

**WALTER MOURANT COLLECTION**  
PERSONAL PAPERS, EASTMAN SCHOOL OF MUSIC ARCHIVES

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UNIVERSITY OF ROCHESTER

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*Photograph from studio recording session, with Walter Mourant at center (n.d.). Photograph by Duncan Butler of Chilton-Butler (Ridgewood, NJ), from Walter Mourant Collection, Box 6, Folder 19.*

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## DESCRIPTION OF COLLECTION

Shelf location: C3B 3,1 and C3B 5,1

Physical extent: 2 linear feet

### Biographical Sketch



*Photograph from The Score (1935).*

Walter Byron Mourant (1910–1995) was a prolific freelance composer and arranger, primarily producing concert and “concert jazz” works for broadcasting and films. He was born on August 29, 1910, in Chicago, IL, to Arthur John B. and Addie May (*née* Morris) Mourant, the youngest of their four sons. He demonstrated musical talent and dedication at a young age, and by high school, music had become his principle interest. While enrolled at Hyde Park High School in Chicago, Mourant joined the Hyde Park Jazz Band as a pianist and quickly gained a facility with dance band music as a performer and composer/arranger. From 1931 until 1936, he attended the Eastman School of Music, where he studied composition under Howard Hanson and Bernard Rogers, earning bachelor’s (1935) and master’s degrees (1936) in composition. During the years of his ESM enrollment, five of his compositions were performed in ESM’s American Composers’ Concerts and/or Festival of American Music: *Nocturne*, 1932-33; *Romantic Suite in Four Contemporary Rhythms*, 1933-34; *Incantation*, 1934-35; *Tone Poem*, 1935-36; *Enchantment*, 1936-37; and *Five Inhibitions: Suite for Orchestra*, 1936-37. Thereafter, three other works were performed in the same series at the ESM: *Three Dances*, 1939-40; *Spiritual*, 1941-42; and *Harper’s Ferry, West Virginia: Aria for Orchestra*, 1966-67.

Mr. Mourant attended the Juilliard School for one year (1937-38) on a graduate fellowship, where he studied with Bernard Wagenaar. Thereafter, he continued to reside in New

York City for the duration of his professional career, composing for such broadcasting ensembles as the *Lucky Strike Hit Parade*, the CBS Symphony Orchestra, and the NBC Symphony Orchestra.

Works by Mr. Mourant have been recorded by the Hamburg Symphony Orchestra, the London Symphony Orchestra, and the New York Philharmonic Orchestra. His most famous composition, “Swing Low, Sweet Clarinet,” was recorded in 1945 by Woody Herman and was later recorded both by Benny Goodman and by Pete Fountain. Upon his retirement, Mr. Mourant relocated to San Luis Obispo, California; he continued to compose, and numerous of his works were performed at Cuesta College. Walter Mourant was a member of Retired Active Men, Inc. (San Luis Obispo Branch No. 2), and of the Kiwanis Club of Queens, New York.

Mr. Mourant died on May 4, 1995, in Los Osos, CA, following a battle with cancer. He was survived by his two children, Peter and Susannah, having been predeceased by his wife, Til (*née* Updegraff) Mourant (1910–1977).

### **Provenance**

The collection was bequeathed to the Sibley Music Library by Walter Mourant under the terms of his will. The gift was facilitated by Nancy Piver and was received by the library in April 2009.

### **Scope and Content**

The Walter Mourant Collection contains materials from Mourant’s professional and private life. These include scores, sketches, photographs, articles, and personal papers. The scores are generally organized by ensemble type: solo works, chamber works, songs, and large ensemble works.

### **Restrictions and Use**

No restrictions have been placed on access to the materials in this collection, except those placed by the provisions of the U.S. Copyright Law (1976) and its revisions.

### **Associations**

The RTWSC is home to an ever-expanding body of collections that document the careers and legacies of the Eastman School of Music’s composer alumni. Among that number are several composers who attended ESM contemporaneously with Mr. Mourant, namely Wayne Barlow (BM 1934, MM 1935, PhD 1937), David Diamond (studied 1930–34), Gomer Llywelyn Jones (MM 1936), Homer Todd Keller (BM 1937, MM 1938), Burrill Phillips (BM 1932, MM 1933), and Gardner Read (BM 1936, MM 1937).

Additionally, a copy of Mourant's master's thesis composition, *Tone Poem* (1936), is preserved in the Eastman School Archives. Elsewhere in Sibley Music Library, more than 60 of Mourant's compositions are available in the library's circulating collection, and five LP recordings containing works by Mourant are available in the recording stacks.

## DESCRIPTION OF SERIES

### **Series 1: Solo Harp Music**

This series contains mostly manuscript reproductions of solo harp music. Most of these pieces are shorter works and are organized alphabetically by title. Ozalids and original manuscripts are often included.

### **Series 2: Solo Piano Music**

This series contains Mourant's works for solo piano. Many of these are short character pieces, although there are a few more extensive works. This series is organized alphabetically by title, and most of the music is in manuscript reproduction or Ozalid form.

### **Series 3: Chamber Music**

This series contains the scores and instrumental parts of Mourant's chamber music. The majority of this music is for woodwinds and piano. Also included are more extensive works for string quartet and saxophone quartet. These pieces are alphabetized by title, and most are manuscript reproductions.

### **Series 4: Songs**

This series contains songs, mostly for voice and piano or voice and harp. It is by far the largest series in the collection. Many songs were written as part of musicals or small cycles. This series also contains many songs set to the poetry of James Stephens. They are organized alphabetically by title and are mainly manuscript reproductions and Ozalids.

### **Series 5: Large Ensemble Works**

This series contains Mourant's works for a variety of large ensembles, including big band, wind ensemble, marching band, full orchestra, and studio orchestra. Most of works in this series are only in score format. Most of the items are organized alphabetically by title. Fourteen scores required separate housing due to their oversized dimensions, and these items appear in a separate sequence at the end of the series (see Box 7). Given the various dimensions of the scores, there are some discrepancies between the alphabetical organization of the scores, which is prioritized in this finding aid, and the numerical folder numbers.

**Series 6: Personal Papers and Photographs**

This series includes a few personal papers and photographs that Walter Mourant collected over the course of his career. The items present include a small sequence of letters (many from BMI), newspaper articles, concert programs, and a few unlabeled black and white photographs from a studio recording session. The documents have arranged into three sub-series by material type as indicated below:

*Sub-series A: Correspondence*

*Sub-series B: Papers and Publicity*

*Sub-series C: Photographs*



# INVENTORY

## **Series 1: Solo Harp Music**

### Box 1

- folder 1      *Apostrophe* (1965). Harp solo.  
Fair copy (MS repro). 4 copies. 6 pp. of music, each.
- folder 2      *Etude Pastorale #1* (1976). For solo harp.  
Fair copy (MS repro), with pencil annotations. 2 pp. of music.
- folder 3      *Etude Pastorale #2* (1973). Harp solo.  
Fair copy (MS repro), with pencil annotations. 4 pp. of music.
- folder 4      *Sentimental Journey* (n.d.). Arranged as harp solo by Mourant.  
Ozalid master (ink MS) with pencil annotations. 3 pp. of music.
- folder 5      *Solitude* (n.d.). Music by Ellington. Arranged as harp solo by Mourant.  
Ozalid master (ink MS). 3 pp. of music.
- folder 6      *Suite: "From the Nursery"* (1978). Two movements: "Rocking Horse"; "Bed-Time Story." For solo harp.  
Fair copy (MS repro). 5 pp. of music, total.
- folder 7      *Suite for Harp (Lirico e Ritmico)* (1972).  
Fair copy (MS repro), bound. 11 pp. of music.
- folder 8      [Untitled] (1977). For solo harp.  
Fair copy (MS repro), with pencil annotations. 3 copies. 4 pp. of music, each.

## **Series 2: Solo Keyboard Music**

### Box 1 [cont.]

- folder 9      *Air* (1974). Piano solo.  
Fair copy (MS repro). 4 pp. of music.
- folder 10      *Answer* (1988). For solo piano.  
Fair copy (MS repro), with ink corrections. 3 pp. of music.
- folder 11      *Balloon Man* (n.d.). For solo piano.  
Draft of score (pencil MS). 1 p. of music.

- folder 12      *Chorale Prelude* (n.d.). For organ.  
Fair copy (MS repro), with pencil annotations. 3 pp. of music.
- folder 13      *Fantasy for Piano* (1993). Early title: *Poem for Piano (Song of the Caribbean)*.  
*N.B. See also Romance for Piano: Song of the Caribbean (shortened version);*  
*Box 1/31.*  
Pencil MS. 7 pp. of music.  
Sketches (pencil, with 1 p. MS repro). 3 leaves.  
Ozolid master (ink MS). Incomplete; consists of numbered pp. 3–6, 7 (3  
versions), 8. 8 pp. of music, total.  
Fair copy (MS repro). 3 copies. 9 pp. of music, each.
- folder 14      *In a Children's Garden* (n.d.). Dance for solo piano.  
Draft of score (pencil MS). 6 pp. of music.
- folder 15      *In a Japanese Garden* (n.d.). For solo piano.  
Draft of score (pencil MS). 3 pp. of music.
- folder 16      *In a New England Garden* (n.d.). For solo piano.  
Draft of score (pencil MS). 4 pp. of music.
- folder 17      *In a Penthouse Garden* (n.d.). For solo piano.  
Draft of score (pencil MS), with pencil sketch titled “Serenade.” 6 pp. of  
music, total.
- folder 18      *In the Bleak Midwinter* (n.d.). For solo piano.  
Draft of score (Ink MS). 1 p. of music.
- folder 19      *Invocation of Inner Grace* (n.d.). For solo piano.  
Fair copy (ink MS). 3 pp. of music.
- folder 20      *Jinrikisha* (n.d.). For solo piano.  
Fair copy (MS repro). 6 pp. of music.
- folder 21      *Latin American Suite* (1973/1987). Three movements: I. Flea Dance, II. Domino  
Waltz (Masked Ball), III. El Gaucho. For solo piano.  
“Flea Dance” (1973). Fair copy (MS repro). 3 copies; copy 3 bound [with  
label on cover by American Composers Alliance]. 6 pp. of music, each.  
“Domino Waltz (Masked Ball)” (1987). Fair copy (MS repro). 4 pp. of music.  
“El Gaucho” (1973). Ozolid master (ink MS). 11 pp. of music.  
“El Gaucho” (1973). Fair copy (MS repro, from Ozolid masters), with  
annotations in pencil, bound [with label on cover for American Composers  
Alliance]. 11 pp. of music.  
“El Gaucho” (1987). Fair copy (MS repro). 2 copies. 8 pp. of music, each.  
Accompanied by MS repro copy of pp. 1–2 of score. 2 pp. of music.

Box 7 [oversized]

- folder 1      *Latin American Suite* (1973/1987). Three movements: I. Flea Dance, II. Domino Waltz (Masked Ball), III. El Gaucho. For solo piano.  
Fair copy (MS repro), in folder labeled American Composers Alliance Library. 6 + 4 + 8 pp. of music.

Box 1 [cont.]

- folder 22      *Mass* (n.d.). For solo piano.  
Draft of score (pencil MS). 3 pp. of music.
- folder 23      *Nine Preludes for Piano* (1938).  
Fair copy (MS repro), bound. 2 copies. 15 pp. of music, each.
- folder 24      *Nine Tiny Piglets* (1989). For solo piano.  
*N.B. Movement II from Suite for Piano (From the "Land of Oz"); see also Box 1/32.*  
Ozalid master (ink MS). 4 pp. of music.  
Fair copy (MS repro, from Ozalid masters). 3 copies. 4 pp. of music, each.
- folder 25      *Oogaboo Army March* (1988). For solo piano.  
*N.B. Movement III from Suite for Piano (From the "Land of Oz"); see also Box 1/32.*  
Pencil MS. 4 pp. of music.  
Ozalid master (ink MS). Incomplete; consists of pp. 1–2 only. 2 pp. of music.  
Fair copy (MS repro from Ozalid masters), with pencil annotations. 3 pp. of music. Accompanied by alternate ending (pp. 3–4). Fair copy (MS repro). 2 pp. of music.
- folder 26      *Overture (Max and Felix)* (1993). For solo piano.  
Fair copy (MS repro). 1 p. of music.
- folder 27      *Piano Sonata* (1986).  
Fair copy (MS repro), bound. 2 copies. 10 pp. of music, each.
- folder 28      *Polychrome Dances* (1989). For solo piano.  
Ozalid master (ink MS). 3 pp. of music.  
Fair copy (MS repro from Ozalid masters). 4 copies. 3 pp. of music, each.
- folder 29      *A Question* (1988). For solo piano.  
Fair copy (MS repro). 3 copies. 2 pp. of music, each.
- folder 30      *Romance* (1961). For solo piano.  
Fair copy (MS repro). 6 pp. of music.

- folder 31 *Romance for Piano: Song of the Caribbean* (1993).  
N.B. Appears to be shorter version of *Fantasy* for Piano; see *Box 1/13*.  
Fair copy (MS repro) (2). 3 pp. of music.
- folder 32 *Suite for Piano (From the "Land of Oz")* (n.d.). Four movements: I. The Yellow Brick Road, II. Polychrome Dances, III. Nine Tiny Piglets, IV. Oogaboo Army March.  
N.B. See also *Box 1/24 (Nine Tiny Piglets)* and *Box 1/25 (Oogaboo Army March)*.  
Fair copy (MS repro, MS facsimile in ink).
- folder 33 *Three Preludes* (1977, 1987/88). Piano solo.  
Fair copy (MS repro), bound. 7 pp. of music.  
"Prelude" [movement I only]. Fair copy (MS repro). 2 pp. of music.  
"Quiet Prelude (#3)" [movement III only]. Fair copy (MS repro). 3 copies. 2 pp. of music, each. Accompanied by copy 4 of p. 1 of score.
- folder 34 *Valley of the Moon* (1956). For solo piano.  
Fair copy (MS repro). 3 pp. of music.

**Series 3: Chamber Music**

Box 1 [cont.]

- folder 35 *Blue Haze* (n.d.). For B-flat clarinet and piano.  
Score. Ozalid masters (ink MS). 2 copies. 5 + 4 pp. of music.
- folder 36 *Burlesca* (n.d.). For B-flat clarinet and piano.  
Clarinet part only. Fair copy (MS repro). 2 copies. 3 pp. of music, each.
- folder 37 *Dance of the Potted Puppet* (1986). For B-flat clarinet and piano.  
Score and clarinet part. Fair copy (MS repro). 6 + 2 pp. of music.
- folder 38 *Elegy* (n.d.). For flute and harp.  
Score. Fair copy (MS repro); copy 2 bound. 5 pp. of music, each.
- folder 39 *Fanfare for a Solemn Occasion* (n.d.). For B-flat trumpet and E-flat alto saxophone.  
Score. Ozalid master (ink MS). 1 p. of music.  
Score. Fair copy (MS repro). 2 copies. 1 p. of music, each.
- folder 40 *Fantasy* (1952). For viola and piano.  
Score and viola part. Fair copy (MS repro), bound. 21 + 7 pp. of music.

- folder 41 *Idyl* (n.d.). For flute and strings.  
 Reduced score for piano and flute. Fair copy (MS repro). 10 pp. of music.  
 Reduced score for piano and flute. Ozalid master (ink MS). Incomplete;  
 consists of p. 10 only. 1 p. of music.
- folder 42 *Overture to a Puppet Show* (n.d.). For clarinet and piano.  
 Score. Ozalid master (ink MS). 6 pp. of music.  
 “3 ideas for the short cadenza on pg 5.” Ink and pencil sketches. 1 p. of music.  
 Score. Fair copy (MS repro; photocopy from Ozalid masters). 2 copies. 6 pp.  
 of music, each.
- folder 43 *Prelude* (n.d.). For violin and piano.  
 Score. Fair copy (MS repro). 3 pp. of music.
- folder 44 *Prelude, Fantasy, and Epilogue* (1977). For saxophone quartet.  
 Score. Fair copy (MS repro). Incomplete; consists of pp. 1–6 only. 6 pp. of  
 music.
- Box 2
- folder 1 *Prelude and Rondo for String Trio* (n.d.). For violin, viola, and cello.  
 Viola and cello parts (violin part missing). Fair copy (MS repro). 8 + 8 pp. of  
 music.
- folder 2 *Prelude for Clarinet and Piano (“Memories of New Orleans”)* (1979).  
 Score. Fair copy (MS repro). 3 pp. of music.
- folder 3 *Quartet #1: “Sinbad Ovid”* (n.d.). For string quartet.  
 Full score. Fair copy (MS repro), with pencil annotations, stamped “American  
 Composers Alliance Library.” 37 pp. of music.
- folder 4 *Quartet #1: “Sinbad Ovid”* (n.d.). For string quartet.  
 Instrumental parts. Fair copies (MS repro). 2 sets of parts. Set 2 stamped  
 “American Composers Alliance Library” and bound, with performance  
 markings in pencil. 58 pp. of music, each set.
- folder 5 *Rigadoon* (1979). For piano duet.  
 Score. Fair copy (MS repro). 3 copies. 9 pp. of music, each.
- folder 6 *Scherzo* (1967). For saxophone quintet.  
 Sketch of full score (pencil MS). Incomplete; consists of first page of score  
 only. 1 p. of music.  
 Instrumental parts: soprano sax, 1st alto sax, 2nd alto sax, tenor sax, baritone  
 sax. Ozalid masters (ink MS). 23 pp. of music, total.  
 Version for saxophone quartet. Full score. Fair copy (MS repro), bound, with  
 label on front cover for “Composers Facsimile Edition.” 14 pp. of music.

- folder 7      *Spring Idyll* (1983). For flute and piano.  
Score and flute part. Fair copy (MS repro). 2 copies/sets. 4 + 2 pp. of music,  
each set.
- folder 8      *Swing Low, Sweet Clarinet* (n.d.). Arranged for clarinet choir by Mourant.  
Draft of full score (pencil MS). Incomplete; consists of pp. 1–4 only. 4 pp. of  
music.  
Instrumental parts: clarinet 1, clarinet 2, clarinet 3, bass clarinet. Fair copies  
(MS repro). 7 pp. of music, total.  
Version for solo clarinet and piano. Score. Fair copy (MS repro). 4 pp. of  
music.
- folder 9      [Untitled] (n.d.). For treble instrument and piano.  
Score (labeled “–untitled–”). Ozalid master (ink MS). 3 pp. of music.

**Series 4: Songs**

Box 2 [cont.]

- folder 10      *'76 Special (1976 Bicentennial March)* (1975). By Tony Gregory and Walter  
Mourant. For voice and piano.  
Fair copy (MS repro). 8 pp. of music.
- folder 11      *Blue Lullaby* (1987). For voice and piano.  
Lead sheet. Fair copy (ink MS). 2 copies. 1 p. of music, each.  
Lead sheet. Fair copy (MS repro, photocopy of ink MS copy 2). 4 copies. 1 p.  
of music, each.  
Also in folder: p. 2 of unidentified keyboard part, labeled “B.L.” Ozalid  
master (ink MS). 1 p. of music.
- folder 12      *The Centaurs* (n.d.). For voice and piano. Text by James Stephens.  
Score. Ozalid master (ink MS). 4 pp. of music.
- folder 13      *City Dusk* (n.d.). For voice and piano. Words by Thomas Burke.  
Score. Fair copy (pencil MS). Incomplete; consists of pp. 1–4 only. 4 pp. of  
music.
- folder 14      *Constancy* (1979). For voice and piano. Poem by Beaumont and Fletcher.  
Score. Fair copy (MS repro). 3 copies, accompanied by 2 photocopies from  
MS repro (5 copies, total). 2 pp. of music, each.

- folder 15      *Cookies* (1987). For voice and piano. Text by Margaret Elliott.  
Score. Fair copy (MS repro), with pencil annotations. 2 copies. 5 pp. of music, each.
- folder 16      *Cupid* (1977). For voice and harp. Text by William Blake.  
Score. Fair copy (MS repro). 4 copies. 4 pp. of music, each.
- folder 17      *Cupid! Turn Thy Bow* (1979). For voice and piano. Lyric by Beaumont and Fletcher.  
Score. Fair copy (MS repro). 2 copies, accompanied by 1 photocopy (3 copies, total). 3 pp. of music, each.
- folder 18      *The Daisies* (n.d.). For voice and piano. Text by James Stephens.  
Score. Fair copy (MS repro), with pencil annotations. 3 pp. of music.
- folder 19      *Death* (n.d.). For voice and piano. Text by James Stephens.  
Score. Ozalid master (ink MS). 3 pp. of music.
- folder 20      *La Dolce Terra* (1969). For voice and piano. Title by Carol Bach.  
Score. Ozalid master (ink MS). 2 pp. of music.  
Vocal lead sheet. Ozalid master (ink MS). 2 copies (different texts). 1 p. of music, each.
- folder 21      *Don't Mind Me* (n.d.). For voice and piano.  
Score. Fair copy (MS repro). 4 pp. of music.
- folder 22      *Dreams* (1981). For voice and piano. Poem by Sara Teasdale.  
Score. Ozalid master (ink MS). 2 pp. of music.  
Score. Fair copy (MS repro, from Ozalid master). 4 copies, accompanied by 1 photocopy (5 copies, total). 2 pp. of music, each.
- folder 23      *Dreams* (n.d.). Vocal lead sheet. Text by unknown author.  
Vocal lead sheet. Fair copy (MS repro), with text in pencil. 1 p. of music.
- folder 24      *The Dumb Soldier* (n.d.). For voice and piano.  
Draft of score (pencil MS). 7 pp. of music.
- folder 25      *Dust Beneath Your Feet* (n.d.). For voice and piano.  
Score. Fair copy (MS repro). 4 pp. of music.
- folder 26      *The Enchantment* (1979). For voice and piano. Poem by Thomas Otway.  
Score. Fair copy (MS repro). 2 copies, accompanied by 2 photocopies (4 copies, total). 2 pp. of music, each.

- folder 27 *Every Time You Tell Me You Love Me (I Know You're Telling Me a Lie)*. Vocal lead sheet. By Don Meyer and Walter Mourant.  
Vocal lead sheet. Fair copy (MS repro). 2 pp. of music.
- folder 28 *Everything That I Can Spy* (1983). For voice and piano. Text by James Stephens.  
Score. Fair copy (MS repro). 3 pp. of music.
- folder 29 *False Though She Be* (1979). For voice and piano. Poem by William Congreve.  
Score. Fair copy (MS repro). 2 copies, accompanied by 2 photocopies (4 copies, total). 2 pp. of music, each.
- folder 30 *For Nancy and Noel* (n.d.). For voice and piano.  
Score. Photocopy of MS repro. 1 p. of music.
- folder 31 *The Girl I Left Behind Me* (1978). For voice and piano. Poem by James Stephens.  
Score. Fair copy (MS repro). 3 pp. of music.
- folder 32 *Go Where the Water Glideth Gently Ever* (1982). For voice and harp. Poem by John Hamilton Reynolds.  
Score. Fair copy (MS repro). 3 copies. 5 pp. of music, each. Copy 1 has performance markings in pencil.
- folder 33 *The Goat Paths* (1973). For voice and piano. Text by James Stephens.  
Score. Fair copy (MS repro), bound. 8 pp. of music.
- folder 34 *Guillaume* (n.d.). For voice and piano. By Ann Preston and Walter Mourant.  
Score. Fair copy (MS repro). 2 pp. of music.
- folder 35 *The Hayloft* (1992). For voice and piano. Poem by Robert Louis Stevenson.  
Score. Fair copy (photocopy of MS repro). 4 pp. of music.
- folder 36 *The Hour Cometh* (1970). For voice and piano.  
Score. Fair copy (MS repro). 3 pp. of music.
- folder 37 *I Just Ain't the Marryin' Kind* (1994). Vocal lead sheet. By Walter Mourant and Ann Preston.  
Score. Fair copy (MS repro). 8 copies. 2 pp. of music, each.
- folder 38 *I Remember You* (1987). For voice and piano. By Joan Mihay and Walter Mourant.  
Score. Fair copy (MS repro). 3 pp. of music.
- folder 39 *Idaho* (n.d.). For piano and voice or muted trumpet.  
Drafts of score and vocal lead sheet (pencil MS). 4 pp. of music.



- folder 40     *The Indian Serenade* (n.d.). For voice and piano. Text by Shelley.  
Score. Fair copy (MS repro). 4 pp. of music.
- folder 41     *It's Over All Too Soon* (1977). For voice and piano. By Alec Wilder and Walter Mourant.  
Score. Fair copy (MS repro). 2 copies. 3 pp. of music, each.
- folder 42     *Japanese Fan* (1979). For voice and piano or harp. Poem by Margaret Veley.  
Score. Fair copy (MS repro). 3 copies. 3 pp. of music, each. Copies 2–3 have performance markings in pencil.
- folder 43     *Jazz! Jazz! American Jazz!* (1994). For piano, voice(s), and optional instrumental accompaniment. Lyrics by Karen Bellinger.  
See also *Box 4/4* (published arrangement for unison vocal with optional vocal parts 2 and 3).  
Draft of score (pencil and ink MS). 5 pp. of music.  
Score. Typescript (from music notation software), with annotations in pencil. 2 copies. 4 pp. of music, each.  
Vocal lead sheet. Typescript. 3 copies. 2 pp. of music, each. Copy 1 accompanied by manuscript note from “Nancy.”  
E-flat alto saxophone part. Typescript, with annotations in pencil. 2 pp. of music.
- folder 44     *Just Havin' Fun* (1987). For voice and piano. By Margaret Elliott and Walter Mourant.  
Score. Fair copy (ink MS). 7 pp. of music.
- folder 45     *The Lamb* (1984). For voice and piano. Poem by William Blake.  
Score. Fair copy (MS repro). 2 copies. 4 pp. of music, each.
- folder 46     *Leprechaun* (1979). For voice and piano. Poem by Thomas Russell.  
Score. Ozalid master (ink MS). 3 pp. of music.  
Score. Fair copy (MS repro, from Ozalid master). 3 pp. of music.
- folder 47     *Lesbia* (n.d.). For voice and piano.  
Draft of score (pencil MS). 2 pp. of music.
- folder 48     *Little Things* (1983). For voice and piano. Text by James Stephens.  
Score. Fair copy (MS repro). 3 pp. of music.
- folder 49     *Los Angeles* (1981). For voice and piano. By Irene Lang and Walter Mourant.  
Score. Fair copy (MS repro). 2 copies. 3 pp. of music, each.
- folder 50     *Love, Love, Love* (1982). For soprano and harp. Poem by Thomas Lodge.  
Score. Fair copy (MS repro). 2 copies. 4 pp. of music, each. Copy 2 has performance markings in pencil.

### Box 3

- folder 1 *Love Me If I Live/Is My Lover on the Sea/I Love Him* (1976). For voice and harp. Texts by Barry Cornwall.  
Score. Fair copy (MS repro). 2 copies. 8 pp. of music, each.
- folder 2 *Love Me Little, Love Me Long* (1979). For voice and piano. Text anonymous.  
Score. Fair copy (MS repro). 2 pp. of music.
- folder 3 *Love's Secret* (1977). For voice and harp. Text by William Blake.  
Score. Ozalid master (ink MS). 3 pp.  
Score. Fair copy (MS repro, from Ozalid master). 2 copies. 3 pp. of music, each.
- folder 4 *Lullaby* (1974). For voice and piano. Text by Leonie Adams.  
Score. Ozalid master (ink MS). 3 pp. of music.  
Score. Fair copy (MS repro, from Ozalid master). 3 pp. of music.
- folder 5 *Maggie and Millie and Mollie and May* (1985). For voice and piano. Poem by e. e. cummings.  
Score. Ozalid master (ink MS). 4 pp. of music.
- folder 6 *Marissa* (n.d.). For voice and piano.  
Draft of score (pencil MS). 2 pp. of music.  
Vocal lead sheet. Draft (ink MS). 1 p. of music.
- folder 7 *The Music Box You Gave Me*. Vocal lead sheet.  
Vocal lead sheet. Fair copy (ink MS), with pencil annotations. 1 pp. of music.
- folder 8 *Never Fall in Love in August* (n.d.). For voice and piano.  
Draft of score (pencil MS). 6 pp. of music.
- folder 9 *Oh! If Thou Wilt Not Give Thine Heart* (1982). For voice and harp. Poem by Felicia Hemans.  
Score. Fair copy (MS repro). 2 copies. 3 pp. of music, each.
- folder 10 *Oh! Say Not Woman's Heart is Bought* (1982). For voice and harp. Poem by Thomas L. Peacock.  
Score. Fair copy (MS repro). 2 copies. 3 pp. of music, each.
- folder 11 *Oh! When I Was In Love With You* (1977, 1978). For voice and harp. Poem by A. E. Housman.  
Score. Fair copy (MS repro). 2 copies (1 dated c1977; 1 dated c1978). 2 pp. of music, each.

- folder 12 *An Old Woman of the Roads* (1984, 1992). For voice and piano. Poem by Padraic Colum.  
 Score. Ozalid master (ink MS) (dated c1992). 5 pp. of music.  
 Score. Fair copy (MS repro, from Ozalid master). 2 copies (1 dated c1984; 1 dated c1992). 5 pp. of music, each.
- folder 13 *On The Eve of His Execution* (1973). For voice and piano. Text by Chidiok Tichborne.  
 Score. Fair copy (MS repro). 5 pp. of music.
- folder 14 *Our Love Must Have Its Way* (1989, 1992). For voice and piano.  
 Fair copy (MS repro). 4 copies (1 dated c1989; 3 dated c1992). 4 pp. of music, each.
- folder 15 *The Paps of Dana* (1983). For voice and piano. Text by James Stephens.  
 Score. Fair copy (MS repro). 3 pp. of music.
- folder 16 *The Piper* (1978). For voice and piano. Poem by James Stephens.  
 Score. Fair copy (MS repro). 4 pp. of music.
- folder 17 *The Primrose* (1982). For voice and harp. Poem by Thomas Carew.  
 Score. Fair copy (MS repro). 2 copies. 3 pp. of music.
- folder 18 *The Proposal Song*. Vocal lead sheet.  
 Vocal lead sheet. Ozalid master (ink MS). 1 p. of music.  
 Vocal lead sheet. Fair copy (MS repro, from Ozalid master). 1 p. of music.  
 Draft of vocal lead sheet (ink MS). 1 p. of music.
- folder 19 *The Rivals* (n.d.). For voice and piano. Text by James Stephens.  
 Score. Fair copy (MS repro). 3 pp. of music.
- folder 20 *The Rose on the Wind* (1983). For voice and piano. Text by James Stephens.  
 Score. Fair copy (MS repro). 3 pp. of music.
- folder 21 *The Scarecrow's Song* (1989). For voice and piano. Words by L. Frank Baum.  
 Score. Fair copy (MS repro). 2 copies. 6 pp. of music.
- folder 22 *Serenade to the Man in the Moon* (n.d.). For voice and piano.  
 Score. Fair copy (MS repro). 3 pp. of music.
- folder 23 *The Shell* (1973). For voice and piano. Text by James Stephens.  
 Score. Fair copy (MS repro). 2 copies. 5 pp. of music. Copy 2 bound, with label on front cover for American Composers Alliance.

- folder 24     *S'il Vous Plait (If You Please)* (1954). Vocal lead sheet. By Bill Stegmeyer and Walter Mourant. Adapted from Delibes' Valse Lente.  
Vocal lead sheet. Ozalid master (ink MS). 1 p. of music.
- folder 25     *The Song of the Midnight Rain* (1962). For voice and piano.  
Score. Fair copy (MS repro). 3 pp. of music.
- folder 26     *Starlight, Starbright* (1992). For voice and piano.  
Score. Fair copy (MS repro). 2 copies. 3 pp. of music.
- folder 27     *Stephanie Marie*. Vocal lead sheet.  
Draft of lead sheet (ink MS). 1 p. of music.
- folder 28     *Tavern* (n.d.). For voice and piano. Words by Edna St. Vincent Millay.  
Score. Ozalid master (ink MS). 4 pp. of music.
- folder 29     *That's What You Mean to Me* (1952, 1954). For voice and piano.  
Score. Fair copy (MS repro) (dated c1950). 3 pp. of music.  
Score. Ozalid master (ink MS) (dated c1954). 3 pp. of music.  
Score. Fair copy (MS repro, from Ozalid master). 2 copies. 3 pp. of music, each.
- folder 30     *There Goes the Moon* (1982). For voice and piano.  
Score, in G. Fair copy (ink MS). 2 pp. of music.  
Score, in F. Fair copy (MS repro). 1 copy, accompanied by 3 photocopies (4 copies, total). 2 pp. of music, each.
- folder 31     *This Way to Winter* (1979). For voice and piano. Poem by James Stephens.  
Score. Fair copy (MS repro). 3 pp. of music.
- folder 32     *Three Songs* (1983). Three movements: The Buds, The Rose on the Wind, Little Things. For voice and piano. Texts by James Stephens.  
Score. Fair copy (MS repro), bound. 10 pp. of music.
- folder 33     *Tinkly Little Tune* (1963). Vocal lead sheet.  
Score. Fair copy (MS repro). 1 p. of music.
- folder 34     *To Helen* (1963). For voice and piano. Text by Edgar Allan Poe.  
Score. Fair copy (MS repro). 3 pp. of music.
- folder 35     *The Tottenhot Song* (n.d.). For voice and piano. Text by L. Frank Baum.  
Score. Ozalid master (ink MS). 2 pp. of music.  
Score. Fair copy (MS repro, from Ozalid master). 2 pp. of music.

- folder 36 *Touche les Cordes de Mon Coeur* (1988). For voice and piano. Music by Todd McKay. Words by Ann Preston and Walter Mourant.  
Score. Fair copy (MS repro). 7 pp. of music.  
Vocal lead sheet. Fair copy (MS repro). 2 pp. of music.
- folder 37 *Trees* (n.d.). For voice and piano. Words by M. E. B.  
Draft of score (pencil MS). 3 pp. of music.
- folder 38 *Upstairs* (n.d.). For voice and piano. Poem by Carl Sandburg.  
Score. Fair copy (ink MS). 4 pp. of music.
- folder 39 *Virginia* (n.d.). For voice and piano. Poem by Thomas Russell.  
Score. Ozalid master (ink MS). 2 pp. of music.  
Score. Fair copy (MS repro, from Ozalid master). 3 copies. 2 pp. of music, each.
- folder 40 *Weep You No More* (1977). For voice and harp. Text by John Dowland (?).  
Score. Fair copy (MS repro). 6 copies. 3 pp. of music, each.
- folder 41 *When You Are Old* (n.d.). For voice and piano. Text by W. B. Yeats.  
Score. Fair copy (MS repro). 4 pp. of music.
- folder 42 *When You Walk* (n.d.). For voice and piano. Text by James Stephens.  
Score. Fair copy (MS repro). 2 copies. 1 p. of music, each.
- folder 43 *Where is the Moon Tonight?* (n.d.). Vocal lead sheet.  
Score. Fair copy (ink MS). 1 p. of music.
- folder 44 *Whispering Hope* (n.d.). Vocal lead sheet.  
Vocal lead sheet. Fair copy (ink MS). 2 pp. of music.
- folder 45 *Why Should I Blush To Own I Love?* (1982). For voice and harp. Poem by Henry Kirke White.  
Score. Fair copy (MS repro). 2 copies. 3 pp. of music, each.
- folder 46 *Why Yes There's A Reason* (n.d.). For voice and piano. By Margaret Elliott and Walter Mourant.  
Score. Fair copy (MS repro), with pencil annotations. 4 pp. of music.
- folder 47 *The Wind* (n.d.). For voice and piano.  
Drafts of score (pencil MS). 3 pp. of music.
- folder 48 *Winter Elegy* (1971). For voice and piano.  
Score. Fair copy (MS repro). 3 pp. of music.

- folder 49      *With You* (1982). Vocal lead sheet. By Marguerite Green and Walter Mourant.  
Vocal lead sheet. Fair copy (MS repro). 1 p. of music.
- folder 50      *You Are My Love* (1980). For voice and piano.  
Score. Fair copy (MS repro). 3 copies. 3 pp. of music, each.
- folder 51      *You've Been Away Too Long* (n.d.). For voice and piano. Lyrics by Alec Wilder.  
Score. Fair copy (MS repro). 4 pp. of music.

**Series 5: Choral and Stage Works**

Box 3 [cont.]

- folder 52      *A Child's Garden of Verses. Book 1* (1995). For unison chorus with piano. Poetry  
by R. L. Stevenson.  
Published score (Van Nuys, CA: Laurendale Associates, 1995). 11 pp. of  
music.
- folder 53      *A Child's Garden of Verses. Book 2* (1998). For unison chorus with piano. Poetry  
by R. L. Stevenson.  
Published score (Van Nuys, CA: Laurendale Associates, 1995). 15 pp. of  
music.
- folder 54      *A Child's Garden of Verses: My Ship and I* (1994). For unison chorus with piano.  
Poem by R. L. Stevenson.  
Score. Typescript (from music notation software). 5 pp. of music.
- folder 55      *Christmas Bells* (1965). For unison children's voices and SATB choir with piano  
accompaniment.  
Score. Fair copy (MS repro). 2 copies. 5 pp. of music, each.
- folder 56      *The Cookie Tree* (1987). Musical. Play by Margaret Elliott.  
Musical cues 1-24 (piano vocal score). Fair copy (ink MS and MS repro,  
including some duplicate copies). 134 pp. of music, total.  
Script of stage play. Typescript, with annotations in pencil. 48 pp.  
Dialogue scenes and set design layout. Typescript and MS repro, with  
annotations in pencil and ink. 15 pp. of text, total.

Box 4

- folder 1      *Gimme Some Jazz* (1994-95; pub. 1998). For unison chorus with piano. Lyrics by  
Karen Bellinger and Nancy Ann Piver.  
Sketch (ink MS); dated November 1, 1994. 2 pp. of music.  
Score. Typescript (from music notation software); dated 1995. 3 pp. of music.  
Published score (Van Nuys, CA: Laurendale Associates, 1998). 7 pp.

- folder 2      *The God of Abraham Praise* (1964). For SATB chorus with piano accompaniment.  
Score. Fair copy (MS repro), © American Composers Alliance. 11 pp. of music.
- folder 3      *Good Ol' S.L.O.: A Song of San Luis Obispo* (1979–85). Words and music by Lucille Janisse. Arranged for TTBB chorus with piano accompaniment by Walter Mourant.  
Song by Lucille Janisse. Vocal lead sheet. Fair copy (MS repro); dated 1979. 1 p. of music.  
Arrangement by Walter Mourant for solo voice and piano. Score. Fair copy (MS repro); dated © 1979, 1981, 1985. 2 copies. 3 pp. of music, each.  
TTBB arrangement by Walter Mourant. Draft of score (pencil MS). 3 pp. of music.
- folder 4      *Jazz! Jazz! American Jazz!* (1995). For unison vocal with piano with optional vocal parts 2 and 3 and optional alto saxophone solo. Music and lyrics by Walter Mourant, Karen Bellinger, and Nancy Ann Piver.  
*See also Box 2/43 (drafts for solo voice and accompaniment).*  
Published score with instrumental parts (Van Nuys, CA: Laurendale Associates, 1995). 11 pp.  
Draft of score (MS repro). 3 pp. of music.
- folder 5      *Litany for Easter* (1992). For congregation voices, children's choir, SATB chorus with piano accompaniment.  
Score. Fair copy (MS repro). 4 copies. 3 pp. of music, each.
- folder 6      *Psalm XC* (1989). For SATB chorus with piano accompaniment.  
Score. Fair copy (MS repro), bound. 10 pp. of music. Label on front cover for American Composers Alliance.
- folder 7      *Preamble to the Constitution of the United States* (1972). For SATB chorus, band, and orchestra.  
Reduced score for chorus and piano. Published imprint (New York: Murbo Publishing, Inc., 1972). 18 pp. of music.
- folder 8      *Psalm 148* (1992). For SATB chorus with piano accompaniment.  
Score (choral octavo). Ozalid master (ink MS). 13 pp. of music.  
Score (full sized). Ozalid master (ink MS). 6 pp. of music. (3).  
Score (full sized, with revised accompaniment); dated 1992. Ozalid master (ink MS). 11 pp. of music.
- folder 9      *Psalm 148* (1992). For SATB chorus with piano accompaniment.  
Score (choral octavo). Fair copy (MS repro, from Ozalid masters in Box 4/8). 2 copies. 13 pp. of music, each.

Score (with revised accompaniment); dated 1992. Fair copy (MS repro, from Ozalid masters in Box 4/8). 5 copies. 11 pp. of music, each.

- folder 10 *Winter Elegy* (1992). For SATB chorus with piano or harp accompaniment. Score. Fair copy (MS repro). 5 pp. of music.
- folder 11 *Wind in the Willows* (1985). Musical for voices and orchestra. Adapted for stage by John Taylor. Music by John Taylor and Walter Mourant. Lyrics by John Taylor. Songs include: "A Very Basic Fellow," "Ratty's Tune (and Duet)," "Motorcars," "If You Can't Whistle," "Friends," "Isn't It Wonderful," "I'll Never Steal," "Pan's Flute" (instrumental), "Wind in the Willows."  
Script. Typescript. 15 pp. of text.  
Draft of score (pencil MS) [does not include "Pan's Flute"]. 29 pp. of music.  
Vocal lead sheets; includes instrumental score for "Pan's Flute." Fair copies (MS repro). 26 pp. of music, total.  
Score. Fair copies (ink MS and MS repro); includes multiple copies of most songs. 70 pp. of music, total (including duplicate copies).

## **Series 6: Instrumental Ensemble**

### **Box 4 [cont.]**

- folder 12 '76 *Special* (n.d.). For concert band. By Tony Gregory and Walter Mourant. Conductor's score. Fair copy (MS repro). 9 pp. of music.
- folder 13 *Andante for Strings* (n.d.). For string orchestra.  
Sketches of score (pencil MS). 5 pp. of music.  
Draft of score (pencil MS). 7 pp. of music.
- folder 14 *Blue Horizons* (n.d.). For harp, violin I, violin II, viola, cello, and bass.  
Full score. Fair copy (MS repro). 4 pp. of music.  
Reduced piano score. Incomplete: consists of first page only. Ozalid master (ink MS); dated 1958. 1 p. of music.
- folder 15 *Blue Kangaroo* (n.d.). For jazz band. Arranged by [Brick] Fleagle.  
Scores for conductor and control with 21 instrumental parts. Fair copies (MS repro). 62 pp. of music, total.  
Instrumental parts: 1st trumpet, 2nd trumpet, 3rd trumpet, 4th trumpet. Fair copy (ink MS); each dated December 2, 1987. 8 pp. of music, total.  
Control part. Ozalid master (ink MS). 7 pp. of music.  
Pencil sketches. 4 leaves.
- folder 16 *Elm Street, Fairbury, Illinois* (n.d.). For English horn and strings.  
Condensed score for English horn and piano. Fair copy (MS repro), with pencil annotations. 7 pp. of music.



folder 17 *Fantasy for Strings* (1981). For violin I, violin II, viola, cello, and bass.  
Score. Fair copy (MS repro), bound. 5 pp. of music. Label on front cover for American Composers Alliance.

folder 18 *Four Garden Scenes* (1958). For full orchestra. Four movements: I. In a New England Garden; II. In a Penthouse Garden; III. In a Japanese Garden; IV. In a Children's Garden.  
String parts: violin I (5 copies), violin II (5 copies), viola (4 copies), cello (4 copies), bass (3 copies). Fair copies (MS repro). 140 pp. of music, total.

### Box 5

folder 1 *Four Garden Scenes* (1958). For full orchestra. Four movements: I. In a New England Garden; II. In a Penthouse Garden; III. In a Japanese Garden; IV. In a Children's Garden.  
Instrumental parts: flute I/piccolo, flute II, oboe, clarinet I, clarinet II, bassoon I, bassoon II, horn I, horn II, harp, percussion. Fair copies (MS repro). 61 pp. of music, total.

folder 2 *El Gaucho* (1973). For full orchestra.  
*See Box 7/3 for oversized score.*  
Instrumental parts: piccolo, flute 1, flute 2, oboe 1, oboe 2, clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, horn 3, horn 4, trumpet 1, trumpet 2, trumpet 3, trombone 1, trombone 2, trombone 3, tuba, percussion, harp, violin I, violin II, viola, cello, bass. Ozalid masters (ink MS). 103 pp. of music, total.

folder 3 *The God of Abraham Praise* (n.d.). For wind ensemble.  
Instrumental parts: piccolo, flute, oboe, bassoon, 1st clarinet, 2nd clarinet, 3rd clarinet, E-flat alto clarinet, bass clarinet, contrabass clarinet, 1st alto saxophone, 2nd alto saxophone, tenor saxophone, baritone saxophone, 1st cornet, 2nd cornet, 3rd cornet, 1st trombone, 2nd trombone, 3rd trombone, horn 1, horn 2, euphonium, baritone, tuba, percussion, timpani. Ozalid master (ink MS). 54 pp. of music, total.

folder 4 *Indiana* (n.d.). For small jazz ensemble: solo instrument or voice, trumpet, clarinet, alto saxophone, trombone, and bass.  
Draft of score (pencil MS). 4 pp. of music.

folder 5 *Lilacs Remind of You* (n.d.). For voice and wind ensemble.  
Draft of score (pencil MS). 11 pp. of music.

- folder 6      *The Marble Faun* (1968). Idyll for oboe and strings.  
Score. Fair copy (MS repro), bound. 7 pp. of music. Label on front cover for American Composers Alliance.
- folder 7      *Mountain Air* (1974). For flute, strings, and percussion.  
Score Fair copy (MS repro), with pencil annotations. 7 pp. of music.
- folder 8      *Pearly Gates* (n.d.). For big band.  
Conductor's score. Ozalid master (ink MS). 4 pp. of music.  
Conductor's score. Fair copy (MS repro, from Ozalid master), stamped American Composers Alliance Library. 4 pp. of music.
- folder 9      *Remembrance of Things Past* (n.d.). Rhapsody for oboe, harp, and strings.  
Full score. Fair copy (MS repro). 13 pp. of music.
- folder 10     *Romantic Suite in Four Contemporary Rhythms* (n.d.). For full orchestra.  
Full score. Fair copy (ink MS). 42 pp. of music.
- folder 11     *Song for Strings* (1976). For violin I, violin II, viola, cello, and bass.  
Draft of score (pencil MS). 6 pp.  
Full score; dated 1976. Fair copy (MS repro), with pencil annotations. 5 pp. of music.  
Full score; dated 1980. Fair copy (MS repro), bound, with label on cover for American Composers Alliance. 6 pp. of music.
- folder 12     *Spring Idyll* (1983). For flute and strings.  
Full score. Fair copy (MS repro). 4 pp. of music.
- folder 13     *Sub-tone* (n.d.). For big band. Arranged by Brick Fleagle.  
Scores for conductor and control with 20 instrumental parts. Fair copies (MS repro). 97 pp. of music, total. Accompanied by library card from Cuesta College Music Department listing instrumentation (parts). 1 p. of text.
- folder 14     [Unidentified composition for full orchestra] (n.d.).  
Draft of full score (pencil MS); incomplete: consists of pp. 4–31. 29 pp. of music, total.

Box 7 [oversized]

- folder 14     *Aria for Orchestra* (1960). For full orchestra.  
Full score. Fair copy (MS repro), bound, stamped American Composers Alliance Library. 2 copies. 31 pp. of music, each
- folder 15     *Caprice* (n.d.). For studio orchestra.  
Draft of full score (pencil MS). 28 pp. of music.

- folder 2      *Caribbean Carnival* (1975). For full orchestra.  
Full score. Fair copy (MS repro), with pencil annotations. 16 pp. of music.
- folder 5      *Flea Dance* (1979). For full orchestra.  
Full score. Fair copy (MS repro), bound, with label on cover for American Composers Alliance. 15 pp. of music.
- folder 6      *El Gaucho* (1973). For full orchestra.  
Full score. Ozalid master (ink MS). 30 pp. of music.  
Full score. Fair copy (MS repro, from Ozalid masters), bound, with label on cover for American Composers Alliance. 30 pp. of music.
- folder 13     *Incantation* (n.d.). For full orchestra.  
Score. Fair copy (ink MS); incomplete. 7 pp. of music.
- folder 7      *Invitation to a Trance* (n.d.). For studio orchestra.  
Draft of full score (pencil MS). 19 pp. of music.
- folder 3      *Island in the Sky* (1972). For full orchestra.  
Full score. Fair copy (MS repro), bound, with label on cover for American Composers Alliance. 2 copies. 14 pp. of music, each.
- folder 16     *On the Eve of His Execution* (1976). For wind ensemble and solo baritone. Text by Chidiock Tichborne.  
Full score. Fair copy (MS repro). 12 pp. of music.
- folder 17     *Pony Express* (1976). For wind ensemble.  
Full score. Fair copy (MS repro). 12 pp. of music.
- folder 4      *Serenade* (1975). For full orchestra.  
Full score. Fair copy (MS repro), bound, with label on cover for American Composers Alliance. 14 pp. of music.
- folder 8      *Shanghai Express* (n.d.). For big band.  
Draft of full score (pencil MS). 11 pp. of music.
- folder 9      *Song of the Caribbean* (1986). For full orchestra.  
Full score. Ozalid master (ink MS). 31 pp. of music, total.  
Full score. Fair copy (MS repro), bound, with label on cover for American Composers Alliance. 18 pp. of music.
- folder 10     *Three Acts from Punch and Judy* (1944). For full orchestra.  
Score. Ozalid master (ink MS). 45 pp. of music.

folder 11      *Three Dances* (n.d.). For full orchestra.  
Full score. Fair copy (MS repro), bound, with label on cover for American  
Composers Alliance Library. 53 pp. of music.

**Series 7:      Sketches**

Box 5 [cont.]

folder 14      Unidentified sketches.  
Untitled and unidentified sketches and drafts, including partial manuscripts.  
Ink and pencil MS. 12 leaves, total.

**Series 8:      Personal Papers and Photographs**

*Sub-series A: Correspondence*

Box 5 [cont.]

folder 15      Contracts with Broadcast Music Inc. [BMI].  
2 signed contracts; dated 10/18/54 and 6/24/71. 3+4 pp.

Box 6

folder 1      Letters from BMI.  
12 letters, including contract modifications; dated 1971–1993. 12 pp.

folder 2      Letter from Earl B. Blakeslee to Nancy Piver.  
1 letter; dated 4/3/97. 1 p.

folder 3      Letter from Brick Fleagle to Walter [Mourant].  
1 letter, pertaining to *Subtone* and *Blue Kangaroo*; dated 10/28/87. 1 p.

*Sub-series B: Papers and Publicity*

folder 4      Assignment of Rights.  
Legal document assigning rights, including copyrights, for 11 works by  
Walter Mourant to Margaret Jean Elliott; dated 5/29/94. Includes  
photocopies of named scores. 38 pp., total.

folder 5      Biography and list of recordings. 4 pp.

folder 6      Review from *The Wall Street Journal*; dated 12/14/90. 1 p.  
Recording review; mentions Mourant's *Pied Piper*.

Box 7 [oversized]

folder 12 "Alumni News" from *The Juilliard Journal*; dated March 1993. 1 p.

Box 6 [cont.]

folder 7 Article from *The Bay News*; dated 11/5/93. 1 p.  
Announcement of Cuesta College Concert featuring Mourant's compositions.

folder 8 *RAM Newsletter* (San Luis Obispo Branch No. 2), May 1994. 16 pp.  
Includes biographical article on Mourant (2 pp.).

folder 9 "Walt Mourant: A Tribute"; article from *RAM Newsletter*, May 1995. Facsimile of article and cover of newsletter. 2 pp.

folder 10 "Walter Mourant: Retrospect to Recent." Transcription of KCBX public radio interview; dated 4/25/1991. 9 pp.

folder 11 Concert program, "1993-1994 Cuesta College Chamber Concerts." 2 copies.

folder 12 Program notes for "Aria for Orchestra." Facsimile of notes from recording (CRI SD 192 [78]). 1 p.

folder 13 List of songs from "A Child's Garden of Verses." Typescript document with annotations. 1 p.

folder 14 Handwritten list of record pieces (pencil). 1 p.

folder 15 Brochure for the American Music Center. 1 item.

folder 16 Nicholson, Bob. *Preamble (to the Constitution of the United States of America)*. For SATB chorus and orchestra. Reduced piano vocal score (choral octavo). New York: Chappell & Co., 1963. 11 pp.

Box 7

folder 14 Award from the Kiwanis Club of Little Neck-Douglaston (1970).  
Certificate awarded "In recognition of enriching our club by writing new words and composing original music for our club song." 11" x 14".

*Sub-series C: Photographs*

Box 6 [cont.]

- folder 17      Photograph from recording session; Mourant on right (n.d.). Photograph by Duncan Butler of Chilton-Butler (Ridgewood, NJ). 1 b/w photograph, 8" x 10". 2 prints.
- folder 18      Photograph from recording session; Mourant at top right (n.d.). Photograph by Duncan Butler of Chilton-Butler (Ridgewood, NJ). 1 b/w photograph, 8" x 10".
- folder 19      Photograph from recording session; Mourant at center (n.d.). Photograph by Duncan Butler of Chilton-Butler (Ridgewood, NJ). 1 b/w photograph, 8" x 10".
- folder 20      Photograph from recording session; Mourant standing in profile in center (n.d.). Photograph by Duncan Butler of Chilton-Butler (Ridgewood, NJ). 1 b/w photograph, 8" x 10". 2 prints.