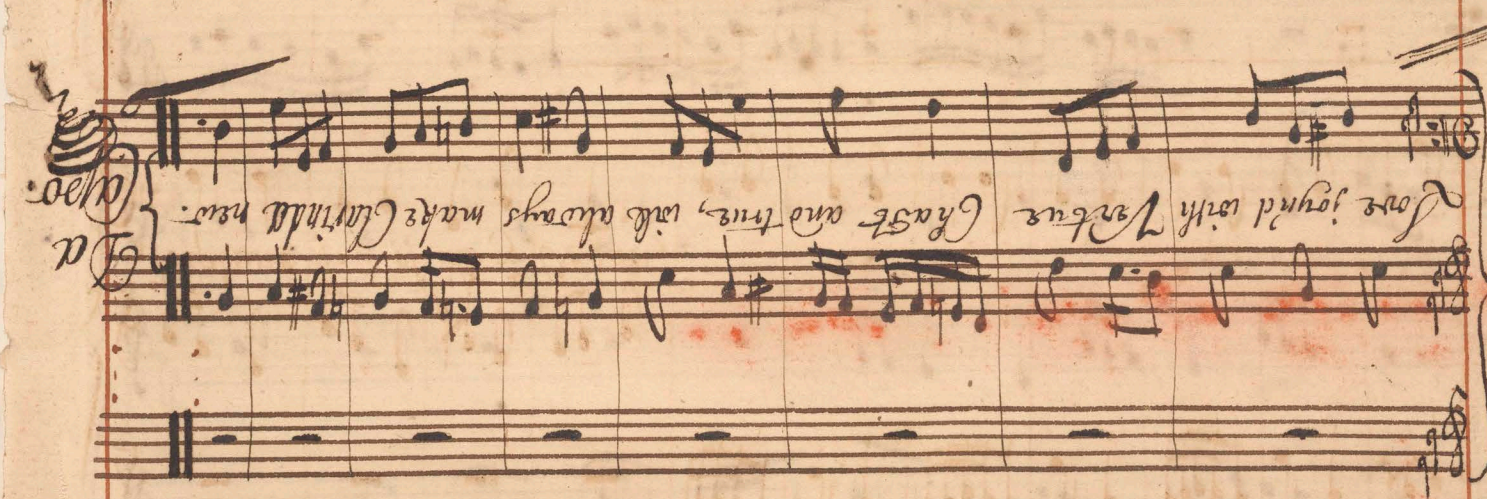
feam and Boars: Angymone the young, the faint of Wood, was by a Satyr eagerly pursu'd.



Recit. Upon Coast of Argos Rocky Shore, where th' impetuous Belleros
Antaba. Neptune & Angymone.



Alto. Love joynd with Virtue Cast and true, will always make Clarinda true.



All that may give delight I see, all, all thy cautious Sex in thee,



This is a handwritten musical score on aged, slightly stained paper. The score is organized into ten systems, each consisting of three staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The lyrics are written in a cursive hand, often appearing below the staves and sometimes crossing them. The paper shows signs of wear, including foxing and some staining, particularly along the edges. The overall layout is clean but shows the texture of the original manuscript.

...ge, no more I'll change.

no more I'll turn

change. I only wish no more I'll change

I only wish no more I'll change, no more I'll

Handwritten musical score on six systems, each with three staves. The notation is in treble and bass clefs, with lyrics written below the staves. The lyrics are: "no more of change", "no more of change", "no more of change", "no more of change", "no more of change", and "no more of change". The score is written in a cursive, handwritten style.

no more of change

no more of change

no more of change

no more of change

no more of change

no more of change

while thus & down their downy
 confest.
 Air. over leaf.

youth & innocence combining, with generous
 fires inflamed his breast

Cupid his Jethon heard, fair Clinda soon appear'd, Youth & Beauty round her shining

bring me my Clinda here

Bring me my Clinda here

Handwritten musical score on aged paper, featuring multiple systems of staves with notes and lyrics. The lyrics are written in a cursive script and include phrases such as "Hear an Ardent Lover's Song", "Author of our grief & Joy", "Glorious Joy, Author of our grief and Joy", and "Son of Venus". The notation includes various musical symbols, clefs, and rests, indicating a complex composition. The paper shows signs of age, including discoloration and wear.

Handwritten musical score on aged paper, featuring multiple systems of staves with notes and lyrics. The lyrics are written in a cursive script and include phrases such as "Hear an Ardent Lover's Song", "Author of our grief & Joy", "Glorious Joy, Author of our grief and Joy", and "Son of Venus". The notation includes various musical symbols, clefs, and rests, indicating a complex composition. The paper shows signs of age, including discoloration and wear.

turn quick.

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: "An-ther of our grief and joy." The music is in a common time signature.

Handwritten musical score for the second system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: "Son of Venus joyful boy." The music is in a common time signature.

Handwritten musical score for the third system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: "Son of Venus joyful boy." The music is in a common time signature.

Handwritten musical score for the fourth system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: "Air." The music is in a common time signature.

Handwritten musical score for the fifth system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: "Grove, thus brought, thus brought the God of Love." The music is in a common time signature.

Cantata.
 Composed by Mr. G. Hayden.
 Recit. Thyotis inconstant apt to move, seated in a shady
 6b5

Spintieri o Spintieri.
 La Capo

Idigno del vostro ardegl sull'ara io vi sfido io vi sfido

face del mio Idigno io vi sfido o spinti per colla face del mio

del vostro ardegl sull'ara colla face del mio Idigno io vi sfido colla
 Presto.

turn quick.

This is a handwritten musical score on aged, slightly stained paper. It consists of six systems of staves, each containing a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written in Italian and are repeated across the systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The paper shows signs of age, including foxing and some staining.

ti miei deh ritorna a pianto meo.

dei ritorna a pianto meo.

spora cara dove sei deh ritorna dove sei dove

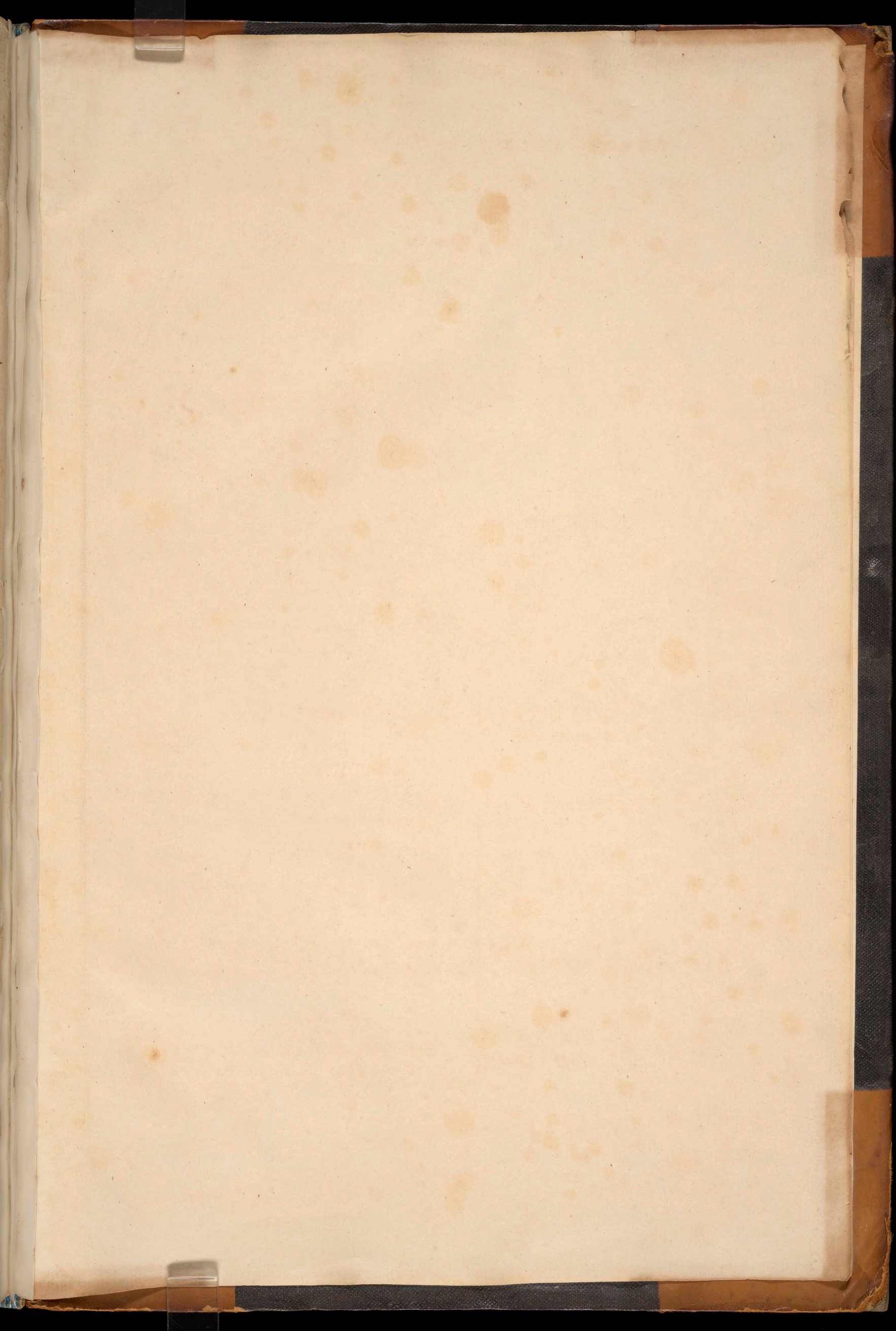
Handwritten musical score for a vocal and piano ensemble. The score is written on ten systems of staves, each containing a vocal line and a piano accompaniment line. The music is in G major (one sharp) and 3/4 time. The lyrics are in Italian and are written below the vocal lines. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are:
ca ra de h ri to rna a pian ti miei ca ra
do re dei ri to rna a pian ti miei
do re de h ri to rna a pian ti miei
do re de h ri to rna a pian ti miei
do re de h ri to rna a pian ti miei
do re de h ri to rna a pian ti miei
do re de h ri to rna a pian ti miei
do re de h ri to rna a pian ti miei
do re de h ri to rna a pian ti miei
do re de h ri to rna a pian ti miei

Wast me some soft and cooling breeze
Old cozy flames that flows fast by

Old cozy flames that flows fast by
Along & smiling valley plains;
His glassy surface cheers & eyes
And thro' & flowing meadows shays.
His fertile banks to flange open,
His lakes to golden plenty swell;
Where'er his power stream is seen,
The gods of health & pleasure dwell.

Wast me some soft & cooling breeze
To windsor's shady, ^{kind} retreat;
Where sylvan scenes, wide spreading free
Kept & ranging dog-trails lead.
Where tufted grove & mossy beds
Afford a rural, calm repose;
Where woodbine hangs their dewy heads,
And fragrant sweets around disclose.

Let me thy clear, thy yielding wave
Be naked arm, once more divide,
In thee my glowing bosom ease,
And stem thy gently swelling tide.
Say me, to damask roses (scented,
Gentle some Ozeis dusky shade;
Where water-lilies paint & grownd?
And bubbling springs refresh & shade.
Let gentle ^{willow} ^{willow} be there,
To arms mantle, lightly draped;
The nymphs find up her sickle hair
The Zephyrus fan her parting breath.
O haste away, fair maid! & bring
The Muse, & kindly friend to love;
To thee alone & mine shall sing
And warble thro' & vocal grove.



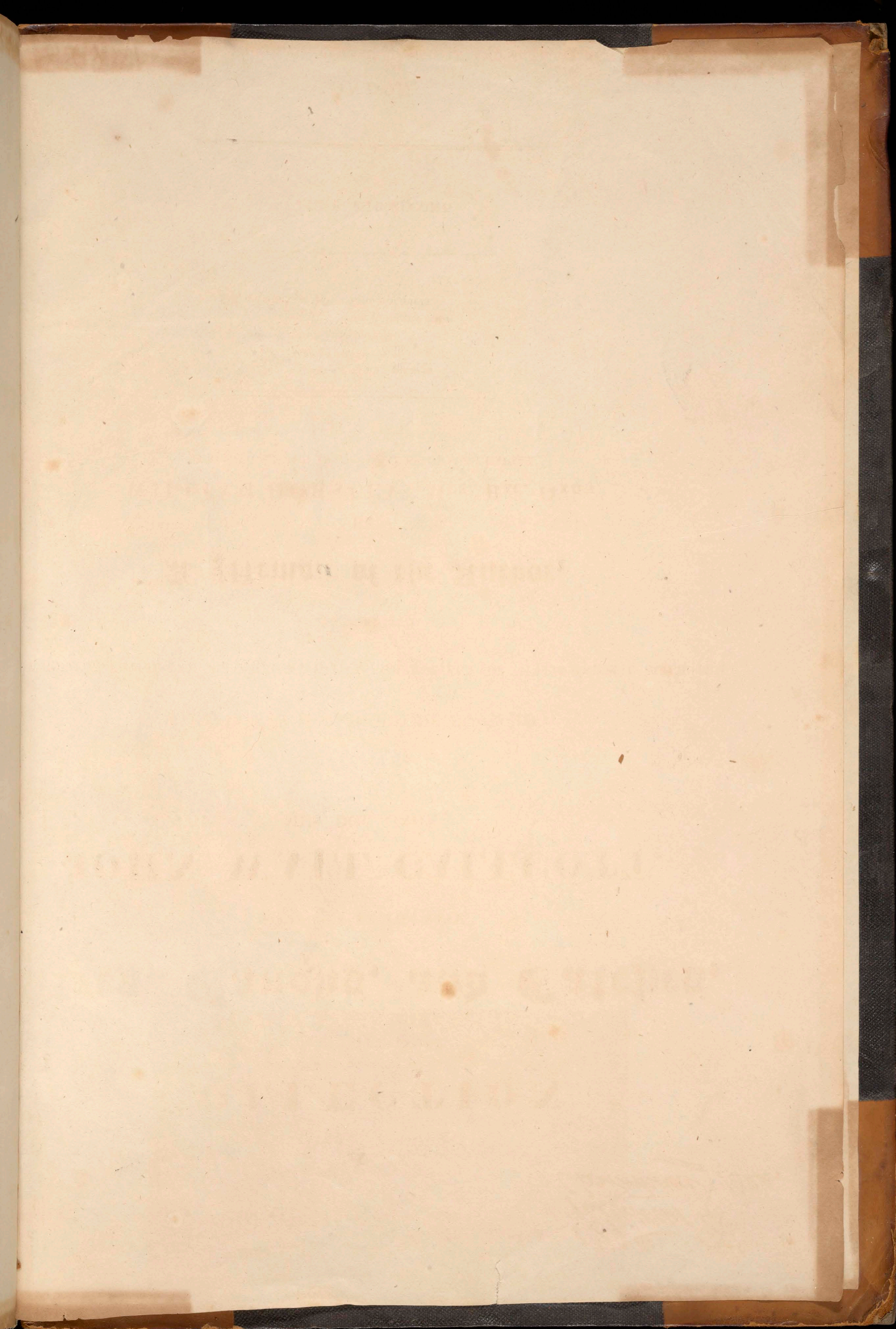
COLLEGE

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO



12/11/17

R0171

