WALTER MOURANT COLLECTION
PERSONAL PAPERS, EASTMAN SCHOOL OF MUSIC ARCHIVES

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UNIVERSITY OF ROCHESTER

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Finding aid revised by Gail E. Lowther, January 2021
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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## INVENTORY

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DESCRIPTION OF COLLECTION

Shelf location: C3B 3.1 and C3B 5.1
Physical extent: 2 linear feet

Biographical Sketch

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

         Fair copy (MS repro). 4 copies. 6 pp. of music, each.

         Fair copy (MS repro), with pencil annotations. 2 pp. of music.

         Fair copy (MS repro), with pencil annotations. 4 pp. of music.

         Ozalid master (ink MS) with pencil annotations. 3 pp. of music.

         Ozalid master (ink MS). 3 pp. of music.

         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.

         Fair copy (MS repro), with pencil annotations. 3 copies. 4 pp. of music, each.

Series 2: Solo Keyboard Music

Box 1 [cont.]

         Fair copy (MS repro). 4 pp. of music.

           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.
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.
Ozalid 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.

Fair copy (ink MS). 3 pp. of music.

Fair copy (MS repro). 6 pp. of music.

“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.
Accompanied by MS repro copy of pp. 1–2 of score. 2 pp. of music.
Box 7 [oversized]


Box 1 [cont.]


folder 23  *Nine Preludes for Piano* (1938). Fair copy (MS repro), bound. 2 copies. 15 pp. of music, each.

  *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.

  *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.

  Ozalid master (ink MS). 3 pp. of music. 
  Fair copy (MS repro from Ozalid masters). 4 copies. 3 pp. of music, each.

  Fair copy (MS repro). 3 copies. 2 pp. of music, each.

  Fair copy (MS repro). 6 pp. of music.
* 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).

* 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.

* 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.

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.

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.

   Score (labeled “–untitled–”). Ozalid master (ink MS). 3 pp. of music.

**Series 4:  Songs**

Box 2 [cont.]

   Fair copy (MS repro). 8 pp. of music.

   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 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.

   Score. Fair copy (MS repro). 3 copies, accompanied by 2 photocopies from MS repro (5 copies, total). 2 pp. of music, each.
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<td><em>Cookies</em> (1987).</td>
<td>Margaret Elliott</td>
<td>For voice and piano. Score. Fair copy (MS repro), with pencil annotations. 2 copies. 5 pp. of music, each.</td>
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Score. Fair copy (MS repro). 3 pp. of music.

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.

Score. Fair copy (MS repro). 3 pp. of music.

Score. Fair copy (MS repro). 3 copies. 5 pp. of music, each. Copy 1 has performance markings in pencil.

Score. Fair copy (MS repro), bound. 8 pp. of music.


Score. Fair copy (photocopy of MS repro). 4 pp. of music.

Score. Fair copy (MS repro). 3 pp. of music.

Score. Fair copy (MS repro). 8 copies. 2 pp. of music, each.

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.
Score. Fair copy (MS repro). 4 pp. of music.

Score. Fair copy (MS repro). 2 copies. 3 pp. of music, each.

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.

Score. Fair copy (ink MS). 7 pp. of music.

Score. Fair copy (MS repro). 2 copies. 4 pp. of music, each.

Score. Ozalid master (ink MS). 3 pp. of music.
Score. Fair copy (MS repro, from Ozalid master). 3 pp. of music.

Draft of score (pencil MS). 2 pp. of music.

Score. Fair copy (MS repro). 3 pp. of music.

Score. Fair copy (MS repro). 2 copies. 3 pp. of music, each.

Score. Fair copy (MS repro). 2 copies. 4 pp. of music, each. Copy 2 has performance markings in pencil.
Box 3

   Score. Fair copy (MS repro). 2 copies. 8 pp. of music, each.


   Score. Ozalid master (ink MS). 3 pp.
   Score. Fair copy (MS repro, from Ozalid master). 2 copies. 3 pp. of music, each.

   Score. Ozalid master (ink MS). 3 pp. of music.
   Score. Fair copy (MS repro, from Ozalid master). 3 pp. of music.


   Draft of score (pencil MS). 2 pp. 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.

   Score. Fair copy (MS repro). 2 copies. 3 pp. of music, each.

   Score. Fair copy (MS repro). 2 copies. 3 pp. of music, each.


Score. Fair copy (MS repro). 5 pp. of music.


Score. Fair copy (MS repro). 3 pp. of music.

Score. Fair copy (MS repro). 4 pp. of music.

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.

Score. Fair copy (MS repro). 3 pp. of music.

Score. Fair copy (MS repro). 3 pp. of music.

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.

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.

Score. Fair copy (MS repro). 3 pp. of music.

Score. Fair copy (MS repro). 2 copies. 3 pp. of music.

folder 27  *Stephanie Marie*. Vocal lead sheet.  
Draft of lead sheet (in ink MS). 1 p. of music.


Score. Fair copy (MS repro, from Ozalid master). 2 copies. 3 pp. of music, each.

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.

Score. Fair copy (MS repro). 3 pp. of music.

Score. Fair copy (MS repro), bound. 10 pp. of music.

Score. Fair copy (MS repro). 1 p. of music.

Score. Fair copy (MS repro). 3 pp. of music.

Score. Ozalid master (ink MS). 2 pp. of music.  
Score. Fair copy (MS repro, from Ozalid master). 2 pp. of music.
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<td>Score. Fair copy (MS repro, from Ozalid master). 3 copies. 2 pp. of music, each.</td>
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<td>46</td>
<td><em>Why Yes There’s A Reason</em></td>
<td>(n.d.)</td>
<td>For voice and piano.</td>
<td>Margaret Elliott and Walter Mourant.</td>
<td>Score. Fair copy (MS repro), with pencil annotations. 4 pp. of music.</td>
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Series 5: Choral and Stage Works

Box 3 [cont.]


Box 4

Score. Fair copy (MS repro), © American Composers Alliance. 11 pp. of music.

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.

*See also Box 2/43 (drafts for solo voice and accompaniment).*  
Draft of score (MS repro). 3 pp. of music.

Score. Fair copy (MS repro). 4 copies. 3 pp. of music, each.

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.  

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.

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.


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 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.

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.
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.

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.

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.

Draft of score (pencil MS). 11 pp. of music.
    Score. Fair copy (MS repro), bound. 7 pp. of music. Label on front cover for
    American Composers Alliance.

    Score Fair copy (MS repro), with pencil annotations. 7 pp. of music.

    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.

    Full score. Fair copy (MS repro). 13 pp. of music.

    Full score. Fair copy (ink MS). 42 pp. of music.

    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.

    Full score. Fair copy (MS repro). 4 pp. of music.

    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]

    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.
    Full score. Fair copy (MS repro), with pencil annotations. 16 pp. of music.

    Full score. Fair copy (MS repro), bound, with label on cover for American Composers Alliance. 15 pp. of music.

    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.

    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.

    Full score. Fair copy (MS repro), bound, with label on cover for American Composers Alliance. 2 copies. 14 pp. of music, each.

    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.

    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.

    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.

    Score. Ozalid master (ink MS). 45 pp. of music.
            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.

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.

            Recording review; mentions Mourant’s *Pied Piper*. 
Box 7 [oversized]


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


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

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


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.