Lou Harrison Papers: Music Manuscripts

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Guide to the Lou Harrison Papers: Music Manuscripts

Collection number: MS 132, ser.1

The University Library
Special Collections and Archives
University of California, Santa Cruz
Santa Cruz, California

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Descriptive Summary

Title: Lou Harrison Papers: Music Manuscripts
Dates: 1927-2003
Collection number: MS 132, ser.1
Creator: Harrison, Lou
Collection Size: 35 boxes
382 scores
Repository: University of California, Santa Cruz. University Library. Special Collections and Archives
Santa Cruz, California 95064
Abstract: Series 1: Music Manuscripts contains complete autograph music scores, sketches, revisions and fragments produced by Harrison during his seventy five years of writing music.
Physical location: Stored in Special Collections and Archives.
Languages: Languages represented in the collection: EnglishLatinEsperanto

Access
The collection is open for research.

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Preferred Citation
Lou Harrison Music Manuscripts. MS 132, ser.1. Special Collections and Archives, University Library, University of California, Santa Cruz.

Acquisition Information

Funding
Special Collections, with appreciation, has received funding to acquire and process the Lou Harrison Archive. The Rex Foundation and the Unbroken Chain, two foundations established by members of the Grateful Dead, generously contributed to the acquisition of Lou Harrison material for the Archive. Members of the Grateful Dead had a long association with Harrison, having performed together on several occasions at San Francisco Symphony programs, and they recognized the importance of Harrison's musical contributions. Without their support some of Harrison's essential manuscripts and recordings would not have been part of the Archive. Special Collections also acknowledges Richard Faggioli for his contributions towards the archiving and preservation of music at UCSC and for his continued interest shown to Special Collections' holdings. We are particularly grateful to the
Title: Gladys Krieble Delmas Foundation

of New York for awarding a grant to Special Collections to support preparing the inventory and preserving Lou Harrison's music manuscripts. Delmas Foundation support has allowed for the construction of this detailed electronic finding aid of the music manuscript collection available through the Online Archive of California. We thank the Delmas Foundation for assisting us in making this special resource accessible to the public and for their continued efforts to support scholarly resource sharing beyond institutional boundaries.

We are particularly grateful to Charles Hanson, longtime personal archivist to Lou Harrison, who patiently identified the music manuscripts within the Archive and prepared the inventory provided in this Finding Aid.

Biography

Lou Harrison (1917-2003) is recognized especially for his percussion music, his work with just intonation tuning systems, and his syntheses of Asian and Western musics. His compositions have combined instruments from various cultures and utilized many of his own construction. His style is marked by a notable melodicism: even his percussion and 12-note works have a decidedly lyrical flavor.

Harrison spent his formative years in northern California, where his family settled in 1926. In 1935 he entered San Francisco State College (now University), and in his three semesters there studied the horn and clarinet, took up the harpsichord and recorder, sang in vocal ensembles and composed works for early instruments. In Spring 1935 he enrolled in Henry Cowell's course "Music of the Peoples of the World" and began composition lessons with Cowell, who proved one of the strongest influences in Harrison's life.

Harrison also collaborated with West Coast choreographers and in 1937 was engaged by Mills College in Oakland, California as a dance accompanist. At Mills in 1939 and 1940, and in San Francisco, Harrison and John Cage staged high-profile percussion concerts, for one of which they jointly composed Double Music for Four Percussionists.

In August 1942 Harrison moved to Los Angeles, where he taught music to dancers at University of California, Los Angeles and enrolled in Arnold Schoenberg's weekly composition seminar. The following year he moved to New York. There he wrote over 300 reviews for the New York Herald Tribune, premiered (as conductor) Ives's Third Symphony, and composed works in a dissonant contrapuntal style. But New York life proved difficult and in 1947 Harrison suffered a nervous breakdown that ultimately served as a catalyst for a change in his compositional language. Following this traumatic event, Harrison turned more deliberately to melodicism and pentatonics, and embarked on studies of tuning systems. After a two-year residency at Black Mountain College in North Carolina, he returned to the West Coast. In 1954 he settled in Aptos, California where he remained for the rest of his life.

Studies in Korea and Taiwan in 1961-62 and an intensive exploration of Indonesian gamelan beginning in 1975 inspired Harrison to bring Asian influences into his musical style and to write works combining Eastern and Western instruments. In 1967 Harrison met William Colvig (1917-2000), an electrician and amateur musician who became his partner and collaborator in instrument-building and tuning experiments. Together they built three instrument sets evoking the gamelan. In his last years, Harrison returned more avidly to composing for Western instruments. He wrote four symphonies, various concerti, and numerous chamber works.

Throughout his life, Harrison articulated political views of multiculturalism, ecological responsibility and pacifism in both writings and musical compositions. He and Colvig were also active politically in the gay rights movement. In addition to his musical compositions and prose writings, Harrison, a published poet and a painter, was renowned for his calligraphic script, and even designed his own computer fonts.

Leta Miller

Scope and Content of Collection

The Lou Harrison Music Manuscripts series consists of autograph music scores, sketches, and revisions. Organized in categories by genre according to the Grove's Music Dictionary, the entries include instrumentation, dates of composition, movement titles and premiere dates as well as cross references and notes. These details are provided by the Harrison works catalogue created by Leta Miller and Charles Hanson for the Miller/Lieberman book Lou Harrison: Composing a World (Oxford, 1998). In addition to his performed works, the collection includes numerous unfinished works, works in process, small "gift" pieces, and experimental sketches. There are transcriptions of traditional Asian pieces, musical examples from workshops, and experimental works using specified tones and tunings. These pieces, unpublished and not authorized for performance, are inventoried by description, such as, 7-tone equal temperament sketch, unfinished 3-tone song, Just Intonation sketches, but not by specific date or genre.

Pieces within each genre are listed chronologically by date of completion unless otherwise stated. Complete works later used as movements of larger works are listed separately because (1) they were complete compositions at the earlier date and remain as separate viable compositions on their own; and (2) new material was added when they were incorporated into the later composition.
The Music Manuscript collection contains over 113 complete representations of the variety and styles that the composer achieved in his 75 years of writing music. Included are the earliest juvenilia from age ten that Harrison himself said “are perfectly dreadful” as well as the percussion and dance compositions from the 1930's and 40's that are still considered signature pieces and as Lou also said “still hold the boards”. Harrison continued composing until his last day of February 2, 2003. He was on his way to a festival of his music which included yet another revision of his Third Symphony. His final work, Scenes from Nek Chand, for American Steel Guitar, shows his faltering hand after decades of a beautiful calligraphic script and notation. In various stages of his life, Harrison's script changed dramatically and was to become one of the factors in helping to identify, and date, fragments and scores.

The Music Manuscript materials are filed in order of movements with entries indicating pages or folios, scores and sketches. Pages are numbered at the top right in parenthesis. Harrison is known for his continual revision process and his "mining" of earlier materials to incorporate in to new works. To that effect, the manuscripts in this collection were carefully studied, versions compared, and sketches identified so that the most complete picture of his compositional process could emerge. In extreme cases of cross-referenced manuscripts (such as the Political Primer where material ended up in the Elegiac and Third symphonies), all folios and sketches are retained in the original work with pencil indications where fragments and themes were extracted and to which work they were taken. In other instances of multiple revisions, such as the Fourth Symphony, bound published scores are included because they contain autograph revision sketches. In cases where entire movements are taken out and replaced (such as First Suite for Strings/New First Suite for Strings 1937, 1948, 1995), all materials extant can be directly identified in the cross-reference section of the notes. In the few instances where one of the "revisions" is simply an exchange of movement order, manuscript materials are listed in the original order so as to avoid confusion where numbering occurs. Where possible, program and performance notes, written by the composer, are included.

Harrison often used his preferred spellings of certain words as in Simfony in Freestyle, Labyrinth, Short Set from Lazarus Laughed (or Set for 4 Haisho which was eventually reverted to Suite to avoid cultural confusion). He was an early proponent of the universal language Esperanto. Several of his works are titled in Esperanto and several vocal pieces are written to be sung or recited in this language. His Kon-certo por la violono kun perkuta orkestro (Suite for Violin with Percussion Orchestra), Nova Odo (New Ode), and La Koro Sutro (the Buddhist Heart Sutra, translated to Esperanto and sung to the accompaniment of an American gamelan) are examples of what the visitor to this collection might encounter.

Indexing Terms
The following terms have been used to index the description of this collection in the library's online public access catalog.

Harrison, Lou, d. 1917-
Composition--United States
Dramatic music
Dance music
Incidental music
Motion picture music
Orchestral music
Vocal music
Ensembles (Music)
Percussion
Gamelan music
Keyboard instrument music

Other Index Terms Related to this Collection
Harrison, Lou, 1917--Lou Harrison archive
Lou Harrison Notebooks
Lou Harrison Papers: Correspondence
George Barati Papers, 1913-1996.
Ernest T. Kreutschmer Archive, 1927--

Related Collections
Additional information may be found in these related collections held by other repositories
Eda Kuhn Loeb Music Library, Harvard College Library, Harvard University
San Jose State University School of Music & Dance
box 1-8  **1. Dramatic Works 1941-1996**

Physical Description: 25 titles

Scope and Content Summary

Lou Harrison Music Manuscripts are categorized by broad genre, with subdivisions, according to the Groves Music Dictionary and the Lou Harrison Catalogue of Works created by Leta Miller and Charles Hanson. Dramatic genre includes subseries Dance, Incidental and Film and Opera.

box 1  **1.1 Dance Scores 1941-1996**

Physical Description: 15 titles

Scope and Content Summary

Dramatic: Dance genre includes musical compositions for regulating the movements of a dance, or music composed in a dance rhythm - choreographed music.

box-folder 1:1  **Waterfront 1934**

Physical Description: 4 pages

Subseries Scope and Content Summary

**Instrumentation:** Percussion

**Movements:** Three “phases”: speed-up, strike, Bloody Thursday

**Date:** ca. 1935-36

**Premiere:** Boxing ring, Longshoremen’s Union headquarters, San Francisco, CA, date unclear; Second performance: May 17, 1936, Veterans’ Auditorium, San Francisco, CA

**Choreographer:** Carol Beals

**Publisher:** Partial manuscript score in composer’s archives.

box-folder 1:1  **Folio 4 pages. 1 page autograph sketches/score for Waterfront. 3 pages autograph score Sonata 4th (unpublished / not authorized for performance). 1934**

box-folder 1:2  **In Praise of Johnny Appleseed 1942**

Physical Description: 33 pages

Subseries Scope and Content Summary

**Instrumentation:** 3 percussion (One percussion part includes wooden flute). Composer also approved performances with 4 or more players per part

**Movements:** (1) The Trumpets of Heaven (2) Seed (3) Coronation (4) The Battle with Bunyan (5) Fruition (6) Meeting with the Ancient of Days (7) Ode (8) Whoops for Johnny

**Date:** 1942

**Premiere:** May 7, 1942, Holloway Playhouse (Fairmont Hotel), San Francisco, CA: Lou Harrison, John Cage, and ensemble

**Choreographer:** Carol Beals

**Publisher:** Warner Brothers

**Length:** Variable (see notes)

**Notes:** A kit in which the players may assemble phrases in any order with various amounts of repetition.
1. Dramatic Works 1941-1996
1.1 Dance Scores 1941-1996

box-folder 1:2
13 pages, copy of original score from notebook. 1942

box-folder 1:2
20 pages autograph score. [Music notation and title page not in composer's hand. Performance notes in composer's hand].

box-folder 1:3
Gigue and Musette 1943
Physical Description: 4 pages
Subseries Scope and Content Summary
Instrumentation: Piano
Date: 1943 (before move to New York City in summer)
Premiere: May 8, 1944, "Evenings on a Roof", Los Angeles, CA: Frances Mullen
Choreographer: Melissa Blake
Publisher: Unpublished
Cross References: Orchestrated and used in Rhymes with Silver, Movement Illa (1996)
Notes: Score has composer's autograph signature from later date indicating composition date as 1941.

box-folder 1:3
Folio, 4 pages. 3 pages autograph score.

box-folder 1:4
Changing Moment - Dance for Jean Erdman 1946
Physical Description: 10 pages
Subseries Scope and Content Summary
Instrumentation: Piano
Date: February 13-15, 1946
Premiere: 1946, New York, NY (Jean Erdman, Helaine Blok, Elizabeth Sherbon, dancers)
Choreographer: Jean Erdman
Publisher: Unpublished

box-folder 1:4
Folio, 6 pages. 3 pages autograph score.

box-folder 1:4
4 pages, photocopy of autograph score (different from above) with performance markings.

box-folder 1:5
Jephtha's Daughter (A Theatre Kit) 1941
Physical Description: 33 pages
Subseries Scope and Content Summary
Instrumentation: Flutes, percussion, other optional instruments
Movements: Theater kit with dramatic readings, 3 melodies for flute, 4 rhythms for percussion, drones, theater realization
Dates: 1st version: February 26, 1941 (percussion, reader, dance); expanded kit: March 1963 (flute parts and other material added; see notes)
Premiere: March 9, 1963, Cabrillo College, Aptos, CA: David Johnson, music director
Choreographer: Carol Beals
Publisher: Unpublished
Length: Variable
Notes: A kit in which the composer approves any combination of flute pieces, percussion pieces, drones, chords, colors, etc., interspersed with the dramatic readings. A wedding present for Carol Genieve and Jose Sevilla.

box-folder 1:5
Folio, 12 pages. 10 pages autograph score, 1941, with sparse additional notes. 1963

box-folder 1:5
8 pages autograph score with performance notes. ca. 1963

box-folder 1:5
13 pages autograph material: 1 pages color schema notes, 12 pages "Declamations". ca. 1963
Solstice, composed for the dancer and choreographer Jean Erdman, depicts a myth conceived by Erdman herself relating to the sun and the rotation of the seasons. The work opens in the warmth of summer with the “sun lion” rendered by a luxurious sweeping melody played by flute and cello in octaves. Soon, however, the lord of the night enters in the form of a moon bull and a battle ensues between the principles of darkness and light. The sun lion, temporarily the victor, dances with five animal nymphs during the Earth’s Invitation and, in his triumph over the bull, carries off the bride of spring in the Vernal Dance. In part 2, however, the moon bull returns and in his attempt to take the sun out of its season, throws the world into total darkness. He charges the throng of sun, bride, and nymphs in the frenzy of orgiastic Saturnalia, ushering in the darkest days, the winter solstice. The gear of falling into never-ending darkness now demands magical powers to regenerate the life giving sun. The flute appears alone in desolation, calling in a haunting incantation to rekindle the lost light. Slowly the wheel of the seasons turns as the lion and the bull turn to face each other. But instead of battle, the two forces join in a spiritual reconciliation, and the work concludes in the harmony of the blaze of day. Although Harrison calls for traditional instruments in this composition, they are at times used in non-traditional ways. The piano is prepared in advance by inserting tacks in the hammers, thus accentuating the instrument’s percussive qualities. During the Entrance of the Moon Bull and the Earth’s Invitation, the string bass player abandons his bow and instead beats the strings of his instrument below the bridge with sticks. Combining this effect with the tack piano (and at times with the celesta) Harrison is able to effectively imitate the sound of an Indonesian gamelan. Though an octet, Solstice often gives the impression of a much larger ensemble due in part to the strongly reinforced bass (the second cello frequently doubles the string bass in octaves).

Leta Miller

Instrumentation: Flutes, oboe, trumpet, 2 cellos, contrabasso, tack piano, celesta

Movements: (1) Garden of the Sun (2) Entrance of the Moon Bull (3) Battle (4) Earth’s Invitation (5) Vernal Dance (6) Saturnalia (7) Rekindling of the Fire (8) Turning of the Wheel (9) Blaze of Day

Date: Begun 1949, Composition completed: before January 22, 1950


Choreographer: Jean Erdman

Publisher: Peer, 1978

Length: 27 minutes

Recording: CD: MusM 60241X: Dennis Russell Davies, conductor

Copy of original score (not in composer’s hand) Movements II-IX only. Score has autograph movement titles and music notation additions in composer’s hand.

Movement II Lord of the Night: pg. 1-11 [accordion fold]

Movement III Battle: pg. 1-6

Movement IV Earth’s Invitation: pg. 1-2

Movement V Vernal Dance: pg. 1-10

Movement VI Saturnalia: pg. 1-6

Movement VII Rekindling of the Fire: pg. 1

Movement VIII The Rolling of the Wheel: pg. 1-8

Movement IX Finale, Blaze of Day: pg. 1-9 [accordion fold]
1. Dramatic Works 1941-1996
   1.1 Dance Scores 1941-1996

Prometheus and Io 1951

Physical Description: 24 pages
Subseries Scope and Content Summary
Instrumentation: Piano (revised version for chamber ensemble with vocal parts)
Movements: (I) Tableau; (II) Dance of Anxiety; (III) Lament; (IV) Response; (V) Dance of Defiance.
Date: 1951; revised 1985 (vocal parts added)
Premiere: July 9, 1951, University of Colorado, Boulder, CO: David Tudor. Revised version: September 7, 1985, Athens, Greece
Choreographer: Jean Erdman
Publisher: Unpublished manuscript
Notes: Score originally titled Prometheus Bound. Vocal parts are variable in performance

Western Dance 1947

Physical Description: 4 pages
Subseries Scope and Content Summary
Instrumentation: (a) Piano (b) flute, bassoon, trumpet, piano, violin, cello
Date: Fall 1947
Premiere: December 14, 1947, Hunter College, New York, NY
Choreographer: Merce Cunningham
Publisher: (a) Only: Unpublished
Length: 4 minutes
Note: Dance title: The Open Road

Tandy's Tango 1992

Physical Description: 7 pages
Subseries Scope and Content Summary
Tandy's Tango was composed for use by the delightful dancer Tandy Beal. I had always wanted to write a tango, and when she told me that she was choreographing a sizable number of pieces for the Pickle Family Circus, I took the opportunity to compose this piece for her. It comes from my subconscious memories of the slinky kind of tango sometimes seen in the movies of the 1920s and 1930s. Those were the days in which couples danced in one-another's arms, learned formal dance-steps, could recognize music to dance to by their metrics and melodies and, of course, preceded the days when people simply stood and wiggled at one another. 
Lou Harrison
Instrumentation: Piano
Date: June 1992
Premiere: November 27, 1992
Choreographer: Tandy Beal
Publisher: Various Leaves: A Collection of Brief Works for Piano by Contemporary American Composers (Fallen Leaf Press, Berkeley, 1992)
Length: 3.5 minutes
Rhymes with Silver

Physical Description: 71 pages

Subseries Scope and Content Summary

Rhymes with Silver was commissioned by Mark Morris and premiered in 1996 with Yo-Yo Ma. Mark had already choreographed several of my works, including Grand Duo and Homage to Pacifica and this request was for a piece specifically for his company, his musical ensemble and for the virtuosity of cellist Yo-Yo Ma. Mark is a trained musician, which was very important to me in the writing of this work. It allowed me to feel the music kinetically, as he does, and also allowed me to use rhythmic shapes with confidence in Mark's musical expertise. In that respect, I had quite a bit of structure within which to work as well as the fact that Mark tours with a set musical ensemble (violin, viola, cello, piano, and percussion). All of the material in the twelve movements that make up the piece is new, though I did borrow the Gigue and Musette from 1943. I recall that this piece was written during my Los Angeles period, when I was studying with Arnold Schoenberg, and that he liked the piece. In Honor of Prince Kantemir is dedicated to a Romanian prince who maintained a palace in Istanbul. Himself a composer, he had an immense enthusiasm for Ottoman music, and was the first to write a major theoretical work about it, which is still in use. Several of the other movements, for instance Romantic Waltz, Fox-trot, and Round Dance, were written specifically for Mark's musicale and knowledge of these forms and rhythms. The "Allegro" utilizes a particular method which I absorbed from Henry Cowell in the late 1930s. During Henry's San Quentin imprisonment he wrote elastic forms for Martha Graham and was commissioned by Marion Van Tuyl of Mills College, California for an adjustable piece, which I then assembled appropriately to Miss Van Tuyl's choreography. Another example of a kit, as these flexible performance scores in which elements can be rearranged at the pleasure of the performer's are called, is Ariadne, for flute and percussion, written for my friend Eva Soltes. Indian music generally is based on the relation's between a fixed rhythmic scheme and a melodic flow. The Turkish "Usul" is again a fixed rhythmic scheme, but unlike the Indian "Tal" which is varied in such way as to thicken the plot, the Turkish "Usul" is an invariant rhythmic, pattern which, as it were, sustains the melody as pillars of the piece.

Lou Harrison

In Rhymes with Silver there are two kits--- Allegro and Five tone Kit, in the recording of which the realization of each is by Mark himself.

Instrumentation: Violin, viola, cello, piano, percussion

Movements: (1) Prelude (2) Allegro (3) Scherzo (4) Ductia (5) Gigue and Musette (6) Chromatic Rhapsody (7) Romantic Waltz (8) Fox Trot (9) Threnody (10) In Honor of Prince Kantemir (11) 5-Tone Kit (12) Round Dance

Date: November 1996. Movement 3b: 12-95 completed December 1995

Premiere: March 6, 1997, Zellerbach Hall, Berkeley, CA: Yo-Yo Ma, cello

Choreographer: Mark Morris

Publisher: Peer

Length: ca. 22 minutes

Cross references: Movement V arrangment of Gigue and Musette (1942-43)

Note: For Mark Morris and Yo-Yo Ma.
1. Dramatic Works 1941-1996

1.1 Dance Scores 1941-1996

<table>
<thead>
<tr>
<th>Box-Folder 1:10</th>
<th>Movement IV, Ductia: 5 pages autograph score, pencil.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Movement V, Gigue and Musette: 5 pages autograph score, pencil; 2 pages photocopy of autograph score of Gigue and Musette for piano with autograph sketches for version for Rhymes with Silver.</td>
</tr>
<tr>
<td></td>
<td>Movement VI, Chromatic Rhapsody: 3 pages autograph score, pencil; 2 pages autograph sketches.</td>
</tr>
<tr>
<td></td>
<td>Movement VII, Romantic Waltz: 3 pages autograph score, ink. 3 pages autograph sketches.</td>
</tr>
<tr>
<td></td>
<td>Movement VIII, Fox Trot: 4 pages autograph score, pencil. 1 page autograph sketches.</td>
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<tr>
<td></td>
<td>Movement IX, Threnody: 4 pages autograph score, pencil.</td>
</tr>
<tr>
<td></td>
<td>Movement X, In Honor of Prince Kantimir: 6 pages autograph score, pencil; 2 pages autograph revised measures for insert; 3 pages revised.</td>
</tr>
<tr>
<td></td>
<td>Movement XI, 5 - Tone Kit: 1 page autograph score/schema, pencil. 1 page autograph sketches.</td>
</tr>
<tr>
<td></td>
<td>Movement XII, Round-Dance: 8 pages autograph score, pencil; 2 pages autograph sketches.</td>
</tr>
<tr>
<td></td>
<td>Autograph score: 4 pages photocopy with slight autograph revision notes.</td>
</tr>
<tr>
<td></td>
<td>Sketches: 3 pages unidentified sketches</td>
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<tr>
<td></td>
<td>1 page fax from Margaret Fisher with autograph music notation by composer</td>
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**Adjustable Chorale for Katherine Litz 1951**

<table>
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<tr>
<th>Box-Folder 1:11</th>
<th>Physical Description: 16 pages</th>
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<tr>
<td></td>
<td>Subseries Scope and Content Summary</td>
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<tr>
<td></td>
<td>Music used for Chorales for Spring, Black Mountain College, November 29, 1951.</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box-Folder 1:11</th>
<th>Small 4 page folio. 2 pages autograph score for Chorale. 2 pages autograph sketches, signed Lou Harrison, BMK [Black Mountain College], 1951</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Photocopies of Lou Harrison autograph scores from the Litz Collection, New York Public Library: 1951</td>
</tr>
<tr>
<td></td>
<td><strong>Adjustable Chorale</strong>: 1 page (different from above). 1951</td>
</tr>
<tr>
<td></td>
<td><strong>Chorale for Spring</strong>: 1 page. 1951</td>
</tr>
<tr>
<td></td>
<td><strong>Little Gamelon for Katherine Litz to teach with</strong>: 1 page. 1951</td>
</tr>
<tr>
<td></td>
<td><strong>The Glyph</strong>: 5 pages. 1951</td>
</tr>
<tr>
<td></td>
<td><strong>A Thought on the anniversary of Katherine Litz &amp; Charles Oscar, July 26, 1951</strong>: 1 page with small autograph notation by composer ca. 1996. 1951</td>
</tr>
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<td></td>
<td><strong>Note to Julian [Teck] with birthday piece to Garrick</strong>: 1 page undated</td>
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**Praises for Hummingbirds and Hawks (aka Suite for Small Orchestra) 1952**

<table>
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<tr>
<th>Box-Folder 1:12</th>
<th>Physical Description: 21 pages</th>
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<tr>
<td></td>
<td>Subseries Scope and Content Summary</td>
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<tr>
<td></td>
<td><strong>Instrumentation</strong>: Chamber orchestra</td>
</tr>
<tr>
<td></td>
<td><strong>Movements</strong>: Set of 5 pieces</td>
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<tr>
<td></td>
<td><strong>Date</strong>: 1952</td>
</tr>
<tr>
<td></td>
<td><strong>Premiere</strong>: April 23, 1952, Brooklyn High School for Homemaking, Brooklyn Music School for Dancers series: students of South Broughton (information from Harris, Arts at Brooklyn Music College?)</td>
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<tr>
<td></td>
<td><strong>Choreographer</strong>: Shirley Broughton</td>
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<tr>
<td></td>
<td><strong>Publisher</strong>: Unpublished manuscript. Not authorized for performance.</td>
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<td></td>
<td><strong>Notes</strong>: Commentary by Broughton. Also known as Suite for Small Orchestra</td>
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<tr>
<th>Box-Folder 1:12</th>
<th>Autograph score with autograph sketches in pencil: 2 pages blueprint copy</th>
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<tbody>
<tr>
<td></td>
<td><strong>First Praises for the Beauty of Rivers</strong>: 3 pages</td>
</tr>
<tr>
<td></td>
<td><strong>Praises for the Beauty of Hummingbirds</strong>: 7 pages; 1 page autograph short score</td>
</tr>
<tr>
<td></td>
<td><strong>Little Circus</strong>: 2 pages</td>
</tr>
<tr>
<td></td>
<td><strong>2nd Trio - Hawks</strong>: 5 pages</td>
</tr>
<tr>
<td></td>
<td><strong>Second Praises for the Beauty of Rivers</strong>: 1 page</td>
</tr>
</tbody>
</table>
Some years ago my friend Eric Hawkins asked for a new work for choreography for his company. He had already done beautiful solo choreography to some of my already composed pieces, and he was an old friend whom I had much admired. I began a work for him and composed a set of movements for the curious and interesting orchestra which the company maintains. This is not a "pickup" orchestra in each city but rather a company orchestra that travels with the group. An exchange of letters and thoughts and tryouts in his studio in New York produced changes, omissions, and one completely new movement before the work was completed. It has turned out that this ballet of Eric's in later years has been acclaimed as a masterpiece, and I am proud and moved that my music is part of his work.

Lou Harrison

**Physical Description:** 44 pages

**Subseries Scope and Content Summary**

Some years ago my friend Eric Hawkins asked for a new work for choreography for his company. He had already done beautiful solo choreography to some of my already composed pieces, and he was an old friend whom I had much admired. I began a work for him and composed a set of movements for the curious and interesting orchestra which the company maintains. This is not a "pickup" orchestra in each city but rather a company orchestra that travels with the group. An exchange of letters and thoughts and tryouts in his studio in New York produced changes, omissions, and one completely new movement before the work was completed. It has turned out that this ballet of Eric's in later years has been acclaimed as a masterpiece, and I am proud and moved that my music is part of his work.

Lou Harrison

**Instrumentation:** Flute, clarinet, trumpet, trombone, violin, contrabasso, percussion

**Movements:**
1. Alabado: largo
2. Usul: moderato
3. Bright call: slow but free
4. Barcarole
5. Stampede: molto allegro
6. Epilogue

**Date:**

**Premiere:**

**Choreographer:** Erick Hawkins

**Publisher:** Frog Peak

**Length:** 22.5 minutes

**Cross Reference:** Rejected fourth movement (Song) used as basis for Fourth Symphony, Movement I (1990)

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**Movement I-VI** - 20 pages autograph score w/replaced Movement IV (Barcarole)

**Movement I, Alabado:** 2 pages autograph sketches.

**Movement II, Usul:** 2 pages autograph sketches; 1 page autograph revisions.

**Movement III, Bright Call:** 1 page with autograph revisions.

**Movement IV, (Song):** 13 pages autograph score of rejected Movement IV (Song)

**Movement V, Stampede:** 1 page autograph version of "drum pattern".

**Movement VI, Epilogue:** 1 page with autograph revisions.

1 page, fragment of unidentified sketch.

1 page, autograph introductory notes before Movement IV replacement.

1 page, photocopy of letter from composer to choreographer.
**Ariadne 1987**

**Physical Description:** 1 notebook

**Subseries Scope and Content Summary**

*Ariadne* was composed in 1987 for my friend Eva Soltes to choreograph. Her long background in Barata Natayam dancing suggested to me a modal and "talic" work which I then composed in the form of a "kit" for flute and a percussionist. This may be "assembled" in a number of ways so that the dancer, or the musicians, or both, may order the work to their heart's desires.

The first performance was given by Eva (with flutist David Colvig and percussionist William Winant) at Mills College on the night of my seventieth birthday. A suggestion towards an interesting variety that I have heard... in the first movement the alto flute was used in the low section with the vibes low part. In the "triumph" a sizable section was played on the alto or bass, then a sizable section on the usual flute, and finally a brilliant and extended ending on the piccolo. The effect of these changes was quite wonderful.

*Lou Harrison*

**Instrumentation:** Flute, 1 percussion (plus dancer)

**Movements:** (1) Ariadne Abandoned (2) The Triumph of Ariadne and Dionysos

**Date:** March 30, 1987


**Choreographer:** Eva Soltes (Barata-natyam dance)

**Publisher:** Frog Peak

**Length:** variable (approximately 9 minutes or longer)

**Notes:** Movement II is a musical kit: flute and percussion lines may be played in any order or any combination.

See Series 2 Notebooks: Notebook no. 33.
1. Dramatic Works 1941-1996
1.1 Dance Scores 1941-1996

**The Perilous Chapel 1948-1949**

**Physical Description:** 1 notebook

**Subseries Scope and Content Summary**

*The Perilous Chapel* was composed by Lou Harrison in 1948 as a ballet for Jean Erdman. Exploring the struggles of the subconscious, the work pits the force of anarchy against the power - the ultimate triumph - of the divine. Although the ballet comprises six movements, the concert version sounds as three large sections, since Movements I and II and Movements III to V are to be played without break. The sixth movement, in itself a third the length the composition, stands alone, exemplifying, in Harrison's words "a dance on the floor of heaven". The entire work may be viewed as an emotional arch, beginning an ending in tranquil serenity. The forces of evil, portrayed in the barbaric dance of Movement III, reach the height of their power in the middle of Movement V, a musical representation of chaos. The dramatic close of this section is then abruptly countermanded by the heavenly transfiguration of the final Alleluia.

According to Harrison, the instrumentation of *The Perilous Chapel* was inspired by Persian miniatures; the title draws from the works of William Blake. A tetrachordal motive pervades the composition, found in the accompanimental figures of Movement I and V, in the repeated ground bass motive of Movement VI, as part of the melodic figuration of Movement I, and, with octave displacement, in the flute line of Movement III.

*Leta Miller, 1989*

**Instrumentation:** Flute, cello, harp, 1 percussion

**Movements:** (1) Prelude: andante (2) Poco maestoso (3) Barbaro (4) Brillante (5) Energico (6) Alleluia: Poco adagio

**Date:** 1948-49; revised 1989

**Premiere:** January 23, 1949, Hunter Playhouse, New York, NY: Erdman Dance Group

**Choreographer:** Jean Erdman

**Publisher:** Peer, 1990

**Length:** 13 minutes

**Cross Reference:**


**Note**

*Note:* This notebook contains only sparse sketches of *The Perilous Chapel*. It also includes the first autograph score of *Homage to Milhaud* for piano.

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**1.2 Incidental Music 1994**

**Physical Description:** 5 titles

**Subseries Scope and Content Summary**

Dramatic: Incidental music is music played as an accompaniment or 'background' to a play, film, or other performance or entertainment.
Marriage at the Eiffel Tower 1949

Physical Description: 56 pages

Subseries Scope and Content Summary

In 1921 Jean Cocteau composed the text and designed the decor for a Swedish ballet presentation of his The Marriage at the Eiffel Tower. A ballet with words, the work caused a scandal at once. The music was composed by members of "Les Six" (The Six Composers). Roughly 36 years ago, Bonnie Bird and John Cage presented the ballet at the Cornish School in Seattle. At John Cage's request, a group of U.S. composers composed another group-score for the work. In 1949, at the summer session of Reed College in Portland, Oregon, Bonnie Bird again produced The Marriage at the Eiffel Tower, and for that occasion I composed what is, I believe the only complete score for the ballet which is written by one person. Be that as it may, in 1961 I made a suite from the music and scored it for light orchestra on the occasion of the Santa Cruz Symphony's participation in a new art festival. The Wedding at the Eiffel Tower was a full ballet with a surrealist text spoken by two men on either side of the stage. It contains many narratives and curiosities.... among them that the camera of the wedding's photographer doesn't function properly.... things come out of it instead of going in to make an image. Of the stories, I've retained only the one about the death of the general.

Lou Harrison

Instrumentation: (a) Chamber ensemble (flute, clarinet, trumpet, violin, cello, contrabasso, piano, 1 percussion)

Movements: Suite: (1) Overture; (2) Manager and Photographer (before Wedding March); (3) Wedding March; (4) Waltz; (5) Speech by the General; (6) Trouville Bathing Beauty; (7) Funeral of the General; (8) Quadrille.

Date: Summer 1949

Premiere: Chamber ensemble: July 29, 1949, Reed College, Portland, OR, Harrison, conductor

Publisher: Unpublished manuscript

Movement I, Overture: Two 4 page folio's comprising 4 pages autograph score.

Movement III, Wedding March: Folio, 4 pages. 2 pages autograph score with orchestration markings in pencil ca. 1961. Additional 4 page folio with 1 page partial score. ca. 1949


Movement VIII, Quadrille: Folio, 4 pages. 2 pages autograph score with orchestration markings in pencil. ca. 1961

"Art Dealer's Music": 1 page autograph score for piano.

Parts:

Piano: 6 pages. 5 pages autograph score for Movements I, II, IV, VI, VII, VIII.

Flute: Folio, 4 pages, 2 pages autograph score for Movements I, VII, VIII.

Clarinet: Folio, 4 pages, 3 pages autograph score for Movements I, III, VII, VIII.

Trumpet: Folio, 4 pages, 3 pages autograph score for Movements I, III, V, VII, VIII.

Viola/Violin: 1 page autograph score for Movements VII, VIII.

Violoncello: Folio, 4 pages, 3 pages autograph score for Movements I, III, IV, VII, VIII.

Contrabass: Folio, 4 pages, 3 pages autograph score for Movements I, III, VII, VIII.

Snare Drum: 1 page autograph score for Movement V.

Additional material: These materials are the 1961 orchestration of the 1949 work. The sketch of a "Valentine Polka" does not come from this work.

3 pages - Script for Speakers 1 & 2

27 pages autograph score, parts
1. Dramatic Works 1941-1996

1.2 Incidental Music 1994

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**The Only Jealousy of Emer 1949**

Physical Description: 10 pages

Subseries Scope and Content Summary

**Instrumentation:** Flute, cello, contrabass, tack piano, celesta

**Movements:** Incidental music for drama: (1) Music for the Unfolding of the Cloth (2) Eithne Inguba (3) Emer's story; the Evil of Bricriu (4) Emer's Incantation; the Woman of the Sidhe (5) Music for the Folding of the Cloth.

**Date:** Summer 1949

**Premiere:** July 29, 1949, Reed College, Portland, OR

**Choreographer:** Bonnie Bird

**Text:** William Butler Yeats, *Four Plays for Dancers*

**Publisher:** Unpublished manuscript

**Length:** 28.5 minutes includes spoken text

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**Incidental Music for Cinna 1955-1956**

Physical Description: 33 pages, 1 folio (46 pages)

Subseries Scope and Content Summary

**Instrumentation:** Tack piano

**Movements:** (1) Medium fast (2) Slow (3) Fast (4) Medium slow (5) Medium: grand

**Date:** 1955-56

**Premiere:** August 4, 1968: Old Spaghetti Factory, San Francisco, CA: Donald Pippin

**Text:** Pierre Corneille

**Publisher:** Xenharmonikon v.3:1 (Spring 1976); Music of the United States of America, v.8, editor Leta Miller

**Length:** 12 minutes

**Notes:** Revised title, 1976: *Suite for Tack Piano*. Sequence of pieces to be performed as prelude, conclusion, and between the acts of Corneille's play. For Henry Allen Moe and the Guggenheim Foundation.

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**Payatamus - The Rainbow Boy and the Corn Maiden 1975**

**Movement I:** Folio: 8 pages. 6 pages autograph score including title page and tuning schema.

**Movement II:** 4 pages. 2 pages autograph score.

**Movement III:** Folio, 6 pages. 5 pages autograph score and sketches.

**Movement IV:** Folio, 4 pages. 1 page autograph score.

**Movement V:** Folio, 6 pages. 3 pages autograph score.

**Folio, 46 pages. 40 pages autograph sketches and notes.

**Autograph score:** 12 pages in ink ca. 1976

**Tuning schema:** 1 page ca. 1976

**Text:** Elsa Gidlow

**Publisher:** Unpublished
1. Dramatic Works 1941-1996

1.2 Incidental Music 1994

*Lazarus Laughed* 1994

Physical Description: 45 pages

**Subseries Scope and Content Summary**

**Instrumentation:** Flute, oboe, trombone, harp, percussion, strings

**Movements:** Incidental music for radio broadcast of Eugene O'Neill's play

**Date:** 1994

**Premiere:** Downlinked to PBS in Winter 1995 for Spring broadcasts on public radio stations. Produced and directed by Erik Bauersfeld and Edward Hastings.

**Text:** Eugene O'Neill

**Scores**

- Act I: 8 pages autograph score; Opening phrase, music for recorded tracks, Musicalized Laugh, 1st Dance, 2nd Dance, Choruses
- Act II: 13 pages autograph score; Opening phrase, music for strings, Caligula's Dance, March, Musicalized Laugh, Choruses
- Act III: 6 pages autograph score; Opening phrase, Miriam, Crucified Lion, Caligula's Dance
- Act IV: 4 pages autograph score, Opening phrase, Musicalized Laugh, Clangor, Final Ascent

**Additional Materials**

- Complete printed script with autograph notes and sketches by Harrison.
- Includes 11 small papers pieces from each player's score with instrument in composer's calligraphic writing in separate envelope.
- Computer generated score and parts for March in Movement II
- Caligula's Punic War Song: 2 pages autograph sketches and score
- Whole play harp "cut-offs" and "Horn calls": 2 pages autograph score
- Act I: 5 pages autograph sketches, Opening phrase and Dances
- Act II: 3 pages autograph sketches, March, Caligula's Dance, Mariam (from Scene III, IV)
- Act III: 7 pages autograph/copy of autograph, sketches; Opening phrase, Caligula's Dance, Mariam
- Act IV: 3 pages autograph/copy of autograph, sketches; Opening phrase
- Percussion schema: 1 page autograph phrases
- General melodies for each act: 1 page autograph sketches
- Additional sketches: 3 pages autograph including names of players

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1.3 Film Scores 1968-1987

*Nuptiae - Wedding Song from Nuptiae* 1968

Physical Description: 15 pages

**Subseries Scope and Content Summary**

**Instrumentation:** 2 part chorus, Filippine kulintang

**Movements:** Music for film

**Date:** November 27, 1968

**Premiere:** May 20-22, 1969

**Filmmaker:** James Broughton

**Publisher:** Unpublished manuscript
box-folder 3:1  
- Autograph score: 5 pages
- Folio, 4 pages. 3 pages autograph score, rough draft, including title page
- 2 pages autograph score of "Chant Version", rough draft
- 1 page autograph score of "Chant Version", final copy
- Sketches: 3 pages
- Time sheets: 3 pages

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**Discovering the Art of Korea 1979**

- Physical Description: 20 pages
- Subseries Scope and Content Summary
  - **Instrumentation**: Variety of East Asian instruments, harp, bells, miscellaneous percussion.
  - **Movements**: Set of movements for film
- **Date**: 1979
- **Filmmaker**: David Myers
- **Publisher**: Unpublished

box-folder 3:2
- 18 pages autograph sketches and fragments for various instruments.
- 2 pages autograph sketches, Celadon music, Buddha music.

**Air from the Scattered Remains of James Broughton - Air for the Poet 1987**

- Physical Description: 64 pages
- Subseries Scope and Content Summary
  - I met the poet and filmmaker James Broughton in the 1940's after one of my percussion concerts. Many years later James asked me to write for his film The Scattered Remains of James Broughton. The film was created by James himself and his friend Joel Singer.
  - **Lou Harrison**
  - **Instrumentation**: (a) Metallophone, drum (b) solo instrument with 2 ostinati (c) orchestra
  - **Movements**: Music for film
- **Date**: Autumn 1987
- **Filmmaker**: James Broughton and Joel Singer, The Scattered Remains of James Broughton
- **Publisher**: Frog Peak
- **Length**: 3.5 minutes

box-folder 3:3
- Versions (a) and (b): 3 pages photocopy and autograph score with pasted over revisions. 3 pages photocopy with autograph sketches toward version (c).
- Version (c) 24 pages autograph score.
- Version (c) photocopy of autograph score with pencil markings.
- **Version (c) Parts (34 pages total)**
  - Flute: 4 pgs
  - Percussion I, II: 6 pgs
  - Marimba: 2 pgs
  - Vibraphone: 2 pgs
  - Piano: 2 pgs
  - Harp: 2 pgs
  - Violin I: 4 pgs
  - Violin II: 4 pgs
  - Viole: 4 pgs
  - Violincello & contrabassoon: 4 pgs
1.4 Opera 1941-1996

**Physical Description:** 3 titles

**Scope and Content Summary**

Dramatic: Opera is a dramatic musical work in which singing forms an essential part, chiefly consisting of recitatives, arias, and choruses, with orchestral accompaniment.

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**Rapunzel 1952**

**Physical Description:** 1 folder

**Subseries Scope and Content Summary**

Note: "I tore this up one night in '53, along with a painting by Joseph Fiore. Remy Charlip helped me piece together Joe's painting & then he approved it."

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**Young Caesar [Puppet version] 1970**

**Physical Description:** 3 boxes

**Subseries Scope and Content Summary**

This Opera is based on actual events in the early life of Julius Caesar, who became a Roman statesman and one of the greatest military commanders in world History. Part I takes place in Italy, starting in c. 86 B.C. Part II is set in Bithynia, an ancient country of northwestern Asia (now Turkey). Bithynia was an independent kingdom for two-and-one-half centuries, from the death of Alexander the Great until 74 B.C., when King Nicomedes willed it to Rome. Young Caesar has fourteen scenes, seven in each part.

**Instrumentation:** (a) 5 instrumentalists playing a variety of Asian, European instruments, including American Gamalan; 5 puppeteers, 5 singers; (b) arranged for orchestra (flute, oboe, trumpet, organ, harp, tack piano, 5 percussionists, strings) by Kerry Lewis

**Movements:** Opera (2 acts, 14 scenes)

**Date:** Begun 1970; completed October 1971; (b) November 1977

**Premiere:** (a) November 5, 1971, California Institute of Technology, Pasadena, CA (premiere of entire opera; excerpts performed prior to this date)

**Text:** Robert Gordon

**Publisher:** Peer (both versions)

**Length:** 2 hours

**Cross Reference:** Revised and made into standard opera version with chorus added, 1988. See listing in 1988

**Note:** Commissioned for Encounters (Pasadena, CA) by the Judith S. Thomas Foundation.

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**Part I "Beginning of Young Caesar":** 1 page autograph score; Scene I(a), Scene I(b) "Prelude" and "Prelude II": 3 pages autograph score; Scene I(c) "Introduction": 1 page autograph score.
1. Dramatic Works 1941-1996
1.4 Opera 1941-1996

Lou Harrison Papers: Music Manuscripts

MS 132, ser.1

1. Dramatic Works 1941-1996
1.4 Opera 1941-1996

box-folder 5:2
Scene I(d) "Overture" for five players: 3 pages autograph score; Scene I(d) "Overture" for seven players: 7 pages autograph score; Scene I(d) "Overture": 4 pages autograph sketches.

box-folder 5:3
Scene I(e); Libretto, "To the Atrium, Exit All": 17 pages autograph score; 2 pages autograph sketches.

box-folder 5:4
Scene II "Prelude": 10 pages autograph score, includes 4 pages Scene II "Music for Shadow Scene of Pisa" and the "Funeral", voice and instruments; Scene II: 7 pages autograph sketches.

box-folder 5:5
Scene II "Procession": 5 pages autograph score.

box-folder 5:6
Scene III, "Noon on the Campus Martius" : 10 pages autograph score.

box-folder 5:7
Scene III, "Overture". Scene III(a), "Narrator", Scene III(b) "Cossutia's Despair": 11 pages copy of autograph score; 3 pages autograph sketches.

box-folder 5:8
Scene V, Libretto and Lullaby: 5 pages autograph score; 1 page autograph sketches.

box-folder 5:9
Scene VI: 10 pages autograph score with revision markings in red; 16 pages autograph score, revised; 3 pages autograph sketches.

box-folder 5:10
Scene VII pt. II: 33 pages autograph score; 3 pages autograph sketches.

box-folder 5:11
Part II, "Overture for five players": 4 pages autograph score; Scene III, "Second Overture for seven players", used in Episodes from Young Caesar: 4 pages autograph score.

box-folder 5:12
Scene VIII with "Procession": 10 pages autograph score.

box-folder 5:13
Scene IX with "Palace Music": 7 pages autograph score; 2 pages autograph sketches.

box-folder 5:14
Scene X with "Whirling Dance" and "Acrobat": 10 pages autograph score; Scene X & XI: 7 pages autograph sketches.

box-folder 5:15
Scene X, "Eroticon": 9 pages autograph score; 1 page autograph sketch.

box-folder 5:16
Scene XI Vocal sheets and instrument sheet: 10 pages autograph score; Scene X & XI: 3 pages autograph sketches.

box-folder 5:17
Scene XII, with "Procession": 12 pages autograph score; 5 pages autograph sketches.

box-folder 5:18
Scene XIII: 29 pages autograph score; 16 pages autograph sketches/score.

box-folder 5:19
Scene XIII: 13 pages autograph score; 2 pages autograph sketches.

box-folder 5:20
"At the Monument to Archytas": 19 pages autograph score.

box-folder 5:21
Sketches, general: 29 pages autograph sketches; Unidentified score: pgs.2-11 only - 10 pages autograph score.

box-folder 5:22
Narration scripts - Alvin Johnson, Narrator, Robert Gordon, Libretto - Johnson - 19 pgs w/correctons; 38 pages w/some changes; Gordon: 23 pages copy of narration w/additions, corrections.

box-folder 6:1
Ephemera: List of puppets for Young Caesar; captions; misc. notes.

box-folder 6:2

box-folder 6:3
Reviews. 1971-1990

box-folder 6:4
Technical sketches by William Colvig.

box-folder 6:5
Drawings by Harrison.

box-folder 6:6
Scene designs by Harrison.

box-folder 6:7
Rick Young sketches - costume & set designs.

box-folder 6:8
Photographs [18]

box-folder 6:9
Notebook #3 Harrison: 4 pages autograph sketches

box-folder 7:1
Episodes from Young Caesar by Lou Harrison

Movement I, "First Overture": 5 pages autograph score by Kerry Lewis.

Movement II, "Procession": 6 pages autograph score by Kerry Lewis.

Movement IV, "Second Overture": 5 pages autograph score by Kerry Lewis (incomplete).

box-folder 7:2
Sketches: 8 pages, autograph & copies

box-folder 7:3
Der Junge Caesar: 2 Librettos translated into German for a proposed production which did not occur; Scene XIII: German Translations.
Young Caesar [standard Opera version] 1988

Physical Description: 1 box

Subseries Scope and Content Summary

This Opera is based on actual events in the early life of Julius Caesar, who became a Roman statesman and one of the greatest military commanders in world history. Part I takes place in Italy, starting in c. 86 B.C. Part II is set in Bithynia, an ancient country of northwestern Asia (now Turkey). Bithynia was an independent kingdom for two-and-one-half centuries, from the death of Alexander the Great until 74 B.C., when King Nicomedes willed it to Rome. Young Caesar has fourteen scenes, seven in each part.

Instrumentation: Male and female soloists, male chorus, chamber orchestra (flute, oboe, trumpet, organ, harp, tack piano, 5 percussionists, strings)

Movements: 14 scenes

Date: 1988


Text: Robert Gordon

Publisher: Peer

Length: 2 hours

Cross Reference: Based on 1970 Puppet version

box 8:1 Autograph score: 198 pages

box 8:2 Spiral bound score of Part I: 86 pages with additions and corrections with autograph further revision notes.

box 8:3 Scene I, "Exit All": 9 pages, copy of score with autograph addition of chorus.

box 8:4 Scene II and Scene II: "Prelude": 16 pages autograph score; 11 pages final revisions

box 8:5 Scene III "Julia's Aria": 2 pages autograph short-score; 2 pages sketches

box 8:6 Scene V "Lullaby" & "Duet": 9 pages

box 8:7 Scene VII Final Revisions: 2 pages

box 8:8 Scene VIII "Processions": 7 pages copy with autograph addition of chorus.

box 8:9 Scene IX "Caesar's 1st Aria": 4 pages autograph sketches, 2 pages autograph short-score; 2 pages final revisions - not yet performed.

box 8:10 Scene IX "Caesar's 2nd Aria": 2 pages autograph short-score; 2 pages sketches; 3 pages final revisions - not yet performed.

box 8:11 Scene IX "Caesar's Aria": 1 page autograph sketch; 1 page lyric; 2 pages autograph short-score; 4 pages photocopy of autograph full score; 3 pages final revisions - not yet performed.

box 8:12 Scene XI "Nicomedes' Aria": 1 page autograph sketch. 1 page lyric. 2 pages autograph short-score. 4 pages photocopy of autograph full score, final revisions - not yet performed.

box 8:13 Scene XIII "Nicomedes' Aria": 2 pages autograph short score; 4 pages sketches, final revisions - not yet performed.

box 8:14 Scene XIV "Sailor's Chorus": 1 page sketch (pencil); 6 pages autograph score (pencil); 19 pages score w/corrections, additions (ink); 12 pages final revisions.


Physical Description: 25 titles

Scope and Content Summary

Orchestral works are listed by Full Orchestra (Symphonic orchestra), Chamber Orchestra (small orchestra), and String Orchestra.
Harrison had already begun work on his *Elegiac Symphony* [in 1945], but it would be another quarter-century before he finished it. The first sketch for the symphony is dated October 11, 1942, but it was not completed until 1975. It is dedicated to the memory of the longtime conductor of the Boston Symphony Orchestra, Serge Koussevitzky, and his wife Natalie. Harrison credits another great conductor (who was also associated with the Boston Symphony Orchestra), Pierre Monteux, with encouraging the creation of movements two and five. There is a strong spiritual impulse to Harrison's music. The five movements of the *Elegiac Symphony* are titled "Tears of the Angel Israfel", "Allegro, poco presto", "Tears of the Angel Israfel II", "Praises for Michael the Archangel", and "The Sweetness of Epicuros". "The large orchestra includes two harps, a piano, and a tack piano", Harrison has written. "Serge Koussevitzky was a brilliant virtuoso on the contrabass viola, and that fact is reflected in my writing for two solo contrabassi in the third movement (the second of the "Tears of the Angel Israfel") only on harmonics; they play a mode first noted down by Claudius Ptolemy in third-century Alexandria."

"The angel of music, Israfel ('whose heartstrings are a lute' - Edgar Allan Poe) stands with his feet in the earth and his head in the sun,” Harrison further has written. "He will blow the last trumpet. Six times daily he looks down into hell and is so convulsed with grief that his tears would inundate the earth if Allah did not stop their flow. For three years he ministered to Mohammed before Gabriel took this office, although Israfel in nowhere mentioned in the Koran". Harrison has added two particularly poignant epigrams: Epicuros said of death: "Where Death is, we are not; therefore, Death is nothing to us"; and, perhaps even more revealing, from Horace: “Bitter sorrows will grow milder with music”

Here is beautiful music - straightforward, deeply felt, expertly made yet far removed from deliberate cleverness, serene, affirmative, even holy.

Tim Page - CD: Music Masters 6020 4K American Composers Orchestra: Dennis Russell Davies, conductor

**Instrumentation:** Orchestra (3-3-3-3; 4-3-3-1; timpani-3 percussion-piano-tack piano-2 harps-organ-celesta-vibrafone; strings)

**Movements:** (1) Tears of the Angel Israfel (2) Allegro, poco presto (3) Tears of the Angel Israfel 2 (4) Praises for Michael the Archangel (5) The Sweetness of Epicurus

**Date:** Movement I begun 1958; Movements II, V, begun 1942; Movement IV, 1946-47. See Cross Reference: Symphony completed November 15, 1975; revised 1988

**Premiere:** December 7, 1975, Paramount Theater, Oakland, CA: Oakland Symphony Youth Orchestra, Denis de Coteau, conductor

**Publisher:** Peer, 1977, 1988

**Length:** 33.5 minutes

**Cross References:** Movement I: revised version of overtures II or III from the *Political Primer* (1958). Movement II: revised version of *Canticle #6*, Movement I (1942). Movement IV: revised and orchestrated for organ work with same name (1947). Movement V: revised version of *Canticle #6*, Movement II, Passacaglia; 1942

**Notes:** Commissioned by Koussevitzky Foundation. To the memory of Natalie and Serge Koussevitzky.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box-folder 9:2</td>
<td>Folio, 4 pages. 1 page autograph sketches of Allegro from <em>Canticle #6</em>, with 3 pages unrelated material including fragment from <em>Suite for Cello and Piano</em>, Movement II</td>
</tr>
<tr>
<td>box-folder 9:2</td>
<td>Folio, 20 pages autograph full score of Allegro from <em>Canticle #6</em> Movement II, Elegiac Symphony - 1 page autograph score. First 5 measures.</td>
</tr>
<tr>
<td>box-folder 9:3</td>
<td>Movement III, Tears for the Angel Israfel (2): 16 pages copy of autograph score, original version before revisions</td>
</tr>
<tr>
<td>box-folder 9:3</td>
<td>15 pages photocopy of autograph score, original version with autograph revision markings</td>
</tr>
<tr>
<td>box-folder 9:3</td>
<td>12 pages copy of autograph revised score</td>
</tr>
<tr>
<td>box-folder 9:3</td>
<td>Movement III of Elegiac Symphony - 1 page tuning schema for contra bassi</td>
</tr>
<tr>
<td>box-folder 9:3</td>
<td>Movement III, Elegiac Symphony - 1 page autograph partial score/sketch, with letter to Gibson Walters on reverse</td>
</tr>
<tr>
<td>box-folder 9:3</td>
<td>Movement III, Elegiac Symphony - 1 page short score</td>
</tr>
<tr>
<td>box-folder 9:4</td>
<td>Movement IV, Praises for Michael the Archangel: 22 pages blueprint copy of autograph. Folio, 4 pages. 3 pages autograph sketches for organ version of Praises for Michael the Archangel</td>
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<tr>
<td>box-folder 9:4</td>
<td>1 page unidentified sketches</td>
</tr>
<tr>
<td>box-folder 9:4</td>
<td>Movement IV, Elegiac Symphony - 1 page autograph score. Opening measures</td>
</tr>
<tr>
<td>box-folder 9:4</td>
<td>Movement IV, Elegiac Symphony - 1 page blueprint copy of page 4. Revision markings in red pencil</td>
</tr>
<tr>
<td>box-folder 9:5-6</td>
<td>Movement V, The Sweetness of Epicuros: 14 pages blueprint copy of autograph score</td>
</tr>
<tr>
<td>box-folder 9:5</td>
<td>Folio, 16 pages. 15 pages autograph full score of <em>Passacaglia</em> (Movement II) from <em>Canticle #6</em></td>
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<tr>
<td>box-folder 9:6</td>
<td>Folio, 32 pages including piano score of <em>Rondo</em>, Movement III of <em>Canticle #6</em>. Autograph full score of <em>Rondo</em>, Movement III of <em>Canticle #6</em>. Title page of <em>Canticle #6</em> and performance notes</td>
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<td>1 partial page tuning schema for &quot;Bells for Elegiac Symphony&quot;</td>
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<td>1 page tuning schema for contra bassi in Movement III of <em>Elegiac Symphony</em></td>
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<td>1 page autograph score. First 5 measures of Movement II, <em>Elegiac Symphony</em></td>
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<td>1 page autograph partial score/sketch of Movement III, <em>Elegiac Symphony</em>, with letter to Gibson Walters on reverse</td>
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<td>1 page short score of Movement III, <em>Elegiac Symphony</em></td>
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<td>1 page autograph score. Opening measures of Movement IV, <em>Elegiac Symphony</em></td>
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<td>Spiral bound photostat copy of autograph score of <em>Canticle #6</em> with revision notes in pencil</td>
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**Alleluia, Motet, Triphony, 1943-1945**

Physical Description: 1 folder

Subseries Scope and Content Summary


Folio, 54 pages Manuscript music book. Autograph short-score. 8 pages autograph short-score:
Alleluia for Small Orchestra 1945

Physical Description: 104 pages
Subseries Scope and Content Summary
Instrumentation: Chamber orchestra (2 flutes, 2 oboes, clarinet, bass clarinet, 2 horns, harp, strings)
Date: Begun August 1943, completed January 1945
Premiere: May 8, 1951, McMillin Theater, Columbia University, New York, N.Y.: Manhattan School Chamber Orchestra, Harris Danziger, conductor
Publisher: New Music Quarterly, XXI/2, January 1948
Notes: Notebook also includes Motet for the Day of Ascension and Triphony

Cardboard bound folio, 36 pages. 30 pages autograph score
8 pages autograph short-score
6 pages autograph parts
New Music Quarterly, XXI:2 1948

Motet for the Day of Ascension 1945

Physical Description: pages
Subseries Scope and Content Summary
Instrumentation: Chamber orchestra (4 violins, 2 cellos, contrabass, harp)
Date: Begun February 1945, completed May 16, 1945
Premiere: April 5, 1946, New York, NY, Little Symphony: Lou Harrison, conductor
Publisher: Unpublished manuscript
Notes: Notebook also includes Alleluia and Triphony

Folio, 12 pages autograph score with revision markings and notes
Folio, 8 pages. 1 page title and 2 pages autograph revisions marked "Revisions I" and "Revisions II"
Seven 4 page folios with autograph parts
Physical Description: 137 pages

Subseries Scope and Content Summary

The title itself (on G, not in G) refers to the fact that the whole work, though serially composed with twelve tones, is nonetheless centered on the note G. In the first three movements the technique is classical 12-tone procedure, but in the Finale I have ignored the forbiddance concerning octave-conjunction, and have written freely in the "grand-manner". This Finale was composed especially for Gerhard Samuel, whose interest in the work brought the symphony to its present state, and to whom it is dedicated.

Beginning in 1948 (during recovery from a breakdown) I worked on various sections of it, off and on, until 1954. Later, Robert Hughes brought me together with Maestro Samuel who then premiered the Symphony in its first state - with the old Finale - at the Cabrillo Music Festival in 1964. Although it was well received, I was nevertheless dissatisfied with the full shape of the piece, and, when the conductor wished to program it for his regular Oakland Symphony season in 1966, I took advantage of the occasion to make a new, and final Finale. Thus, the second "premiere" was the first full one. The Scherzo "section" is actually a whole little Suite, in four movements - Waltzes, Polka, Air, and Rondeau - an idea that is already incipient in the classical Minuet with Trio, or Scherzo and Trio. Here I have simply expanded it a bit, and in the Rondeau, made a piece for only a trio of Piano, Tack-Piano, and Harp, which, as it were, stands as a kind of "cadenza" for the whole Symphony, just before the Finale. The Allegro Deciso, Largo, and the Finale are according to common symphonic practice. One 12-tone Row was used throughout, and instrumentation is for medium forces, without bassoons or tubas but including both piano and the tack piano.

Lou Harrison

Instrumentation: Orchestra (2-3-3-0; 2-2-2-0; timpani-percussion-piano-tack piano-2 harps; strings)


Publisher: Peer, 1975

Length: 35 minutes

Cross References: Movement IIc: short score completed 1947; revised in 1949 as Movement IV of Suite for Cello and Harp; revised and orchestrated for completion of symphony in 1964.

Notes: Movement IIc for John Cage; Movement IIId for Jack Heliker; Movements IIa-b for "Leona" and "Janet", patients at Presbyterian Hospital, New York, N.Y.
Movement IV (original before revised). Folio, 28 pages. 16 pages autograph short score with sketches. 1 page autograph sketches.


**First Suite for Strings 1948**

Physical Description: 45 pages

Subseries Scope and Content Summary

**Instrumentation:** String orchestra

**Movements:** (1) Allegro moderato (2) Adagio cantabile (3) Molto moderato (4) Poco lento, affetuoso (5) Allegro


**Premiere:** May 21, 1948, National Institute of Arts and Letters, New York, N.Y. (now the American Institute and Academy of Arts and Letters)

**Publisher:** Peer, 1978 and 1991

**Cross References:** Movements I and II: incorporated without alteration into New First Suite (1995). Movement III based on a series of revisions as follows: Passacaglia completed 1937; revised version used in Canticle #2, Movement I (1942); heavily revised version, titled Ground for Strings: Version for two pianos, completed May 14, 1946; this Ground is a piano version of First Suite for Strings, Movement III. In New First Suite for Strings (1995), this movement is abandoned. Movement IV: expanded from 12mm to 47mm for New First Suite. Movement V: replaced by new movement in New First Suite.

**Notes:** Entire work supplanted by New First Suite for Strings (1995)

Folio, 18 pages, Autograph score of Canticle #2. Movement I, pages 3-6, used in original Movement III.

2 folios, 8 pages each. 12 pages autograph score for Ground for Strings version for 2 pianos.

Folio, 12 pages. 5 pages autograph score of Movement I, Moderato.

Folio, 4 pages. 2 pages autograph score of Movement II, Adagio.

5 pages unidentified sketches.

Physical Description: 18 pages, 1 bound parital score

Subseries Scope and Content Summary

Although it had been played at a meeting of what is now the American Academy of Arts and Letters, and been made available by the publisher "Peer" I had never really been satisfied that the work was all that it could have been. About four years ago I revised the slow second movement and a performance in Portland persuaded me that I was on the right track. Back and forth over compositional time I went: the dance movement which is movement three reaches back to the Thirties for its main tune and is written in an interesting mode, the final chaconne reaches back to the early Fifties for its beginnings, the fourth movement finally received the intensification that it originally needed. The alternation of modal and chromatic composition was intended from the beginning and the use of counterpoint based for the most part on the second and the fourth does indeed allow melodies to go where they want to go, singly more often than not. Thus my reflections on Jenkins, Coperario, Frescobaldi, and other of the earlier baroque come to a modern concert version. My dedication of the work is to Mary Woods Bennett and is meant to express my thanks and admiration to her and also my thanks and admiration to Mills College which she so long and so well served.

Lou Harrison

New First Suite for Strings (1948; revised 1995)

Asked once how he knew when a composition was finished, Harrison responded, "When it stops itching." The First Suite for Strings, now finally completed to his satisfaction, itched for over a half century. It all began in 1937 with the composition of a Passacaglia for piano; five years later he revised the work and coupled it with a Ricercare on Bach's Name to form Canticle #2. Still dissatisfied with the Passacaglia in 1946, Harrison reworked it a third time into a Ground for Strings which became the third movement of his First Suite for Strings. Harrison "completed" his First Suite for Strings in 1947 and it was premiered at the National Institute of Arts and Letters in May 1948 when the organization awarded him a creative grant. The piece was published in 1978 and republished in 1991 (with alterations). Even then, however, the old Passacaglia - now in its third metamorphosis - still itched, as did several other movements. In 1995 Harrison revised the Suite one final time. In doing so, he threw out the old Passacaglia-Canticle #2- Ground for Strings as well as the finale from 1947 and replaced them by two new movements; he expanded the Lento fourth movement from 12 to 47 measures; and he graced the whole with a revised title. It seems that his itch has been satisfied - at least for the time being.

Leta Miller, 1997

Instrumentation: String orchestra

Movements: (1) Fantasia (2) Chorale (3) Round-Dance (4) Threnody (5) Chaconne


Premiere: September 8, 1995, Majorca, Spain: Stuttgart Chamber Ensemble, Stuttgart, Germany; Dennis Russell Davies, conductor

Publisher: Peer

Length: 16 minutes

Cross References: Revised version of First Suite for Strings (1948).

Notes: Dedicated to Mary Woods Bennett.

Movement III, Round Dance, 6 pages autograph score.
Movement IV, Threnody, 2 pages autograph score.
Movement V, Chaconne, 4 pages autograph score.
Folio, 6 pages. 4 pages autograph sketches of Movement V.
Spiral bound computer printed partial score with autograph revisions and notes.
**Suite #2 for Strings 1948**

Physical Description: 8 pages, 1 bound score  
Subseries Scope and Content Summary  
**Instrumentation:** String orchestra (string quartet approved by composer)  
**Movements:** (1) Adagio, molto cantabile (2) Allegro moderato (3) Allegro moderato, tranquillo  
**Date:** 1948  
**Premiere:** March 15, 1949, McMillin Theatre, Columbia University, New York, NY: Orchestra of Greenwich House Music School  
**Publisher:** Merrymount Music Press, 1949  
**Length:** 10.5 minutes  
**Notes:** Composed for Fritz Rikko's Greenwich House ensemble.

**Movement I.** Folio, 4 pages. 2 pages autograph sketches. 1 page autograph sketches.  
**Movement III.** Folio, 4 pages. 3 pages autograph sketches.  
Spiral bound copy of autograph score signed by the composer in New York with pencil additions and revisions.

**Seven Pastorals for Chamber Orchestra 1949-1951**

Physical Description: 42 pages  
**Title page, Pastoral I, 4 pages,** March 17, 1950  
**Pastoral II, 1 page,** October 4, 1949  
**Pastoral III, 1 page (in folio only),** August 1950  
**Pastoral IV, 2 pages,** March 13, 1950  
**Pastoral V, 1 page sketches only,** October 1951  
**Pastoral VI, 2 pages autograph score,** July 1, 1950  
**Pastoral VII, 3 pages,** August 1951  
**2 pages autograph unknown sketches ca. 1949-1951**  
**Suite for Violin, Piano, and Small Orchestra 1951**

**Physical Description:** 1 page

**Subseries Scope and Content Summary**

In 1951, the wonderful Ajemian sisters, Anahid and Maro, commissioned my *Suite for Violin, Piano, and Small Orchestra*. It is an assembly from sketches and ideas that I was at that time most interested in. The choice of instruments in the orchestra reflects my wish to reveal and emphasize the sounds of the two soloists. The overture, aria, and chorale were worked from preliminary sketches that I made for a possible oratorio on a text by Charles Peguy. The two movements titled "Gamelan" reflect my long-time interest in the magnificent music of Indonesia. Interestingly enough, the mode used in the "first Gamelan" is derived from a mode charmingly used by Roy Harris in his *Second String Quartet* thus realizing a conjunction between the work of an older American composer and my own ravishment by Gamelan. The "second Gamelan" is a "tourist's - ear" impression of the Balinese Wayang Gender ensemble. The "Elegy" was inspired by the tiny, sometimes sad paintings of Paul Klee, but the contrasts between the mystic fields of France and the glamour and heat of Bali are the formal generating powers of the piece. Recordings of the work have been made under Leopold Stokowski and also Robert Hughes...the latter with Keith Jarrett and Lucy Holtzman.

**Lou Harrison**

**Instrumentation:** Solo violin, solo piano, chamber orchestra (2 flutes, oboe, harp, tack piano, celesta, tam-tam, 2 cellos, 2 contrabass)

**Movements:**


**Date:** 1951

**Premiere:** January 11, 1952, Carnegie Hall, New York, NY: Maro and Anahid Ajemian; Lou Harrison, conductor

**Publisher:** Associated Music Publishers, 1955; Peters 1985

**Length:** 18.5 minutes

**Notes:** Commissioned by Maro and Anahid Ajemian.

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**Suite no.2 for Strings, 1948 1968**

**Physical Description:** folders

**Subseries Scope and Content Summary**

**Instrumentation:** string orchestra (string quartet approved by composer)

**Movements:** (1) Adagio, molto cantabile (2) Allegro moderato (3) Allegro moderato, tranquillo

**Dates:** 1948, 1968

**Publisher:** Merrymount Music Press, 1949

**Length:** 10.5 minutes

**Notes:** Composed for Fritz Rikko's Greenwich House ensemble.

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**Complete score done by Harrison, ca, 1968 in special edition for William Colvig. Accordion fold, autograph score (29 pages) w/board covers, presented in hand bound, cloth covered box. ca. 1968**

**3 color photocopies of complete score done by Harrison ca, 1968, in special edition for William Colvig. ca. 1968**
**Suite for Symphonic Strings 1960**

Physical Description: 110 pages

Subseries Scope and Content Summary

**Instrumentation:** String orchestra

**Movements:**
1. Estampie
2. Chorale: "Et in Arcadia Ego"
3. Double Fugue, "In Honor of Heracles"
4. Ductia: "In Honor of Eros"
5. Lament
6. Canonic Variations: "In Honor of Apollo"
7. Little Fugue: "Viola's Reward"
8. Round: "In Honor of Hermes"
9. Nocturne

**Dates:** Movements I, IV, VI: 1960; Movements II, III, V, VII, VIII, IX revisions or arrangements of previous works (see cross references).

**Premiere:** October 18, 1961: University of Louisville Symphony, Louisville, KY; Robert Whitney, conductor.

**Publisher:** Peters, 1961

**Cross References:**
- Movement II: revised version of *Chorale for Spring* (1951; new middle section added)
- Movement III: revised version of *Double Fugue* (1936)
- Movement V: revised version of *Triphony* (1945) and *Trio* (1946)
- Movement VII: orchestration of *Fugue for David Tudor* (1952)
- Movement VIII: taken from *Almanac of the Seasons* (1950)
- Movement IX: revised version of *Nocturne*, Movement I (1951)

**Notes:** BMI 20th annual commission; for Carl Haverlin, president, BMI.
At the Tomb of Charles Ives 1963

Physical Description: 8 pages
Subseries Scope and Content Summary
Instrumentation: Trombone, 2 psalteries, 2 dulcimers, 3 harp, tam-tam, 5 violins, voila, cello, contrabass.
Date: November 20, 1963
Publisher: Xenharmonikon 1 #2 (Fall 1974); Peer 1978
Length: 4 minutes
Recordings: LP: Gramavision GR-7006, Brooklyn Philharmonic, L. Foss, conductor
Cross Reference: See Ser. 2 Notebooks: Notebook #24
Notes: Parts in "Free Style": tuning tape available from publisher. John Cage, Suite for Toy Piano: orchestrated by Harrison in 1963
See Notebook #24 also.

Suite for Toy Piano (John Cage, Suite for Toy Piano: orchestrated by Harrison in 1963) 1963

Physical Description: 26 pages
Subseries Scope and Content Summary
Score is copy of autograph score by John Cage with orchestration notes in pencil by Lou Harrison.

Charles Ives, Christmas Music 1977

Physical Description: pages
Subseries Scope and Content Summary
Notes: Arranged for chorus/orchestra by Lou Harrison 1977.

Movement I, Adeste Fidelis. Folio, 14 pages. 7 pages autograph score.
2 pages photocopy of published Ives score with autograph orchestration notes in pencil by Harrison.

Movement II, December. 2 pages autograph score.

Movement III, A Christmas Carol. Folio, 6 pages autograph score.
1 page photocopy of published Ives score with autograph orchestration notes in pencil by Harrison.
**Third Symphony 1982**

**Physical Description:** 5 folders

**Subseries Scope and Content Summary**

My *Third Symphony* was written for Dennis Russell Davies on the occasion of the 20th anniversary of the founding of the Cabrillo Music Festival. Since it was commissioned by the Festival it was clear that many of my friends had contributed to making it possible and therefore I expressed my hope that their various tastes would find at least something pleasurable. I also had continuously in mind Dennis's immense conducting powers and the goodness of his personality. Movement I is a simple A B A form because in composing it, it flatly refused to become a symphonic sonata shape, in a sense, the whole center section is the second thematic. Following the idea that I used in my *Symphony on G*, the scherzo section is a little suite consisting of a *Reel in Honor of Henry Cowell* and *A Waltz for Evelyn Hinrichsen* and an *Estampie for Susan Summerfield*. The *Largo Ostinato* which constitutes the 3rd movement was commenced in San Francisco in 1937 and reached its completion in 1982. This in keeping with my pretense that civilization may go on and therefore I might take time to try to make a good thing. The 4th movement has undergone two full revisions. I regard the writing of a symphony as, at least in some part, the creation of a world and one which to my mind needs the balance of humor, seriousness, and both drama and lyricism.

*Lou Harrison*

**Instrumentation:** Orchestra (3-3-3-3; 4-3-3-1; celesta, tack piano, harp, percussion, strings)

**Movements:**
1. Allegro moderato
2. a. A Reel in Honor of Henry Cowell; b. A Waltz for Evelyn Hinrichsen; c. An Estampie for Susan Summerfield
3. Largo Ostinato
4. Allegro

**Dates:**
- August 9, 1982, revised 1985
- Premiere: August 29, 1982: Cabrillo Music Festival, Aptos, CA: Dennis Russell Davies, conductor

**Publisher:** Peters, 1982

**Length:** 33 minutes

**Cross References:**
- Movement I: revised version of Overture 2 or 3 of the *Political Primer* (1958; manuscript sketches in composer's archives fail to clarify which movement).
- Movement IV: revised version of Overture 1 from *Political Primer* (1958).

**Notes:** Additional materials for this Symphony are included in the *Political Primer* files.
Movement IV, Allegro:
36 pages autograph score, including paste-over revisions. 1 page autograph score: addition of two medium drums, measures 224-319.
Folio, 4 pages. 2 pages autograph score from an unfinished work, ca. 1953, that was absorbed into the *Political Primer* and then to the *Third Symphony*.
1 page autograph sketches/score: *A Happy Journey to Jack Heliker on his third trip to Italy*, absorbed into Movement IV of this Symphony.
3 pages autograph score of final revisions, measures 35-68.

Additional materials
Published score, copy of autograph with notes and revisions in pencil and ink; composer's hand.

Elegy, to the Memory of Calvin Simmons 1982

Physical Description: 4 pages
Subseries Scope and Content Summary
Calvin Simmons was the brilliant young conductor of the Oakland Symphony. In 1982 he died in a boating accident and I wrote this elegy as a tribute to him. Two days after its completion it was premiered at the Cabrillo Music Festival in Aptos CA, a two week summer festival highlighting contemporary music.

*Lou Harrison*

**Instrumentation:** Oboe, celesta, vibraphone, harp, horn, gong, violin, viola, 2 cellos, contrabass

**Date:** August 22-24, 1982

**Premiere:** August 26, 1982: Cabrillo Music Festival, Aptos, CA

**Publisher:** Frog Peak

**Length:** 2.5 minutes

Folio, 4 pages. 2 pages autograph score.

- Oboe - 1 part autograph score
- Celesta, Gong - 1 part autograph score
- Vibraphone - 1 part autograph score
- Harp - 1 part autograph score
- Horn - 1 part autograph score
- Violin I - 1 part autograph score
- Viola - 1 part autograph score
- Violincello I - 1 part autograph score
- Violincello II - 1 part autograph score
- Contrabass - 1 part autograph score
My Piano Concerto with Selected Orchestra is so called for the reason that it is composed in my favorite keyboard temperament -- Kirnberger's #2, and this meant that I wanted only to use such orchestral instruments as could correctly play the tones of this tuning. Thus I had to forgo the woodwinds and the valved brass. To my pleasure it turns out that the three slide trombones used, because of the majesty of their tones actually give a rich, full-orchestra sound to the ensemble, and indeed the reduced orchestra has made the piece accessible to community orchestras, at least to those which can gather a few extra percussion players. I composed the piece for Keith Jarrett and Dennis Russell Davies (who introduced the two of us) and who first introduced the work in Carnegie with the American composer's orchestra. The "well temperament" heard has on the white keys an almost perfect C major in just intonation (only the tone "a" is very slightly high) and then a whole lovely opalescence of intervals as one reaches out to more remote keys. I have exploited this range of tones in many ways throughout the piece. I am happy, too, that tuners, who nowadays are mostly condemned to watching electronic cues for tuning equal temperament, are even gathering pictures and comment in newspapers for tuning something more interesting. In the second movement I have made use of an "octave-bar" which will produce all of the tones of a full octave at once, while slightly emphasizing the octave interval. I have left the two-octave clusters to the forearm, as did Henry Cowell. In my second concerto for piano the keyboard is tuned to the tones of a full Javanese gamelan, both slendro and pelog sections. I doubt that I will write a piano concerto in equal temperament -- I'm not that fond of it. Keith Jarrett has recorded live this first concerto with Naoto Otomo and the new Japan Philharmonic.

Lou Harrison

**Instrumentation:** Piano, orchestra (3 trombones, percussion, harp, strings)

**Movements:** (1) Allegro (2) Stampede: allegro (3) Largo (4) Allegro moderato

**Date:** Begun May 1983; completed July-August 1985 (Movement I: July 29; Movement II: July 13; Movement III: August 5; Movement IV: August 9)

**Premiere:** October 20, 1985, Carnegie Hall, New York, NY: Keith Jarrett, American Composers Orchestra, Dennis Russell Davies, conductor

**Publisher:** Peters, 1985

**Length:** 29.5 minutes

**Cross References:** Movement II: heavily revised version of Faust, Movement VIII (1985)

**Notes:** For Keith Jarrett. Commissioned by Betty Freeman. Piano in Kirnberger's #2 tuning.
Symphony No. 4 (Last Symphony) 1990

Physical Description: 12 folders

Subseries Scope and Content Summary

Originally called Last Symphony my chronologically fourth was prepared for Dennis Russell Davies, the Brooklyn Academy of Music and the Brooklyn Philharmonic. As is very usual to me I found that I was right away wanting to change the piece. In the first place it needed paring down from fifty minutes and a number of other things. Having worked it over again for a performance at the Cabrillo Music Festival I was still restless about it and made more alterations for Basle and have, I hope, reached a final version. I regard a symphony as a kind of world—and it does take some time and thought to make a world. It also needs variety and inter-relationships among its parts. Here two of my movements are chromatic and intervalic and two of them are modal - both six-tone and five-tone. I have also written three Amerindian stories into the work, one of them especially written for me by Daniel Harry-Steward, who lives in Seattle and is of California Wintu ancestry.

As a matter of fact now the piece begins with a kind of "prelude" composed using Javanese methods but in European chromatic style and then moves to a vigorous "stampede" in a medieval European form, in two rarely used six-toned modes. The following slow movement is chromatic in European style, has a little melodic procession in it, and leans toward a resigned sort of ending. The last movement asks for a baritone to sing and rhythmically recite three Coyote Stories, thus bringing the whole symphony home to essential America.

Lou Harrison

Instrumentation: Baritone (originally tenor), orchestra (3-3-3-3; 4-3-3-1; 4 percussion-tack piano-celesta; strings)

Movements: (1) Largo (2) Stampede: poco presto (offered to William Colvig) (3) Largo (4) Introduction "Coyote's Path" Story I; "Coyote's Path" Story II; "Coyote's Path"; Story III Finale

Date: August 31, 1990, revised 91, 93 and 95. Movement IV, orchestration and expansion of work from 1984 (see cross references).

Premiere: November 2, 1990, Brooklyn Academy Opera House: Brooklyn Philharmonic, New York, N.Y.; Dennis Russell Davies, conductor; Damon Evans, tenor

Text: Movement IV: stories 1 and 3: tradational American Indian tales (see listing for Coyote Stories, 1987); story 2: Daniel Harry-Steward

Publisher: Peer, 1993

Length: ca. 48 minutes

Cross References: Movement I: based on rejected fourth movement of New Moon (1986). Movement IV: outer parts of the movement are an orchestration of the Foreman's Song Tune (1984) with two of the Coyote Stories (1987); new middle section added with text by Harry-Steward.

Notes: Commissioned by Brooklyn Philharmonic Orchestra and Brooklyn Academy of Music. For Dennis Russell Davies. Movements II and IV previously reversed; listing here reflects latest version. Archive materials are organized by original placement of movements to avoid confusion.

3 pages, autograph title page and performance notes

Movement I, Largo:

#2: 25 pages autograph score, revisions pasted over original version.

#3: 6 pages copy of autograph/autograph revisions.

#4: 12 pages photocopy over rejected Movement IV from New Moon with autograph revision markings for Fourth Symphony.

Movement II, Coyote Stories:

9 pages autograph score; Introduction, Coyote's Path.

3 pages autograph revisions. 4 pages autograph sketches.

Story I:

2 pages typed words with autograph music notation for tenor.
2. Orchestral 1942-1997
Symphony No. 4 (Last Symphony) 1990

<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Description</th>
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<tbody>
<tr>
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<td>with comment by composer.</td>
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<td>First engraved score with revisions added.</td>
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<td>Engraved score with autograph corrections and revisions.</td>
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<td>box-folder 17:7</td>
<td>Engraved score with corrections and revisions added.</td>
</tr>
<tr>
<td>box-folder 17:8</td>
<td>Four Coyote Stories. 7 pages typed words with autograph music notation.</td>
</tr>
<tr>
<td></td>
<td>Note</td>
</tr>
<tr>
<td></td>
<td>Originally added to The Foreman's Song Tune (1983) in March of 1987. Four</td>
</tr>
<tr>
<td></td>
<td>Native American tales quoted from Bruce Walter Barton, The Tree at the</td>
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<td></td>
<td>Center of the World.</td>
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<tr>
<td></td>
<td>Two of these tales, &quot;People&quot; and &quot;Children yet to Come&quot; are used in the</td>
</tr>
<tr>
<td></td>
<td>Fourth Symphony. Story #2 in the Symphony is by Daniel Harry-Steward.</td>
</tr>
</tbody>
</table>
When Michael Tilson Thomas asked me to make a "fanfare" for him to open his season, he actually meant a kind of opener or festive beginning for his "reign" -- "Use anything you want" he said, "a boys choir, a gamelan, whatever, and of course, the San Francisco Symphony". Such largesse of means was a bit intimidating, but I finally summoned courage and composed a little tune. It did not want to be a fanfare but rather a parade march such as I had heard in my youth in San Francisco, splendidly stepping along with a "bell-lyra" group.

I somehow remember Chinese women playing the hip-borne bell-lyras long ago. This in turn led to a more singing passage and then my early hearing of Japanese Gagaku in San Francisco emerged. In short, I could see that my San Francisco memories were passing as a parade and so I celebrated that for Michael's arrival. I found that I needed my great oxygen-tank bells, my three "ranch triangles" a sweet bell-tree (gentorak), the very large Javanese gong that I myself built for Mills College and for which the artist Mark Bullwinkle provided the flange, and, of course, my accustomed "octave-cluster-bars" for the piano and celesta to make brilliance with. I hope that the timpanist will forgive me, but I can't really like the modern tympani, otherwise I think that I've written for the orchestra in a straight-forward way. I am grateful to the San Francisco Symphony for commissioning me and rejoice that it has had the wisdom to establish M.T.T. (Michael Tilson Thomas) in his wonderful brilliance, as music director.

Lou Harrison

**Instrumentation:** Orchestra (4-4-4-4; 4-4-4-1; 4 or 5 percussion-celesta-piano-organ-harp; strings)

**Premiere:** September 6, 1995, Davies Hall, San Francisco, CA: San Francisco Symphony, Michael Tilson Thomas, conductor

**Date:** June 1, 1995

**Publisher:** Peer, 1995

**Length:** 6 minutes

**Cross References:** See also Ser.2 Notebooks: Notebook #26

**Notes:** Commissioned by the San Francisco Symphony.
**Concerto for Pi-p’a with String Orchestra 1997**

**Physical Description:** 6 folders

**Subseries Scope and Content Summary**

Having just completed a work for unaccompanied Japanese Sangen, I began my *Concerto for Chinese Pi-p’a with String Orchestra* by writing single tones chromatically. Something felt uncomfortable so I constructed a set of six-tone modes and asked Wu Man if they were okay on the pi-p’a. She said that they were, so I designed their use in five movements, their home-tones falling on the open strings of the pi-p’a plus on one more tone which is a good “key” also.

It was Dennis Russell Davies who asked me for such a work over a several year period, and Lincoln Center for the Performing Arts Inc. who generously supported its composition. Therefore, the Concerto is dedicated to Dennis Russell Davies, Wu Man, and Lincoln Center for the Performing Arts, Inc.

*Lou Harrison*

**Instrumentation:** Pi-p’a, string orchestra

**Movements:**
1. Allegro moderato
3. Threnody to the Memory of Richard Locke (4) Estampie

**Date:** March 3, 1997

**Premiere:** April 26, 1997, Lincoln Center., New York, N.Y.: Wu Man and the Stuttgart Chamber Orchestra, Dennis Russell Davies, conductor

**Publisher:** Peer

**Length:** 27 minutes

**Movement I, Allegro:**
7 pages autograph score, pencil.

**Movement II, Bits and Pieces:**
(a) Troika; 3 pages autograph score, pencil.
(b) Three Sharing; 2 pages autograph score, pencil.
(c) Wind and Plum; 1 page autograph score, pencil.
(d) Neapolitan; 2 pages autograph score, pencil.

**Movement IV, Estampie:** 11 pages autograph score, pencil

**Spiral bound music notebook. 14 pages autograph sketches and notes.**

**5 inserted pages including sketch revisions, modes of the Concerto, obituary for Richard Locke.**

**10 pages autograph sketches, large format paper.**

**Charles Ives Transcriptions** undated

**Physical Description:** 20 pages

**Subseries Scope and Content Summary**

**Notes:** Transcriptions from Charles Ives manuscripts made for Milton Feist.

**Psalm 25 [XXV]. Folio, 16 pages. 14 pages autograph score.**

**Psalm 100 [C]. Folio, 4 pages autograph score.**

**3. Vocal 1939-1992**

**Physical Description:** 24 titles, 4 boxes

**Series Scope and Content Summary**

This series includes pieces written for voice and are listed by Choral (chorus or choir) and Solo Voice with a large variety of instrumental accompaniment.
<table>
<thead>
<tr>
<th>Subseries</th>
<th>Title</th>
<th>Physical Description</th>
<th>Subseries Scope and Content Summary</th>
<th>Instrumentation</th>
<th>Movements</th>
<th>Dates</th>
<th>Premiere</th>
<th>Text</th>
<th>Publisher</th>
<th>Length</th>
<th>Notes</th>
<th>Cross Reference</th>
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<tr>
<td>box-folder 19:1</td>
<td>Original composer’s notebook. Folio, 34 pages. 30 pages autograph score and sketches, 1939</td>
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<td>box-folder 19:1</td>
<td>Published score: Spiral bound, 35 pages, blueprint of autograph, ca. 1952</td>
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<td>box-folder 19:1</td>
<td>Revised Kyrie: 8 pages autograph score, November 11, 2000</td>
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<td>Revised Gloria: 8 pages autograph score, January 6, 2001</td>
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<tr>
<td>box-folder 19:1</td>
<td>3 pages sketches, ca. 2000</td>
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<td>box-folder 19:1</td>
<td>5 pages blueprint copy of “Chorus”, ca. 2000</td>
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<td>box-folder 19:2</td>
<td>4 pages autograph score.</td>
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<tr>
<td>box-folder 19:2</td>
<td>1 page autograph part for flute.</td>
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<tr>
<td>box-folder 19:3</td>
<td><strong>Sanctus 1940</strong></td>
<td>8 pages</td>
<td>Contralto, piano</td>
<td>1940</td>
<td>November 14, 1940, San Francisco, CA., Museum of Art: Radiana Pazmor</td>
<td>Catholic mass ordinary</td>
<td>Frog Peak</td>
<td>5.5 minutes</td>
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<td>box-folder 19:3</td>
<td>Folio, 8 pages. 7 pages autograph score including title page.</td>
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</tbody>
</table>
May Rain 1941

Physical Description: 5 pages
Subseries Scope and Content Summary

May Rain was written for my friend William Weaver to sing. The beautiful poem is one from a sequence titled From Alba Hill by the wonderful Elsa Gidlow. It first appeared in the very early thirties and currently is printed in her Sapphic Songs Seventeen to Seventy (Diana Press, 1976). The music was printed in the first issue of Peter Garland's Soundings.

Lou Harrison

Instrumentation: Baritone, piano, percussion
Date: October 30, 1941
Premiere: February 17, 1963, Sticky Wicket, Aptos, CA.
Text: Elsa Gidlow, From Alba Hill #3
Publisher: Lou Harrison Reader; Soundings Press 1 (January 1972)
Length: 3 minutes
Notes: For William Weaver.

Easter Cantata 1943

Physical Description: 74 pages
Subseries Scope and Content Summary

Instrumentation: Solo contralto, SATB chorus, 2 trumpets, 2 trombone, glock, chimes, harp, strings.

Movements: (1) Sinfonia: (2) Aubade, Chorale en Rondeau; (3) Mary's Song at the Tomb; (4) Narrative (5) Alleluia.
Date: Begun Summer-Fall 1943; completed 1966.
Premiere: April 3, 1966, Hartnell College: Vahé Aslanian, conductor
Text: Paraphrase of Luke 24
Publisher: Frog Peak
Notes: Commissioned by Hartnell College Student Body Association.

23 pages autograph score, ink. 2 pages autograph title page and movements.

Parts

"Chorus" - 7 pages
"Trumpet I" - 3 pages
"Trumpet II" - 3 pages
"Trombone I" - 3 pages
"Trombone II" - 3 pages
"Glockenspiel" - 2 pages
"Chimes" - 3 pages
"Harp" - 4 pages
"Violin I" - 6 pages
"Violin II" - 5 pages
"Viola" - 5 pages
"Cello-Bass" - 5 pages
3. Vocal 1939-1992

Onward Christian Soldiers 1945

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**Onward Christian Soldiers 1945**

- **Physical Description**: 1 page
- **Subseries Scope and Content Summary**
- **Instrumentation**: Trumpet, organ, unison chorus
- **Date**: ca. 1945
- **Premiere**: United Methodist Church, Bronx, New York, N.Y., ca. 1945
- **Text**: Protestant hymn
- **Publisher**: Unpublished manuscript
- **Notes**: For Edward McGowan, minister, United Methodist Church, New York, N.Y.

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**Fragment from Calamus 1946**

- **Physical Description**: 4 pages
- **Subseries Scope and Content Summary**
- **Instrumentation**: Baritone, piano (originally baritone, string quartet)
- **Date**: 1946
- **Text**: Walt Whitman, *Calamus #43*
- **Publisher**: Bomart 1950; *A Lou Harrison Reader*, Peter Garland, ed. (Santa Fe: Soundings Press, 1987).
- **Length**: 1 minute
- **Cross References**: Revised and orchestrated for *Three Songs for Male Chorus*, Movement II (1985)

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**Alma Redemptoris Mater 1949-1951**

- **Physical Description**: 7 pages
- **Subseries Scope and Content Summary**
- **Instrumentation**: Baritone, violin, trombone, tack piano
- **Dates**: Begun 1949; completed 1951, Black Mountain College, NC.
- **Premiere**: May 20, 1962, Nepenthe, Big Sur, CA.
- **Text**: Catholic liturgy
- **Publisher**: Peer, 1962
- **Length**: 1.5 minutes

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**Alma Redemptoris Mater 1949-1951**

- **3 pages copy of autograph score, with sparse composer’s notes.**
- **4 pages photocopy - 1 page text, 3 pages sketches**
41

box-folder 19:9-10 **Strict Songs 1950**

- Physical Description: 4 folios, 58 pages
- Subseries Scope and Content Summary
  - **Instrumentation:** (a) 8 bar (in 2-3 parts), chamber orchestra (2 trombones, piano, harp, percussion, strings); male chorus approved by composer; (b) bar solo, SATB [Soprano, Alto, Tenor, Bass] chorus, chamber orchestra (1992)
  - **Movements:** Four untitled movements. Text beginnings: (1) Here is Holiness; (2) Here is Nourishment; (3) Here is Tenderness; (4) Here is Splendor.
  - **Dates:** Movement I begun 1951, completed 1955; Movement II: July 13, 1955; Movement III, undated (1955); Movement IV: June 1, 1955
  - **Premiere:** Version (a) January 18, 1956, University of Louisville Orchestra, Louisville, KY, Robert Whitney, conductor; version (b) November 20, 1992, University of California, Santa Cruz, CA
  - **Publisher:** Association of Music Publishers, 1956
  - **Text:** Joys and Perplexities: Selected Poems of Lou Harrison; Lou Harrison (Winston-Salem: Jargon Society, 1992), 34-35
  - **Length:** 19 minutes
  - **Notes:** Commissioned by University of Louisville Orchestra. Movement I: revision of "Gloria" from an unfinished mass (1951 - March 18, 1954). Movement III dedicated to composer's father. Choreography by Mark Morris, 1987

box-folder 19:9-10 (1): Folio, 18 pages autograph score, sketches (manuscript originally for an unfinished "Gloria").

box-folder 19:9-10 (2): Folio, 4 pages, 3 pages autograph short-score with tuning schema. Three Folio's 4 pages each. 11 autograph score sketches with some unrelated material.


box-folder 19:9-10 18 pages autograph and photocopy score for version (b) vocal parts.

box-folder 19:9-10 6 pages with 3 pages sketches.

box-folder 19:9-10 1 page, photocopy sketches.

box-folder 19:9-10 Included in materials is a complete but rejected autograph short-score for Movement II. Folio 12 pages. 8 pages autograph score and sketches.

box-folder 19:9-10 21 pages, complete autograph score.

box-folder 19:11 **Holly and Ivy 1951-1962**

- Physical Description: 11 pages
- Subseries Scope and Content Summary
  - **My song** Holly and Ivy which is actually a Christmas carol, was composed on a text given to me at Reed College in 1948 or 1949. Unfortunately, I lost the original paper and have asked several poets who were at Reed College whether any one of them gave me the text. So far no one has said "yes". A composer is in danger who uses a poet's text without permission so I hope that someday the author will come forward to be recognized and I also hope that he will forgive me! **Lou Harrison**
  - **Instrumentation:** Tenor, harp, 2 violins, cello, contrabass (or choral tenors and mezzo-sopranos, harp, string orchestra)
  - **Dates:** Begun 1951; completed 1962
  - **Premiere:** February 17, 1963: Sticky Wicket, Aptos, CA.
  - **Publisher:** Frog Peak
  - **Length:** 2 minutes
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Description</th>
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<tr>
<td>19:11</td>
<td>6 pages autograph score, ca. 1962</td>
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<tr>
<td>19:11</td>
<td>Folio, 4 pages. 2 pages autograph partial score/study, ca. 1951</td>
</tr>
<tr>
<td>19:11</td>
<td>1 page sketches, ca. 1951</td>
</tr>
</tbody>
</table>

**Vestiunt Silve 1951-1994**

- Physical Description: 17 pages
- Subseries Scope and Content Summary
- **Instrumentation:** Mezzo soprano, flute, 2 violas, harp
- **Dates:** Begun April 4, 1951, completed July 4, 1994
- **Premiere:** August 18, 1994, Dartington International Summer School and Festival, Dartington Hall, Totnes, Devon, England
- **Publisher:** *Music in the United States of America* (MUSA), v.8 (Madison: A-R Editions, 1998)
- **Length:** 4 minutes
- **Notes:** For Wilfrid Mellers's 80th birthday.

<table>
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<th>Box-Folder</th>
<th>Description</th>
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<tr>
<td>19:12</td>
<td>6 pages autograph score. ca. 1994</td>
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<tr>
<td>19:12</td>
<td>Folio, 6 pages. 3 pages autograph sketches ca. 1994</td>
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<tr>
<td>19:12</td>
<td>Folio 4 pages. 1 page autograph sketches ca. 1994</td>
</tr>
<tr>
<td>19:12</td>
<td>1 page autograph sketches ca. 1951</td>
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</tbody>
</table>

**Peace Pieces 1953-1968**

- Physical Description: 32 pages
- Subseries Scope and Content Summary
- This subseries includes 3 pieces written for peace.

**Peace Piece 1: Invocation for the Health of all Beings 1968**

- Physical Description: 18 pages
- Subseries Scope and Content Summary
- **Instrumentation:** Unison chorus, chamber orchestra (trombone, 3 percussion, 2 harps, reed organ, strings)
- **Date:** March 14, 1968
- **Premiere:** April 7, 1968, First Unitarian Church, Berkeley, CA.
- **Text:** Buddhist Metta Sutta
- **Publisher:** Soundings Press (July-October 1972); *A Lou Harrison Reader*, ed. Peter Garland (Santa Fe: Soundings Press, 1987)
- **Length:** 6 minutes
- **Notes:** To the memory of Martin Luther King.

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<th>Box-Folder</th>
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<tr>
<td>19:13</td>
<td>17 pages autograph score including title page with notes.</td>
</tr>
<tr>
<td>19:13</td>
<td>1 page autograph sketches</td>
</tr>
</tbody>
</table>
Peace Piece 2: Passages 25 1968

Physical Description: 10 pages
Subseries Scope and Content Summary
Instrumentation: Tenor, chamber orchestra (3 percussion, 2 harp, strings)
Dates: March 31, 1968
Premiere: April 7, 1968, First Unitarian Church, Berkeley, CA.
Text: Robert Duncan, Passages 25
Publisher: Soundings 3-4 (July-Oct 1972)
Length: 6.5 minutes

Peace Piece 3: Little Song on the Atom Bomb 1953

Physical Description: 4 pages
Subseries Scope and Content Summary
Instrumentation: Voice (alto or baritone), 2 violins, viola, harp
Dates: 1953, revised 1968
Premiere: August 17, 1968, Cabrillo Music Festival, Aptos, CA.
Text: Lou Harrison
Publisher: Soundings 3-4 (July-October 1972)
Length: 2 minutes
Notes: See also notebooks

Nak Yang Chun - Spring in Nak Yang [Joint composition with Lee Hye-Ku], 1961

Physical Description: 48 pages
Subseries Scope and Content Summary
Instrumentation: Chorus, 3 flutes, 3 trombones, celesta, harp, piano, 2 percussion, strings
Dates: Late 1961
Publisher: Unpublished manuscript
Notes: Original Korean work from 960-1279 A.D.; Korean orchestra version survives from notation from the 18th century and later but original choral parts lost. Restoration of choral parts by Harrison and Lee Hye-Ku and arranged for orchestra of western instruments.

Nak Yang Chun - Spring in Nak Yang [Joint composition with Lee Hye-Ku], 1961

10 pages autograph score, arranged for European instruments. Plus Blueprint copy, 10 pages autograph score arranged for European instruments.

8 pages, additional autograph score, arranged for European instruments (in different hand).

13 pages autograph parts for chorus and European instruments.

6 pages autograph parts for Asian instruments.

1 page autograph score for "Melody", "Bells", and "Pak"

2 pages autograph score for Korean Orchestra with notes.

Folio, 8 pages, 2 pages sketches.
Nova Odo 1961-1968

Physical Description: 54 pages, 2 folios
Subseries Scope and Content Summary

Instrumentation: Male chorus, reciting chorus, orchestra (3-3-3-3; 4-3-3; piano, tack piano, celesta, organ, harp, percussion [includes pak]; strings), 7 p‘iris [alternative: English horn, saxophones, clarinets]

Movements: (1) quar=ca.144; (2) Largo, cantabile, solenel (3) quar=132-144


Text: Lou Harrison, English and Esperanto, Joys and Perplexities: Selected Poems of Lou Harrison; Lou Harrison (Winston-Salem: Jargon Society, 1992), 115-20

Publisher: Frog Peak

Length: 20.5 minutes

Notes: To Rockefeller Foundation For Composers’ Workshop of the San Francisco Conservatory of Music, the San Francisco Symphony and Enrique Jorda. The Prelude for P’iri and Reed Organ (1962) from this piece can be performed as an independent work.

Movement II (Part 2): 21 pages autograph score.
Movement III (Part 3): 17 pages blueprint of autograph score, 1 page autograph score.
Folio, String bound music lined notebook, 64 pages with approximately 31 pages sketches and notes.
Folio, 6 pages, 4 pages autograph sketches.

Haiku 1967

Physical Description: 1 page
Subseries Scope and Content Summary

Instrumentation: Unison mixed chorus, shiao, harp, wind-chimes, gong

Dates: February 7 - March 14,1967

Text: Kay Davis

Publisher: Unpublished manuscript

Length: 37 measures

Notes: To William Erlendson.

1 page autograph score.
La Koro Sutro 1972

Physical Description: 12 pages

Subseries Scope and Content Summary

La Koro Sutro is the official title in Esperanto referring to the Heart Sutra, which is among the most used and popular basic texts of Buddhism. My Heart Sutra is a work which comes from many sources. I visited Korea, Taiwan and Japan in the early 60's because of an international conference about music. I was already enormously interested in Korean and Chinese music and had formed an admiration for Buddhism which has remained with me since.

Buddhism is not, properly speaking, a religion because it demands no faith in extraterrestrial or any other kind of power. It is a philosophy, a science of how to be happy if you want to be. Although the formulas for happiness exist, both in Buddhism and Epicureanism, a surprising number of people still choose not to be happy, but to go on as usual. It is fascinating that this Buddhist philosophical writing seems to be about contemporary with the same intellectual impulse in the Byzantine world. The famous mantra "Hail, the Jewel is in the Lotus" is the final line of the Heart Sutra whose entire text can be printed on a postcard. It is a condensed version of another work, the "Divine Wisdom" or "Hagia Sophia", which consists of over 100,000 lines.

I began this work in 1972 in response to a request from Cathy Schulze that I help organize a concert at San Francisco State University for such people as wanted to visit the city after the world Esperanto Conference in Portland. When composing the Heart Sutra I knew that it deserved a language of wide potential understanding. Western religion and governments have (until recently) used the archaic and formal Latin language. Rather than using a holy language, Buddhism has always expressed itself in the vernacular - so I decided to use Esperanto. My friend, Bruce Kennedy, was a master of various Languages (I found out recently that he also knew sign language!), so I asked him to translate the text of the Heart Sutra in to Esperanto so that I might use it in composing. He achieved this beautifully by comparing several different language versions including "Pali".

The first concert of the Sutra was very well received and has since had a great number of performances. La Koro Sutro was performed in Sapporo, Japan. The week before our concert there had been a monumental earthquake during which one island was totally destroyed and many people died. It was a shocking and terrible circumstance. Since we were preparing the Heart Sutra, and Japan is in many senses a Buddhist country, I asked a friend to translate into Japanese a brief paragraph in which we dedicated the performance to the memory of those who died and to their survivors.

For this work, my friend and partner, William Colvig, created many instruments. The small tube and slab gamelan, which is used with other percussion instruments, has become known as "Old Granddad" Gamelan for it is the first of the Western American Gamelan to employ aluminum tubes and slabs (handsomely resonated with #10 Billy cans collected from back doors of restaurants), which have since been used in the building of many Gamelan. Bill and I tuned the Gamelan to a perfect Northwest Asian (European) natural scale; that is to say, much like a C Major would be if you sang it or played it on string instruments, although the gamelan is actually in D major. It is a joy to sing with because the orchestra tuning is the same as you would use with your voice. Towards the end, (in the next to the last movement), I needed another key system to contrast the basic scales that I had been using. I didn't have the heart to ask Bill to create a new set of instruments so I threw in a harp! This has proven to be a good choice because it works well with the other instruments and provides a pleasant contrast.

Lou Harrison

Instrumentation: (a) SATB chorus, small organ, harp, American Gamelan; (b) arranged for chorus and orchestra (piano, celesta, 2 harps, 3 percussion, strings) by Kerry Lewis.

Movements: (1) Kunsonoro Kaj Gloro (2)-(8) Paragrafo 1-7 (9) Mantro Kaj Kunsonoro.

Date: July 29, 1972; arranged for string orchestra, ca. 1977

Premiere: August 11, 1972, San Francisco State University, Donald Cobb, conductor.

Text: Esperanto translation of Buddhist Heart Sutra by Bruce Kennedy

Publisher: Peer

Lou Harrison Papers: Music Manuscripts

Length: 29 minutes

Cross Reference: For Vahé Aslanian.
Fragments

Movement I, Kunsonoro Kaj Gloro: 1 page autograph partial sketches for gender and lali.

2a Paragrafo: 2 pages autograph partial part for gender.

4a Paragrafo: 5 pages autograph score.

7th Paragrafo: 1 page autograph sketches for chorus.

1 page copy of autograph harp part with pencil sketch for new ending.

2 fragments with new harp ending for 7th Paragrafo with note to Margaret Fisher.

Mass to St. Cecilia (Mass for St. Cecilia's Day) 1983

Physical Description: 23 pages

Subseries Scope and Content Summary

Instrumentation: unisex chorus; optional drone and/or figuration on organ, harp

Movements: (1) Introitus; (2) Kyrie; (3) Gloria; (4) Graduale; (5) Alleluia; (6) Offertory; (7) Sanctus; (8) Agnus Dei; (9) Communion; (10) Hymn; (11) Ite Missa Est

Date: Kyrie: October 25, 1983; complete mass, 1986

Premiere: Introitus, Gloria, Hymn: November 15, 1987, California State Sacramento, CA: Completed mass: November 18, 1988, Santa Cruz Chamber Players, Santa Cruz, CA

Text: Catholic mass ordinary and the proper for the Feast of St. Cecilia (November 22).

Publisher: Frog Peak

Length: 22 minutes

Notes: Monoph mass in Gregorian chant style. For Saint Cecilia Society for the Preservation and Restoration of Gregorian Chant and the Peking Opera of Santa Cruz, CA.

10 pages autograph score, title page, notes and decorations used to create a composer's limited edition serigraph with Chris Daubert.

Movement I: Introitus: 2 pages photocopy of autograph sketches (from notebook) with Revisions in pencil. 1 page copy of final score with slight ink design additions.

Movement II: Kyrie: 1 page photocopy of autograph first version (from notebook).

Movement IV, Graduale: 1 page photocopy of autograph original sketches with slight revisions in pencil.

Movement V, Alleluia: 2 pages photocopy of autograph original sketches with revisions in pencil and pen and pasteover.

Movement VI, Offeratory: 1 page photocopy of autograph sketch with slight revisions markings in pencil.

Movement VII, Sanctus: 2 pages photocopy of autograph original sketches with revisions in pencil and ink.

Movement VIII, Agnus Dei: 1 page photocopy of original sketch with slight notes in pencil.

Movement X and Movement XI, Hymn and Ite: 2 pages photocopy of autograph sketches with revisions in pencil.

1 page autograph (William Colvig) percussion accompaniment.
Faust 1985

**Physical Description:** 51 pages

**Subseries Scope and Content Summary**

**Instrumentation:** Soprano, tenor, bass soloists; chorus; chamber orchestra (4 flutes, trumpet, 4 percussions, piano, 2 harp, organ, strings), Sundanese gam degung

**Movements:** (1) Opening scene in heaven; (2) Fire spirit's chant; (3) Easter music; (4) Witch's Song; (5) Wine-Love Song; (6) Three dances for two harps; (7) Gretchen's Spinning Song; (8) Estampie ("Walpurgnisnacht"); (9) Gamelan works: Lagu Pa Undang, Lagu Elang Yusuf; (10) Miscellaneous percussion interludes.

**Dates:** Movement I: March 12, 1985; Movements II, III, IV, V, VI, VII, IX: undated; Movement VI: March 19, 1985

**Premiere:** May 9, 1985, University of California, Santa Cruz, Santa Cruz, CA.

**Text:** Adaptation of Goethe's text by Kathy Foley

**Publisher:** Unpublished manuscript

**Cross References:** Movement VII adapted for *The Clay's Quintet*, Movement III (1987; same music with different instruments and no text). Movement VIII heavily revised and used in *Piano Concerto*, Movement II (1985)

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Three songs for Male Chorus 1985

**Physical Description:** 43 pages

**Subseries Scope and Content Summary**

**Instrumentation:** Male chorus, chamber orchestra (piano, organ, strings, percussion)

**Movements:** (1) King David's Lament for Jonathan; (2) Oh You Whom I Often and Silently Come; (3) When I Heard at the Close of Day

**Dates:** (1) October 8, 1941, revised June 18, 1985; (2) 1949, revised June 1985; (3) June 1985

**Premiere:** September 28, 1985: Portland Gay Men's Chorus, Gilbert Seeley, conductor

**Text:** (1) II Samuel; (2) and (3) Walt Whitman, *Leaves of Grass* "Calamus"

**Publisher:** Peer, 1985

**Length:** 10 minutes

**Cross References:** Movement I: revised version of 1941 work of same name. Movement II: revised version of *Fragment from Calamus* (1946)

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**Movement I**

Folio, 4 pages. 3 pages autograph score, King David's Lament, 1941.

Folio, 4 pages autograph score and sketches, Lycida's Lament (Milton).

Folio, 6 pages autograph score, 1 page sketches.

7 pages autograph score (including title page), plus 2 sets of photocopies of 7 pages autograph score # 2, # 3, 1985

1 page autograph vocal part set in Hebrew by Larry Polansky.

1 page photocopy of vocal part set

1 page photocopy of Hebrew & text "Second Samuel".

**Movement II**

4 pages autograph score plus 2 sets of photocopies of 4 page score # 2, # 3

1 page autograph sketches.

**Movement III 1985.**
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Description</th>
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<tr>
<td>20:7</td>
<td>17 pages autograph score. plus 2 sets of photocopies of 17 page score #2, #3. Folio, 8 pages. 6 pages autograph sketches and notes.</td>
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<tr>
<td>20:8</td>
<td>1 page autograph title and movements.</td>
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<tr>
<td>20:8</td>
<td>1 page autograph psaltery patterns.</td>
</tr>
<tr>
<td>20:8</td>
<td>Movement IV: Interlude: 2 pages autograph score.</td>
</tr>
<tr>
<td>20:8</td>
<td>Movement VI: Interlude: 1 page autograph score.</td>
</tr>
<tr>
<td>20:8</td>
<td>Movement VII: Litany: 6 pages autograph and photocopy score (6 pages of recitatives with meter and solo/choral designations).</td>
</tr>
<tr>
<td>20:9</td>
<td>10 pages autograph score.</td>
</tr>
<tr>
<td>20:9</td>
<td>1 page autograph sketch.</td>
</tr>
</tbody>
</table>
White Ashes - Gobunsho 1992

Physical Description: 1 page
Subseries Scope and Content Summary
Instrumentation: Chorus, keyboard
Date: March 1992
Text: Buddhist hymn by Rennyo Shonin
Publisher: Shin Buddhist Service Book (Buddhist Churches of America, 1994)
Length: 1.5 minutes

1 page autograph score.
3 pages photocopies of autograph score.

Political Primer [incomplete] 1951-1959

Physical Description: 225 pages
Subseries Scope and Content Summary
Instrumentation: Overtures: orch; recitatives (baritone), occasional percussion
Movements: Movements completed: 3 overtures (monarchy, republic, democracy) later used in Third Symphony and Elegiac Symphony; 4 recitatives (Movement I: Dedication; Movement V: First Comment, with two timely remarks; Movement IX: Second comment; and Movement XIII: Last comment with remark and salutation).
Dates: Begun 1951; overtures and recitatives completed 1958.
Premiere: Recitatives only: May 23/24, 1959, University of Buffalo, N.Y., Herbert Beattie, baritone.
Text: Lou Harrison (alternative texts in English and Esperanto), Frog Peak Anthology (Hanover, N.H.: Frog Peak Music, 1992), 77-83.
Publisher: Unpublished manuscript of recitatives and overture 1; remainder: sketches only.
Cross References: Overtures later revised for use as Elegiac Symphony, Movement I (1975) and Third Symphony, Movements I and IV (1982).
Notes: Choruses never completed. Recitatives in "Free Style".

#1: Text in Esperanto. "First Proof": 21 pages typed manuscript with autograph notes and revisions in Esperanto by author/composer in blue ink. Additional notes and comments by G. Alan Conner, General Secretary of the Esperanto Society of North America, in red ink and pencil.
#2: "Revised May 12, 1958": 21 pages typed manuscript with introductory letter from author/composer to G. Alan Conner. Additional comments and notes in red ink by Conner.
#3: Text in English. 24 pages autograph manuscript in ink. 3 pages autograph manuscript from earlier version.
#4: 20 pages blue-print of autograph manuscript with pencil and ink revisions.
#5: 1 page typed introduction, 1990.
#6: Section I, Dedication: Folio, 4 pages. 3 pages autograph score, pencil.
#7: Section II, Overture: Folio, 4 pages. 3 pages autograph sketches, pencil.
#8: Section V, First Comment with Two Timely Remarks: Five Folio's, 20 pages, 14 pages autograph score, pencil. 16 pages autograph score, ink.
### Additional Materials

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
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<tbody>
<tr>
<td>21</td>
<td>#9: Section IX, Second Comment: Folio, 4 pages. 3 pages autograph score, pencil. 2 pages autograph score, ink.</td>
</tr>
<tr>
<td>21</td>
<td>#10: Section XIII, Last Comment, with Remark; Salutation. Folio, 4 pages. 3 pages autograph score pencil. 2 pages autograph score, ink.</td>
</tr>
<tr>
<td>21</td>
<td>1 page autograph sketches with sketches for &quot;1a Ario&quot; on reverse.</td>
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<tr>
<td>21</td>
<td><strong>Additional Materials</strong></td>
</tr>
<tr>
<td>21</td>
<td>#11: 3 pages, photo copy of letter to Mr. Beattie with tuning explanations for recitatives.</td>
</tr>
<tr>
<td>21</td>
<td>#12: 2 pages autograph score of Section XI, Overture, ink.</td>
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<tr>
<td>21</td>
<td>#13: Blueprint copies of parts for Section II, Overture.</td>
</tr>
<tr>
<td>21</td>
<td>#14: Blueprint copy of Section II, Overture, with autograph markings in composer’s hand. Composer also indicates that this work is absorbed into the <em>Elegiac Symphony</em> Movement V, which is incorrect. It is absorbed in to the <em>Third Symphony</em> Movement IV.</td>
</tr>
<tr>
<td>21</td>
<td>#15: Autograph sketches in 13 portfolio’s comprising 112 pages. Folio’s are numbered consecutively. Harrison drew from these materials which became absorbed in other works. Primarily the <em>Elegiac Symphony</em> and the <em>Third Symphony</em>. Where possible identifications are indicated. Other sketch materials not identified at this time.</td>
</tr>
</tbody>
</table>

**Folio #1:** 12 pages. 9 pages autograph sketches. Various pages identified as *Third Symphony*, Movement IV and *Elegiac Symphony*, Movement I.

**Folio #2:** 6 pages autograph sketches. Various pages identified as *Third Symphony*, Movement IV and *Elegiac Symphony*, Movement I.

**Folio #3:** 12 pages. 9 pages autograph sketches from Section 10 of the *Political Primer*, Overture.

**Folio #4:** 14 page autograph sketches currently unidentified.

**Folio #5:** 16 pages. 13 pages autograph sketches including fragments of Aria's and comments.

**Folio #6:** 12 pages. 11 pages autograph sketches. Various pages identified as *Third Symphony*, Movement IV.

**Folio #7:** 10 pages. 9 pages autograph sketches. Various pages identified as *Elegiac Symphony*, Movement I.

**Folio #8:** 4 pages autograph sketches. 1 page identified as *Third Symphony*, Movement IV. 1 page identified as from *Cinna*.

**Folio #9:** 6 pages autograph sketches. Partially identified as *Third Symphony*, Movement IV.

**Folio #10:** 4 pages autograph sketches. Partially identified as *Third Symphony*, Movement IV.

**Folio #11:** 6 pages autograph sketches. Fragments of Aria's and 1 page identified as *Elegiac Symphony*, Movement I.

**Folio #12:** 4 pages autograph sketches. Composer's hand partially identifies *Third Symphony*, Movement I.

**Folio #13:** 6 pages. 4 pages autograph sketches partially identified as *Third Symphony*, Movement I.

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**Lou Harrison Papers: Music Manuscripts**

MS 132, ser.1 50
Orpheus - for the Singer to the Dance 1969

Physical Description: 391 pages

Subseries Scope and Content Summary

The work is based on the theme from the Greek myth of Orpheus however; it is dances in the contemporary time and in abstract style.

Synopsis: The story begins with a praise to Orpheus who represents love and music and praise to Orpheus and his wife, Eurydice. Orpheus and Eurydice represent perfect love. Eurydice is then killed by a snake and Orpheus is left alone. Orpheus goes to Hell to get Eurydice and with his beautiful music from his lyre, he convinces the devils to let him take Eurydice back. The grant is given provided he does not and look at Eurydice as she follows him out. However, the devils trick him and when he turns back Eurydice disappears. Orpheus, knowing he has lost Eurydice for good, prays to the father for help, transforms himself into a bird and flies away. In his search for Eurydice, the women of the town condemn and kill him for losing Eurydice. Orpheus is reborn and begins life anew. He no longer remembers his wife and seeks to find a new love. His new love is a young Greek boy. The two lovers join the group of dancers, who appear as both sexes. His new love also disappears, as Eurydice had before and Orpheus is, again, left alone to take his place among the group of dancers.

In 1941 I began a large composition called Labyrinth for percussion orchestra which was intended to be orchestral, not just a large group of soloists, but with doublings and couplings which mean orchestra rather than chamber ensembles. At about the halfway point I moved from San Francisco, and, as life goes, I forget about the work, though somewhere along the line I sent the completed portions to the Philadelphia Free Library. It was well received in New York during the fifties when Paul Price played it. Gerhard Samuel played it in 1967 at the Cabrillo Music Festival, and by this time I had already found the poet Robert Duncan’s beautiful Set of Romantic Hymns orphic in nature, and realized that a whole work would result from his verse and my unfinished composition. Orpheus understood in several possible old and new ways is the subject, so highly meaningful to any musician, and a “sung ballet” is the result. The sustained two-year labor of achieving this new piece was in large part supported by the Phoebe Ketchum Thorne Music Fellowship, and the work is dedicated to Francis Thorne, friend and fellow composer, among whose bright ideas is the award itself, the highest award granted to a composer in the United States.

Lou Harrison

Instrumentation: Ten solo, SATB chorus, 15 percussion

Movements: (1) Sweet tone, vibrant wing (2) Ode (3) Passage thru dreams (4) Fountain of forms (5) Seed (6) The lyre’s ablaze (7) In praise of Orpheus (8) Image in the soil.

Date: Completed 1969, revised 1996

Premiere: May 22, 1969, San Jose State University Percussion Ensemble, San Jose, CA; Anthony Cirone, director; Robert Buchanan, tenor

Text: Robert Duncan, A Set of Romantic Hymns

Publisher: Unpublished

Length: 38 minutes

Cross References: Expansion of Labyrinth #3 (1941). Movement II is a revised version of Labyrinth, Movement I; Movement III is virtually identical to Labyrinth, Movement II; Movement V is a revised version of Labyrinth, Movement III; Movement VIII loosely based on Labyrinth, Movement IV.

Note: To Francis Thorne.
3. Vocal 1939-1992

Orpheus - for the Singer to the Dance 1969

Movement VI, The Lyre's Ablaze: 4 pages autograph score (62-65) with slight performance markings in pencil; 3 pages autograph score for voice, glock., pfte [pianoforte], 2 bass drums (ink).

Movement VII, In Praise of Orpheus: 6 pages autograph score (66-70); 1 page autograph score, different format.

Movement VIII, Image in the Soil:

24 pages autograph score (71-94) w/slight performance revisions in pencil,
23 pages photocopy of autograph with paste-over revisions (all photocopies), December 26 1996

Folio: 14 page. 11 pages autograph sketches for choruses and solos.

Folio: 8 pages. 7 pages various sketches including unrelated transcriptions: "Ming Idiom" and "Taryung".

Folio: 6 pages. 5 pages autograph sketches.

Folio: 5 loose pages with 8 pages autograph sketches. 1/2 page autograph sketches; 2 pages autograph sketches for chorus.; 1 page autograph sketches for percussion.

Additional materials: Complete blueprint copy of autograph score with slight performance markings in pencil. Blueprint copy of Movements VI, VII, VIII, with autograph revisions and additions in pencil.

Photocopies of autograph scores includes a title page & explanation page for most of the following: Vibes (4), Percussion I (9), Percussion II (13), Percussion III (9), Percussion IV (4), Percussion V (8), Percussion VI (7), Percussion VII (8), Percussion VIII (9), Percussion IX (9), Percussion X (8), Percussion XI (8), Xylophone (5), Glockenspiel (8), Marimba (5)

Photocopy of autograph score for Chorus (33 pgs)

Unidentified pages

1 pg - autograph notes w/notation
1 pg - autograph score
2 pgs - autograph score "Duncan Hymn II"
1 pgs - autograph score "VII"
Folio - 4 pgs - autograph score
8 pgs - autograph score (ink)

4. Western Instrument Ensemble 1934-1999

Physical Description: 29 titles

Series Scope and Content Summary

Western Instrument Ensemble works include pieces written for a variety of instrumental groupings. They are divided in this catalogue as 5 or more, 3-4, and 1-2 players.

Binary Variations on "Oh Sinner Man" 1934-1977

Physical Description: 16 pages

Subseries Scope and Content Summary

Instrumentation: Renaissance instrument ensemble (soprano/alto/tenor recorders and crumhorns; harpsichord; sackbut; treble/bass viol; alto shawm; dulcian)

Dates: Begun 1934; completed January 10, 1977

Premiere: February 25, 1977, University of California, Santa Cruz, Santa Cruz, CA.: independent concert directed by Philip Collins

Publisher: Unpublished manuscript

Length: 6 minutes

16 pages autograph score. 3 pages autograph sketches.
**String Quartet Set 1940-1978**

Physical Description: 56 pages

Subseries Scope and Content Summary

I was happy to receive a commission from Canada; Robert Aitkin’s “New Music Concerts” of Toronto, along with the Canada Council. At one point in rehearsal of my *String Quartet Set* by the Orford Quartet who premiered the work in Toronto, I had to leave the room (broken up -- tears in the eyes and the whole bit) because I had not imagined that it could be played so beautifully. My friend the percussionist William Winant pointed out to me that the English stampede is cognate with the French estampie and really means a general "bru-ha-ha" and excitement. Fortunately it is a useful and interesting form to compose in and I have made a number of them. For years before my *Variations*, I had loved, and composed quintal counterpoint to, the beautiful *Palestinian Song* by Walter von der Vogelweide. *My Variations* are hard to play, because (contrary to popular belief) the Pythagorean intonation suitable is quite hard to produce on the violin family, which more easily plays the soft thirds of the "just diatonic".

*Lou Harrison*

**Instrumentation:** String quartet (string orchestra version in progress)

**Movements:**
- (1) Variations on the Song of Palestine by Walther von der Vogelweide
- (2) Plaint
- (3) Estampie
- (4) Rondeau
- (5) Usul

**Dates:**
- (1) Opening sketched in 1940s; completed January 24, 1978
- (2) March 24, 1978
- (3)-(5)

**Premiere:** April 28, 1979, University of Toronto, Toronto, Canada: Orford Quartet

**Publisher:** Peer, 1980

**Length:** 26.5 minutes

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**Movement I, Variations on Song of Palestine:** 7 pages autograph score.

**Movement II, Plaint:** 5 pages autograph score.

**Movement III, Estampie:** 12 pages autograph score. Folio, 4 pages. 2 pages autograph sketches/schema.

**Movement IV, Rondeau:** 10 pages autograph score. Five 4 page folios comprising 9 pages autograph sketches/schema/short-score.

**Movement V, Usul:** Five 4 page folios comprising 7 pages autograph sketches/schema/short-score.

1 page tuning schema and sketch of title.

1 page autograph tempi.

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**Labrynth for oboe, percussion, piano 1940**

Physical Description: 21 pages

Subseries Scope and Content Summary

**Instrumentation:** Oboe, percussion, piano

**Date:** 1940 San Francisco, CA

**Publisher:** Not authorized for performance.

**Notes:** Harrison reportedly showed the manuscript to Pierre Monteux in San Francisco who said, "If this was Paris ...".

21 pages copy of autograph score.
Serenade for Three Recorders 1943

Physical Description: 4 pages
Subseries Scope and Content Summary
Instrumentation: 3 recorders (S, A, T)
Movements: (1) Allegro moderato (2) Largo (3) Gigue and Rondeau
Date: December 25, 1943
Publisher: Laureate Music Press, 1997
Length: 7 minutes
Notes: For Henry and Sidney Cowell

Folio, 4 pages. 2 pages autograph score for Serenade. 2 pages unidentified short score.

Schoenbergiana 1944-1962

Physical Description: 41 pages
Subseries Scope and Content Summary
Instrumentation: (a) String quartet; (b) 2 flute, oboe, clarinet, bassoon, horn (arranged Robert Hughes)
Movements: Version a: (1) Allegro (2) Siciliana (3) Theme and Variations; Version b: Movements I-II reversed
Dates: (a) Begun May 1944; completed November 17, 1944; (b) 1962
Premiere: Woodwind version: April 1, 1962, Sticky Wicket, Aptos, CA.: Robert Hughes and ensemble
Publisher: String version: unpublished manuscript. Woodwind version: Frog Peak
Notes: Sketches list title as Second String Quartet.

Version (a)

Movement I, Allegro: 1 page autograph row-chart for II String Quartet.
2 pages autograph short score sketches.
6 pages autograph score, incomplete.
1 page autograph score through measure #19
Movement II, Siciliana: 1 page autograph short-score and sketches.
Movement III, Theme and Variations: Folio, 16 pages. 11 pages autograph score and sketches. 1 page fragment Opus 6c.

Version (b)

Movement I, Siciliana: 2 pages autograph score by Robert Hughes, ca. 1962
Movement III, Theme and Variations: 12 pages autograph score by Robert Hughes.
### Trio (String Trio) 1946

**Physical Description:** 8 pages  
**Subseries Scope and Content Summary**

My little Trio for violin, viola, and cello was first composed as a piano piece in which the cross-rhythms were very complicated. It occurred to me that the piece might sound well for strings, so I simplified the rhythms so that they might be more easily performed by cooperating musicians and changed very little else. I included aspects of it for much larger group in my Suite for Symphonic Strings. All three versions have been performed and recorded (except for the original keyboard one) and several years ago an entire afternoon was given over to studying and perfecting it and even a computer realization...all this at the wonderful large Musachino College of Music in Tokyo. The substance of the piece is of course secundal counterpoint, and the impulse was from studying the more rapturous side of Carl Ruggles. The time span of the evolution of this piece is from the mid-forties in New York to my settling in Aptos in the mid-fifties.

*Lou Harrison*

**Instrumentation:** Violin, viola, cello  
**Movements:** Single movement  
**Premiere:** January 26, 1947, New School for Social Research, New York, NY: New Music String Quartet  
**Date:** 1946  
**Publisher:** Peters, 1961  
**Length:** 4.5 minutes  
**Recordings:** LP and CD: New World 319 and 382-2: New Musical Consort  
**Cross References:** Arrangement of Triphony (1945). Revised and used in Suite for Symphonic Strings, Movement V (1960).

### Air in G minor 1947

**Physical Description:** 13 pages  
**Subseries Scope and Content Summary**

This piece was originally written in New York City for the then-famous yacht designer Olin Stephens Jr. who had taken up the recorder. Its model is of course the tri-partite Elizabethan form with a variation for each part. I attempted for several years to make an accompaniment for it; homophonic, polyphonic, consonant, complex...and none of them worked. I finally found that a simple drone was suitable. The Air has also been played by massed violins (again with drones) but it is clear that the Air is best heard on horizontal flute with drone. This was a curious problem, and reminded me of a solo dance choreographed in the thirties by my friend Carol Beals. I made two different scores to it, and found that I at least was unable to either add or subtract from the work. She danced the work in solo silence from then on. My Air is, of course, basically a baroque work but with the drone reminds that the baroque turned up in different ways in different parts of the world and in different ages.

*Lou Harrison*

**Instrumentation:** Flute, drone  
**Dates:** 1947; revised 1970  
**Publisher:** Frog Peak  
**Length:** 4.5 minutes  
**Cross References:** Unused sketch material for this piece later incorporated into Suite for Cello and Piano (1995)  
**Notes:** Originally for recorder; written for yacht designer, Olin Stevens. Composer originally approved violin or strings in place of flute, but now approved only flute.
Air in G minor 1947

Box 23:7
- Folio, 4 pages. 2 pages autograph sketches/ study, ca. 1947
- Folio, 4 pages. 3 pages autograph score, sketches, notes, ca.1947
- Folio, 4 pages. 1 page autograph partial score,
- 1 page unrelated autograph material,
- 1 page autograph score with notes, ca. 1970
- 2 pages photocopied/ blueprint autograph score, undated

Box 23:8
- Suite for Cello and Harp, 1949
  - Physical Description: 87 pages, 1 published score
  - Subseries Scope and Content Summary
  - This piece was composed for Seymour Barab for a concert in New York's Townhall. The third movement was originally composed for the 'cello alone but Seymour sensibly arranged it in its more usable form. The Air is an arrangement from the scherzo section of my Symphony on G and is in serial technique as is the entire Symphony. The Choral and Pastoral are both taken from a score that I composed at the request of a Time/Life staff member for use in a film about the Lascaux caves. Since the score was not used (recordings in those days made dubbing-in cheap) I have been able to mine the music in several instances. There is more left but the Choral and Pastoral are representative. I must add that the cave art authority, Douglas Mazonowicz, was alerted by Bob Hughes to the cave music in this suite and he then arranged a slide show to go with the whole suite of paintings from the caves. He even went so far as to take a fine recording of this work to Lascaux, played it in the caves and re-recorded it with the acoustics of the caves. What a destiny!
  - In 1995, the delightful choreographer and my long time friend, Remy Charlip, created a work Ludwig and Lou which used the Suite as well as Beethoven's Contra Dances...good company indeed!
  - Lou Harrison
  - Instrumentation: Cello, harp (arranged for string orchestra by Robert Hughes, 1997)
  - Movements: (1) Chorale; (2) Pastorale; (3) Interlude; (4) Aria; (5) Chorale reprise D
  - Premiere: April 15, 1950, McMillin Townhall, Columbia University, New York, N.Y.: Seymour Barab, Lucille Lawrence
  - Publisher: Peer, 1954
  - Length: 11 minutes
  - Cross References: Movements I-II taken from sketches for a Time/Life film on Lascaux caves wall paintings which never materialized. Movement IV taken from short score for Symphony on G, Movement IIc ( Song, 1947); revised and orchestrated in 1964 for completion of symphony.
  - Notes: Composed for Barab and Lawrence. Movement III originally for cello solo; arranged for cello/harp by Barab.

Box 23:8
- Bound manuscript book, 38 pages. 13 pages autograph score with revisions.
- 26 pages autograph score with notes and revisions, proof for publication.
- Folio, 8 pages. 4 pages, autograph short-score for chamber ensemble of Movement II (Pastorale). 1 page sketches.
- Folio, 6 pages. 3 pages autograph sketches of Movement II (Pastorale).
- 2 pages autograph sketches.
- Folio, 4 pages autograph cello part with revisions.
- Published score with composer notes on cover.
- 5 pages photocopy of autograph Movement II, with revisions.
Group on a Row the Same 1951

Physical Description: 87 pages
Subseries Scope and Content Summary
Instrumentation: (1) Keyboard; (2) vibraphone, trombone (3) voice, viola, piano(4); bassoon
Movements: 3 number movements: (1) Prelude; (2) Poco allegro; (3) Veritas Veritatum; unnumbered 4th movement; additional sketches (for cembalo).
Publisher: Unpublished manuscript

1 page, photocopy of row-chart (original in the collection of Michael Tilson Thomas).
Movements I-III: Folio, 8 pages. 6 pages autograph score and sketches (numbered consecutively).
Folio, 4 pages. Additional autograph sketches for cembalo.

Praises for the Beauty of Hummingbirds 1952

Physical Description: 1 page
Subseries Scope and Content Summary
Instrumentation: flute, 2 violins, celesta, percussion
Premiere: 1966, Old Spaghetti Factory, San Francisco, CA
Date: April 5, 1952
Publisher: Peer, 1975
Length: 2 minutes
Notes: Title on printed score reads "Praise"; Harrison prefers "Praises"

1 page autograph score (fragment).

Serenade for Frank Wigglesworth 1952

Physical Description: 5 pages
Subseries Scope and Content Summary
Instrumentation: Guitar (harp also approved by composer)
Dates: February 12, 1952
Publisher: Music for Harp (Salvi, 1978); Lou Harrison Guitar Book (D. Tanenbaum, ed. Columbia Music, 1994)
Length: 2 minutes
Notes: Written in a letter to Frank Wigglesworth.

2 pages, photocopy of original letter to Frank Wigglesworth with score.
1 page autograph score with revisions, 1952
1 page autograph score with performance and tuning notes and revisions.
1 page autograph score with tuning schema.
### Simfony in Freestyle 1955

**Physical Description:** 8 pages  
**Subseries Scope and Content Summary**  
**Instrumentation:** Specially constructed plastic flutes in Just Intonation, viols with movable or independent frets, harps, tack piano, trombones  
**Dates:** October 8, 1955  
**Premiere:** Never performed as specified; digitally realized by David Doty, 1992  
**Publisher:** Peters, 1977  
**Length:** 4 minutes  
**Notes:** For Henry Allen Moe and the Guggenheim Foundation.

### Concerto in Slendro 1961

**Physical Description:** 78 pages  
**Subseries Scope and Content Summary**  
The *Concerto in Slendro* was mostly composed in 1961 aboard the S. S. New York en route to Japan. It is filled with my eager anticipation of a first taste of the beauty and bustle of Asia. The title derives from the fine Indonesian theoretical term denoting any five-tone mode in which the "seconds" are roughly "major" (or large) and the "thirds" "minor" (or small). A complimentary term "pelog" refers to the opposite kind of mode - "seconds" small and "thirds" wide. This Concerto uses two Slendro type modes only: the "Prime Pentatonic" (if you will) and its associated "minor". These two modes are perhaps the most common and generally loved of all modes - the first is practically the "Human Song". I intended that the two modes are in correct "just intonation" on a general basis 25/24 below A440.  
Instrumentation of the *Concerto in Slendro* is for specially tuned celesta and two "tack pianos" similarly tuned, with two percussionists playing 6 triangles, 6 gongs, and 4 galvanized iron garbage cans (an American metal drum). In the slow movement, two keyboard players use claves and iron pipes, reverting to their keyboards in the final movement.  
*Lou Harrison*  
**Instrumentation:** Solo violin, 2 tack pianos, celesta, 2 percussion  
**Movements:** (1) Allegro vivo; (2) Molto adagio; (3) Allegro, molto vigoroso.  
**Dates:** April 6, 1961; revised 1972  
**Premiere:** January 21, 1962, Santa Cruz, CA.: Zelik Kaufman; Robert Hughes, conductor  
**Publisher:** Peters, 1978  
**Length:** 9.5 minutes  
**Notes:** For Richard Dee
A Majestic Fanfare 1963

Physical Description: 1 page
Subseries Scope and Content Summary
Instrumentation: 3 trumpets, 2 percussion
Dates: January 20, 1963 (2:15-3:00 p.m.)
Premiere: March 7, 1963
Publisher: Unpublished
Length: Variable
Notes: For the opening of the Art and Music Department of the San Francisco Public Library, San Francisco, CA. The repeat may be “ignored, observed or multiplied at pleasure”.

Avalokitshvara 1964

Physical Description: 16 pages
Subseries Scope and Content Summary
Instrumentation: Harp or grand psaltery, percussion (guitar also approved by composer).
Date: December 29, 1964
Length: 2 minutes

Elegy for Harpo Marx 1964

Physical Description: 1 page
Subseries Scope and Content Summary
Instrumentation: Harp
Date: October 4, 1964
Premiere: Never performed
Publisher: Unpublished manuscript
Length: 2.5 minutes
In Memory of Victor Jowers 1967

My good and jovial friend, Victor Jowers, died pathetically and slowly of blood cancer. He had been made to watch atom bomb tests in Nevada. Gradually we learn little bits of information about U.S. use of citizens as subjects of lethal experiments. We will never know all of such done in the past, nor, indeed, of what is presently being committed. It is heartrending to know this.

Lou Harrison

**Instrumentation:** Clarinet (or English horn), piano (or harp)

**Date:** November 1967

**Premiere:** November 19, 1967, Unitarian Fellowship, Aptos, CA. (for the Jowers memorial service)

**Publisher:** Frog Peak

**Length:** 3.5 minutes

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**Festive Movement 1972**

**Physical Description:** 67 pages

**Subseries Scope and Content Summary**

**Instrumentation:** Flute, clarinet, violin, cello, piano

**Dates:** Begun June 1972; completed October 15, 1972

**Premiere:** November 13, 1972, Alice Tully Hall, Lincoln Center for the Performing Arts, New York, N.Y.: Aeolian Chamber Players

**Publisher:** UNPUBLISHED - NOT AUTHORIZED FOR PERFORMANCE.

**Length:** 10.5 minutes

**Notes:** Premiere: benefit for Francis Thorne Fund 1973

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**Jahla for Leopold Stokowski (Jahla in the Form of a Ductia to Pleasure Leopold Stokowski on his Ninetieth Birthday) 1972**

**Physical Description:** 3 pages

**Subseries Scope and Content Summary**

A friend of mine alerted me to the fact that the friendly conductor, Leopold Stokowski was about to enjoy his 90th birthday, and that various composer friends were writing little pieces to play during rehearsals at that time. I very quickly composed my Jahla to Pleasure Leopold Stokowski on his Ninetieth Birthday, copied it out in two colors on Whatman paper (when that wonderfully-fine English paper was still available) and quickly mailed the piece off. I believe it was played, as were the other affectionate tributes, during a rehearsal at about the time of his birthday.

Lou Harrison

**Instrumentation:** Harp, percussion (guitar also approved by composer)

**Date:** March 28, 1972

**Publisher:** Music for Harp (Salvi, 1978); Lou Harrison Guitar Book (D. Tanebaum, ed. Columbia Music, 1994)

**Length:** 2 minutes

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**Notes:**

- In Memory of Victor Jowers 1967
  - Physical Description: 6 pages
  - Subseries Scope and Content Summary
  - My good and jovial friend, Victor Jowers, died pathetically and slowly of blood cancer. He had been made to watch atom bomb tests in Nevada. Gradually we learn little bits of information about U.S. use of citizens as subjects of lethal experiments. We will never know all of such done in the past, nor, indeed, of what is presently being committed. It is heartrending to know this.
  - Lou Harrison
  - **Instrumentation:** Clarinet (or English horn), piano (or harp)
  - **Date:** November 1967
  - **Premiere:** November 19, 1967, Unitarian Fellowship, Aptos, CA. (for the Jowers memorial service)
  - **Publisher:** Frog Peak
  - **Length:** 3.5 minutes

- **Festive Movement 1972**
  - Physical Description: 67 pages
  - **Subseries Scope and Content Summary**
  - **Instrumentation:** Flute, clarinet, violin, cello, piano
  - **Dates:** Begun June 1972; completed October 15, 1972
  - **Premiere:** November 13, 1972, Alice Tully Hall, Lincoln Center for the Performing Arts, New York, N.Y.: Aeolian Chamber Players
  - **Publisher:** UNPUBLISHED - NOT AUTHORIZED FOR PERFORMANCE.
  - **Length:** 10.5 minutes
  - **Notes:** Premiere: benefit for Francis Thorne Fund 1973

- **Jahla for Leopold Stokowski (Jahla in the Form of a Ductia to Pleasure Leopold Stokowski on his Ninetieth Birthday) 1972**
  - Physical Description: 3 pages
  - **Subseries Scope and Content Summary**
  - A friend of mine alerted me to the fact that the friendly conductor, Leopold Stokowski was about to enjoy his 90th birthday, and that various composer friends were writing little pieces to play during rehearsals at that time. I very quickly composed my Jahla to Pleasure Leopold Stokowski on his Ninetieth Birthday, copied it out in two colors on Whatman paper (when that wonderfully-fine English paper was still available) and quickly mailed the piece off. I believe it was played, as were the other affectionate tributes, during a rehearsal at about the time of his birthday.
  - Lou Harrison
  - **Instrumentation:** Harp, percussion (guitar also approved by composer)
  - **Date:** March 28, 1972
  - **Publisher:** Music for Harp (Salvi, 1978); Lou Harrison Guitar Book (D. Tanebaum, ed. Columbia Music, 1994)
  - **Length:** 2 minutes

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Sonata in Ishartum 1974

Physical Description: 2 pages
Subseries Scope and Content Summary
Instrumentation: Harp (guitar also approved by composer)
Dates: April 14 ("Easter Sunday"), 1974
Publisher: Music for Harp (Salvi, 1978); Lou Harrison Guitar Book (D. Tanebaum, ed. Columbia Music, 1994)
Length: 1.5 minutes
Notes: To Randall Wong. Written in ancient Babylonian mode

Varied Trio 1986

Physical Description: 19 pages
Subseries Scope and Content Summary
During American Music Week of 1986, Bill and I had the happiness to tour in a program entitled "Three Generations in American Music" with David Abel, Julie Steinberg, and William Winant. As composer, I was full of admiration for the way in which our friends played my music and we had a wonderful time. Julie did not hesitate to pick up the African Mbira, David played with accuracy and elegance, intervals not customarily required, and Willie, expert percussionist that he is, used the second alternative in a movement of works by Henry Cowell which asks for either porcelain bowls or metal bowls. For that reason, in the second movement of this piece I have written for a set of porcelain bowls as a kind of substitute pleasure. Not long before the premiere of Varied Trio, Bill and I noticed in a kitchen supply store window, a set of baking tins and both of us said at once, "Those are instruments!" So we got a set, and they turn up in the final Dance in this work.

For David and Julie, I have written and ornamented an expressive rhapsody in the Elegy, which is the third movement, and the Rondeau, which is in honor of the great French painter Fragonard. It was always intended that this work be completed as a trio only for David, Julie, and Willie, and I left the making of that version to those three capable artists... a version which has proved very successful and delightful.

Lou Harrison

Instrumentation: Violin, piano, percussion
Movements: (1)Gending; (2)Bowl Bell; (3)Elegy; (4)Rondeau in honor of Fragonard; (5)Dance
Date: Begun 1986; completed February 4, 1987 (Rondeau)
Publisher: Frog Peak; projected for MUSA.
Length: 15 minutes
Notes: Originally a quintet with harp, bells.
In a fine Japanese restaurant in Philadelphia one day in 1988 I told Dennis Russell Davies that I was going to compose for him and his friend Romuald Tecco a polka. We had been talking for a while about my composing for the two of them a largish concert piece. The polka turned out to be the finale. In Portland Oregon I began a richly rhapsodic section that became Movement IV, and that consciously, though quite naturally, contains an Ivesian hymn-tune like section which is repeated. I say "consciously", because when the part appeared out of my material I thought "oh, this is very Ivesian" but saw no reason to abjure it, any more than I have abjured passages that remind of other composers. Since I was writing for Dennis who is a very dear and long-time friend, it occurred to me to include, as movement three, a developed version of a "round" that I had composed in his home in Stuttgart for his two daughters to play on violins. Then I thought to ask Romuald whether he had a tune or melody that he liked that I could also weave into this composition for two good friends. He suggested the barcarolle from Tales from Hoffman. This will be found, just the beginning of it, in the opening bass of the first movement. In two movements the pianist needs to play with a padded bar which exactly depresses all the keys of an octave. It makes for brilliance and gives two tone-colors; both the white-key set, and the black-key set, thus enriching the texture. Naturally Dennis immediately christened the bar a "piano-banger". The original artists have recorded the work, many others have played it, and I am happy that the choreographer Mark Morris has created a massively powerful ballet for it.

Lou Harrison

Instrumentation: Violin, piano

Movements: (1) Prelude: moderato; (2) Stampede: allegro; (3) A Round (Annabelle and April's): molto moderato, generally tender; (4) Air: slow and sometimes rhapsodically; (5) Polka.


Length: 35 minutes


**Western Instrument Ensemble 1934-1999**

Grand Duo 1988

- **box-folder 25:1**
  - 5 pages copy of autograph with pencil revisions; 1st, 2nd, 3rd.
  - **Movement V, Polka:**
    - 6 pages autograph score.
  - 2 pages autograph sketches.
  - 1 page copy of autograph with small change in dynamic in pencil.

**Piano Trio 1990**

Physical Description: 28 pages

Subseries Scope and Content Summary

My only piano trio was commissioned in 1989 by the Mirecourt Trio. It is the second of my works commissioned by the group, the first being the *Double Concerto for Violin and Cello with Javanese Gamelan*. The third movement of the work is a little suite of solos for the three musicians...they are again united in the finale. With the exception of the one chromatic movement which is dedicated to the memory of Virgil Thomson, all of the remaining movements are modal in character and the entire work is melodic. This was the first work that I composed after triple-bypass heart surgery, and it was interrupted by a major earthquake and the death of my good friend and mentor, Virgil Thomson...thus, it has a complex history. The premiere performance took place with the Mirecourt Trio at the Menil Museum in Houston during the Veneralia of 1990.

*Lou Harrison*

**Instrumentation:** Violin, cello, piano

**Movements:** (1) Molto moderato; (2) Slow; (3) a. Dance, b. Rhapsody, c. Song; (4) Allegro.

**Dates:** Movement I: September 3, 1989; Movement II: October 6, 1989; Movement III: no date; Movement IV: February 22, 1990

**Premiere:** April 3, 1990, Da Camera Society, sponsored at the Meril Collection, Houston, TX: Mirecourt Trio.

**Publisher:** Peters

**Length:** 23 minutes

**Notes:** Commissioned by Mirecourt Trio. Movement II dedicated to Virgil Thomson. Several movements subsequently choreographed by Mark Morris in *Pacific* for the San Francisco Ballet

- **box-folder 25:2**
  - Movement I: 7 pages autograph score.
  - Movement II: 5 pages autograph score.
  - Movement III:
    - A - 1 page sketch.
    - B - 3 pages autograph score.
    - C - 1 page autograph score.
  - Movement IV: 11 pages autograph score.
  - 2 pages autograph sketches.

**Threnody to the Memory of Oliver Daniel [For Donald Ott] 1990**

Physical Description: 1 page

Subseries Scope and Content Summary

**Instrumentation:** Harp

- **box-folder 25:3**
  - 1 page, harp.
**Songs in the Forest 1992**

**Physical Description:** 11 pages

**Subseries Scope and Content Summary**

**Instruments:** Flute, violin, piano, vibraphone (with narrative)

**Movements:**
1. Slowish
2. Fastish
3. Largo

**Dates:** Begun 1951, revised and completed 1992 (before March)

**Premiere:** March 7, 1992, De Young Museum, San Francisco, CA: Abel-Steinberg-Winant Trio.


**Publisher:** Peer

**Length:** 9.5 minutes

**Notes:** Revised for Black Mountain College reunion, 1992. Spoken text preceding each movement.

**Movement I:** 2 pages autograph score.

**Movement II:** 3 pages autograph score.

**Movement III:**
- 2 pages autograph score.
- 2 pages photocopy of autograph score from notebook with pencil revisions.
- 2 pages autograph poems (each page consists of all three poems used in performance).

**An Old Times Tune for Merce Cunningham's 75th Birthday, 1993**

**Physical Description:** 5 pages

**Subseries Scope and Content Summary**

**Instruments:** String quartet, piano (arranged for piano solo by Michael Boriskin, approved by composer).

**Dates:** December 11, 1993 based on sketches from 1952.


**Publisher:** Frog Peak

**Length:** 2 minutes

**Folio, 4 pages. 2 pages autograph score.**

**1 page autograph sketch.**
**Suite for Cello and Piano 1995**

Physical Description: 12 pages

Subseries Scope and Content Summary

My *Suite for Cello and Piano* was begun as a request from a good friend who was a music-loving physician. He played piano and wished for a work that he could play with a colleague doctor who played 'cello. It so happened that my notebooks contained two melodies begun in the late 40s which were possible, and I began with the use and development of them. At this point, and to our distress, Dr. Robert Korns died. Thus I composed an elegy in his memory, which became the middle movement of the suite. Dr. John Waters did indeed play the 'cello part during the memorial service for Robert Korns, a service completely designed and planned, even as to costumes, several years before, by the good Doctor Korns himself.

*Lou Harrison*

**Instrumentation:** Cello, piano (arranged for string orchestra by Robert Hughes, 1997)

**Movements:** (1) Moderato (2) Elegy (3) Allegro

**Dates:** May 5, 1995 (Movements 1 and 3 based on sketches from 1947-48).

**Premiere:** May 13, 1995, All Saints Episcopal Church, Watsonville, CA (memorial service for Robert Korns).

**Publisher:** Peer

**Length:** 8 minutes

**Cross References:** Movement 1 from sketch of a rondeau, ca. 1948; Movement 3 from sketches (1947-48) originally envisioned as part of *Air in G Minor*

**Notes:** In honor of Robert Korns.

8 pages autograph score.

Folio, 4 pages - 3 pages autograph and photocopy sketches, some unrelated.

**Short Set from Lazarus Laughed 1999**

Physical Description: 13 pages

Subseries Scope and Content Summary

In 1994 I composed Incidental music to Eugene O'Neill's *Lazarus Laughed* at the request of Eric Bauersfeld, Director of Bay Area Radio Drama (BARD) to be used in his full scale production of the drama. We agreed that my fair amount of music might eventually be constituted as a symphonic suite. Then earlier this year, I was asked to contribute a piece, with this specific instrumentation, to a memorial concert honoring my good friend Ben Weber thus, this small set looks toward that.

Here, in the first movement only, I have used the Celesta as a percussion instrument, requiring in the right hand, the use of a snare-drum stick played upside down on the right hand handle of the Celesta, and, in the left hand, an octave bar playing on the keyboard.

*Lou Harrison*

**Instrumentation:** Flute, cello, celesta

**Movements:** (1) Caligula's Dance; (2) Miriam; (3) Round Dance.

**Date:** 1999

**Notes:** For a concert in honor of Ben Weber.

Movement I, Caligula's Dance:

3 pages autograph score.

2 pages copy of autograph from original *Lazarus Laughed* with autograph revisions.

Movement II, Miriam:

2 pages autograph score(1) and autograph part for flute(2).

Movement III, Round Dance:

3 pages autograph score.
4. Western Instrument Ensemble 1934-1999

Short Set from Lazarus Laughed 1999

box-folder 25:7

3 pages copy of autograph from original *Lazarus Laughed* with autograph sketches and revisions.

box-folder 25:8

*Scenes from Nek Chand 2001-2002*

Physical Description: 6 pages

Subseries Scope and Content Summary

**Instrumentation:** National Steel Guitar

**Movements:** (I) The Leaning Lady; (II) The Rock Garden; (III) The Sinuos Arcade with Swing in the Arches

**Date:** 2001-2002

**Premiere:** ?

**Publisher:** ?

**Length:** ?

**Notes:** See also MS 132 Ser.2 Notebooks: Notebook #28.

box-folder 25:8

Movement I: 1 page copy of autograph score dated "Xmas Eve, 2001"

Movement II: 1 page copy of autograph score.

Movement III: 2 pages autograph score signed and dated "L.H. 2001-2002, Aptos"

Additional materials:

1 page autograph tuning schema.

1 page photocopy of autograph tuning schema and ending of Movement III "written out, with best wishes, for Peter Muller from Lou Harrison".

box 26:1-4

*Party Pieces: Sonorous or Exquisite Corpses*, 1944-1945

Physical Description: 39 pages

Subseries Scope and Content Summary

**Instrumentation:** Any melody or keyboard instruments

**Date:** 1944-1945

**Premiere and performer(s):** Instrumentation by Hughes: August 1982 at Cabrillo Music Festival in Aptos, California, USA.

**Publisher:** Edition Peters 66500 © 1982 by Henmar Press. (instrumentation by Robert Hughes).

**Length:** 12'

**Notes:** The pieces were composed in collaboration with Henry Cowell, Lou Harrison and Virgil Thomson. One composer would write a bar of music plus two notes, fold the paper at the bar, pass it to the next composer, who would use the two notes as a base for continuing the composition.

**Notes:** (1st Series VT, HC, JC, LH)

box-folder 26:1

*Sonorous or Exquisite Corpses, 1st Series VT, HC, JC, LH* - 12 pages, 4 pages autograph score. "Sonorous or Exquisite Corpses", autograph score, 6 pages.

box-folder 26:2

*Party Pieces* - 15 partial sheets 14 pieces, all autograph scores: #1 One with a dedication note to Virgil Thomson; one for HC, JC, LH Winds & PA; #2 For LH, JC, VT; #3 For HC, JC, LH; #4 For HC, JC, LH; #5 For VT, LH, JC; #6 For JC, LH; #7 For HC, JC, LH; #8 For HC, JC, LH; #9 For HC, JC, LH; [#10] 15th of Nov; [#11]"Pierre just emerging from his teens"; [#12] VT, JC, LH; [#13] VT, LH, JC; [#14] VT, LH, JC

box-folder 26:3

"Fantasia a 4" - 1 autograph sheet, one side only with lots of yellowed tape on the backside.
4. Western Instrument Ensemble 1934-1999

Party Pieces: Sonorous or Exquisite Corpses, 1944-1945

Small sketches - Two birds, on attacking the other, on top of a big foot; big foot with bandaged big toe and ankle bracelet; large hand coming out of a "mermaid" body; strange female head, one eye open, one eye closed, etc.; 3 pages: 1 head coming down the page towards left bottom edge, signed by Virgil Thomson, John Cage; large hand, 3 folded fingers, signed by Virgil Thomson; top image round face with round eyes and nose signed by John Cage; large long arm with hand and rick-rack bar at bottom, signed with Virgil Thomson, Lou Harrison, John Cage.

5. Percussion 1939-1972

Percussion works (excluding gamelan) are listed for Large Ensemble, and Pieces for 2-5 players, with one work for solo performer. This listing includes works for percussion with solo instruments such as organ, violin, and flute.

First Concerto for Flute and Percussion 1939

Physical Description: 13 pages
Subseries Scope and Content Summary
It was Henry Cowell who first pointed out to me the fact that an enormous amount of the world's music consists of a melody with some sort of rhythmic support. In this Concerto the percussionists play short ostinati for each movement while the flute, often "crossing" the rhythms of the accompaniment, makes tune-like music for which only three intervals are used. The outer movements share the same set of intervals, while the middle movement explores another set.

Lou Harrison

Instrumentation: Flute, 2 percussion
Movements: (1) Earnest, fresh, and fastish (2) Slow and poignant (3) Strong, swinging, and fastish
Date: April 15, 1939
Premiere: August 10, 1941, Bennington College, VT: Otto Luening (flute), Henry Cowell, Frank Wigglesworth (percussion)
Publisher: Peters
Length: 9 minutes
Notes: For Henry Cowell (composer prefers flute part in Movement I transposed up a 4th; in Movement III, up an 8ve).

Tributes to Charon: Counterdance in the Spring 1939

Physical Description: 17 pages
Instrumentation: 3 percussion
Date: March 29, 1939
Premiere: May 19, 1939, Cornish School, Seattle: John Cage, conductor
Length: 3.5 minutes
Cross References: See Tributes to Charon (1982)
Notes: Subsequently choreographed by Jean Erdman as Creature on a Journey (1943)

Folio, 8 pages. 5 pages autograph score, ink.
5. Percussion 1939-1972

Tributes to Charon: Counterdance in the Spring 1939

Physical Description: 5 pages
Subseries Scope and Content Summary

Tributes to Charon stands as a fine example of Harrison's pioneering work with the percussion ensemble during the 1930s, and shows as well the genre's continuing influence on him in later years. One movement (Counterdance in the Spring) was completed in 1939, prompted by a request from John Cage; the other was not written until 1982, though Harrison envisioned its form and instrumentation from the start.

Although the entire piece is only seven minutes in length, Tributes clearly demonstrates Harrison's interests in timbral variety, motivic transformation, and formal coherence. Working within the confines of a small ensemble and writing (in the case of the earlier movement) for a group of most non-professional instrumentalists, he was nevertheless able to achieve technical virtuosity and a successful coupling of dynamism and melodicism. Although the work was not composed for dance, the kinetic influence of Harrison's dance training on Counterdance in the Spring is unmistakable; in fact, this movement has been performed most frequently as the accompaniment for choreography by Jean Erdman.

In a letter from Cage to Harrison in 1939, Cage told Harrison that he anxiously awaited the companion movement for Counterdance in the Spring, which Harrison had apparently promised. Harrison already had a title for it, Passage Through Darkness and envisioned the prominent use of alarm clocks. The two movements were to be linked under the title Tributes to Charon. (Charon is the mythological boatman of Hades).

Despite Harrison's plans, the opening movement for Tributes did not progress past the conceptual stage until 1982, when he finally composed it for percussionist William Winant - using both the original title and the alarm clocks.

**Instrumentation:** 3 percussion

**Movements:** (1) Passage through Darkness (2) Counterdance in the Spring

**Dates:** (1) May 6, 1982; (2) March 29, 1939

**Premiere:** Movement I: May 10, 1982, Mills College, Oakland, CA: William Winant and ensemble; Movement II: May 19, 1939, Cornish School, Seattle, WA: John Cage and ensemble.


**Length:** 7 minutes

**Cross References:** See listing for Counterdance in 1939.

**Notes:** Movement I (includes title) envisioned in 1939, but not completed until 1982. Counterdance choreographed by Jean Erdman as Creature on a Journey (1943).
Concerto for Violin and Percussion Orchestra (Koncerto por la violono kun perkuta orkestro) 1940-1959

Physical Description: 40 pages, 1 score, 3 fragments

Subseries Scope and Content Summary

This work, though it is more immediately a romantic one and was noticeably inspired by the Berg Violin Concerto, nonetheless finds its solid groundwork and foundation in world music. It is among many of my compositions which follow the pattern of having a single melodic part accompanied (or enhanced) by rhythmic percussion, whether with or without additional drone. The model is, of course, world-wide. This is the standard usage in India, in Islam, in Sinitic folk (if not in the cultivated) music of Africa - and where not else?

The use of a modern European instrument as soloist, the mixture of “junk” instruments with standard ones in the percussion section, and the employment of romantic concerto form constitute the only novelties, from the world point of view. Quite full sketches of this Koncherto (the international language approved by UNESCO) were made in 1940. In 1959 my friend Anahid Ajemin offered to premiere a completed version and I succeeded in readying it for her concert of that year. Subsequently the work has had multiple performances by Eudice Shapiro. For those who share my how-to-do-it interests, allow me to explain the most interesting feature of the solo part. From the beginning to the end of the composition, the violin plays only three melodic intervals: the minor second, the major third, and the major sixth - even the beginnings of phrases are connected to their predecessors by one of these intervals. From any tone, then, the compositional choice was one out of six possible ones. This method of "interval controls" I first conceived in the middle 1930s and have used in many works. It is, of course, a good way, other than Schoenberg's "12-tone System" with which to compose predominantly chromatic music.

Lou Harrison

Instrumentation: Violin, 5 percussion

Movements: (1) Allegro maestoso (2) Largo: Cantabile (3) Allegro vigoroso, poco presto

Dates: Begun 1940 or 1941 as Concerto #5 for Violin; completed 1959; revised 1974

Premiere: November 19, 1959, Carnegie Hall, New York, N.Y.: Anahid Ajemian; Paul Price, conductor

Publisher: Peters, 1961

Length: 20 minutes

Notes: Commissioned by Anahid Ajemian.

Published score, 32 pages, accordion fold, with additional autograph notes, sketches and remarks by composer.

Folio, 20 pages. 14 pages autograph score ink, ca. 1940, with pencil revisions, ca. 1959

Folio, 6 pages, autograph sketches, ca. 1959

Notebook 32 pgs “Superior Manuscript Book”; 27 pgs autograph score (pencil)

3 fragments autograph percussion list and notes.
Song of Quetzalcoatl 1941

Physical Description: 11 pages
Subseries Scope and Content Summary

In the late 1930s and early 1940s I was, as have been many Californians, enamoured of Mexico. At about this time a small book of reproductions from Mexican codices, all in color, came into my possession and I immediately wanted to do something on the life of the culture-hero Quetzalcoatl which was there depicted. It was also a period in which one or two films were made in which the camera explored a painting in detail with musical accompaniment. Thus I immediately thought of such a thing in connection with the Mexican codices.

I did not have any access to film at the time, but went ahead enthusiastically to the composition of a score. This must have been a hint to Eric Marin several years ago, for in his excellent film about me and Bill, Cherish, Conserve, Consider, Create he made a passage in which part of the score is used with still photos of Mexican architecture and people.

I still believe that a complete film could be made based on my original idea. In any event, the score is played with fair frequency and I like to think it reminds audiences of the extraordinary and often very beautiful civilization of Mexico and its pre-Columbian history. The work was first performed at the California Club in San Francisco at a concert given by myself and John Cage. Included in the concert was Double Music which John and I composed together, and my 13th Symfony which was chosen by the audience to be recorded.

Lou Harrison

Instrumentation: 4 percussion
Date: February 6, 1941
Publisher: Music for Percussion, 1962
Length: 6.5 minutes
Notes: Spelled "Quetzecoatl" on original manuscript

11 pages, autograph score, ink.
# Canticle #3 1942

**Physical Description:** 40 pages, 1 notebook  
**Subseries Scope and Content Summary**  
During the time during which I composed my *Canticle #3* I was intensely interested in the history of Mexico, in all its elaborately beautiful arts. I had long since heard and treasured the wonderful recordings by the great composer Carlos Chavez of his reconstructions of possible pre-Columbian music, replete with whistles, tongue-drums and the grandeur of blown conch-shells. I had also composed a piece for percussion ensemble which I hoped might accompany a photographic study of the Quetzalcoatl codex. The latter dream has never come true. The ocarina in this Canticle is intended to remind of ancient things, of Mexican pyramids and frieze carvings, while the shamelessly strummed guitar suggests a later, Hispanic mode. The musical texture is composed of a number of small rhythmicles and melodicles woven together (so to speak) into a form which is roughly a-b-a in shape. As the piece gained power and intensity it occurred to me that the climax would be a contrast between full silences and full sounds, thus the interruptions in the center. The ending suggests a kind of procession moving off into the high distance.  

*Lou Harrison*

**Instrumentation:** Ocarina, 5 percussion, guitar (guitar, ocarina parts may be played by two of the percussionists).

**Dates:** January-February 1942, revised 1989 (ocarina part ornamented)

**Premiere:** May 7, 1942, Holloway Playhouse (Fairmont Hotel), San Francisco, CA: Lou Harrison, conductor

**Publisher:** Music for Percussion, 1960

**Length:** 15 minutes

**Notes:** Music for Percussion score (and many subsequent sources) erroneously cite date as 1941. Composer prefers ocarina’s 5-note scale to be “slendro” type: a third between the lowest two pitches and other notes separated by whole steps.

**Spiral bound notebook, 50 pages. 20 pages autograph score with performance cues and introductory notes.**

**20 pages autograph parts, mounted with rubber cement to paper. Some with original art sketches on reverse.**

---

# Fugue for Percussion 1942

**Physical Description:** 1 notebook, 38 pages  
**Subseries Scope and Content Summary**  
**Instrumentation:** 4 percussion  
**Dates:** 1942 (before move to Los Angeles in August 1942)  
**Publisher:** Music for Percussion, 1962; republished 1982 with corrections by Gary Kvistad.

**Length:** 4 minutes

**Notes:** Harrison Music Primer, and other sources erroneously give date as 1941. Listed on program for New Music Society concert, New York, NY, May 10, 1951, but replaced by *Canticle #3* at the last minute (review in New York Herald Tribune, May 12, 1951).

**Bound notebook, 58 pages: 8 pages autograph score, pencil. 26 pages, sketches for mobile ornaments for Johnny Appleseed, various notes for costumes. Various listings and sketches.**

**Folio, 4 pages. 3 pages autograph part for player II.**

**Folio, 4 pages. 3 pages autograph part for player III.**

**1 page red serigraph of first 11 measures.**
5. Percussion 1939-1972

Canticle #5 1942

<table>
<thead>
<tr>
<th>box-folder 27:8</th>
<th>Canticle #5 1942</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 8 pages</td>
</tr>
<tr>
<td></td>
<td>Subseries Scope and Content Summary</td>
</tr>
<tr>
<td></td>
<td>Instrumentation: 5 percussion</td>
</tr>
<tr>
<td></td>
<td>Date: June 10, 1942</td>
</tr>
<tr>
<td></td>
<td>Publisher: Unpublished manuscript</td>
</tr>
<tr>
<td></td>
<td>Cross References: Revised and used for Canticle and Round for Gerhard Samuel's Birthday, Movement I (1993)</td>
</tr>
</tbody>
</table>

| box-folder 27:8 | 8 pages copy of original score of Canticle #5 from notebook. |

<table>
<thead>
<tr>
<th>box-folder 27:9</th>
<th>Canticle and Round in Honor of Gerhard Samuel's Birthday 1942-1993</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 17 pages</td>
</tr>
<tr>
<td></td>
<td>Subseries Scope and Content Summary</td>
</tr>
<tr>
<td></td>
<td>Instrumentation: 3 percussion (Movement I: original 5 percussion; arranged for 3 by Allen Otte, approved by composer).</td>
</tr>
<tr>
<td></td>
<td>Movements: (1) Canticle (2) Round</td>
</tr>
<tr>
<td></td>
<td>Date: Movement I: June 10, 1942; Movement II: December 17, 1993</td>
</tr>
<tr>
<td></td>
<td>Publisher: Unpublished manuscript</td>
</tr>
<tr>
<td></td>
<td>Cross References: Movement I is a reduction of Canticle #5 (1942) from 5 players to 3.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box-folder 27:9</th>
<th>Canticle: 8 pages copy of original score of Canticle ...5 from notebook.</th>
</tr>
</thead>
<tbody>
<tr>
<td>box-folder 27:9</td>
<td>Round: Folio, 8 pages. 4 pages autograph score, pencil, of Round for Gerhard Samuel.</td>
</tr>
<tr>
<td>box-folder 27:9</td>
<td>One page autograph sketches.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box-folder 27:10</th>
<th>Recording Piece For Concert Boobams, Talking drums, with other percussion instruments 1955</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 21 pages</td>
</tr>
<tr>
<td></td>
<td>Subseries Scope and Content Summary</td>
</tr>
<tr>
<td></td>
<td>Instrumentation: 5 percussion</td>
</tr>
<tr>
<td></td>
<td>Movements: (1) ca. 108 (2) ca. 120</td>
</tr>
<tr>
<td></td>
<td>Dates: July 29, 1955</td>
</tr>
<tr>
<td></td>
<td>Publisher: Unpublished manuscript</td>
</tr>
<tr>
<td></td>
<td>Notes: For multiple percussions with instructions about recording and electronic overlay.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box-folder 27:10</th>
<th>13 pages autograph score and performance instructions, ink.</th>
</tr>
</thead>
<tbody>
<tr>
<td>box-folder 27:10</td>
<td>Folio, 8 pages sparse sketches.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box-folder 27:11</th>
<th>Solo for Tony Cirone (For D major tenor bells) 1972</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 2 pages</td>
</tr>
<tr>
<td></td>
<td>Subseries Scope and Content Summary</td>
</tr>
<tr>
<td></td>
<td>Instrumentation: D major tenor bells</td>
</tr>
<tr>
<td></td>
<td>Date: April 2, 1972</td>
</tr>
</tbody>
</table>

| box-folder 27:11 | 2 pages autograph score, pencil. |
Concerto for Organ with Percussion Orchestra 1973

Physical Description: 19 pages

Subseries Scope and Content Summary

In 1972, I was asked by Philip Simpson, who was then teaching organ at San Jose State University, for a work for his instrument. Within a day or so I also received a request from Anthony Cirone, director of the San Jose State University Percussion Ensemble, for a work for his year’s concert. The two requests came so closely together that it occurred to me to try combining the two. It also seemed to me that since the percussion orchestra can make a lot of sound and the pipe organ can make a lot of sound too, to put them together and see what would happen. The work was premiered in 1973 and is dedicated to Gibson Walters, who made it possible, and to Anthony Cirone and Philip Simpson who asked for it.

For this work, Bill Colvig made for us some stunning new wooden drums...very large cube-like instruments suspended from a large rack, and he also added to the set of large gas cylinder bells which we had previously used in my Heart Sutra. Because the organ is a sustaining tonal instrument, and much of the percussion I wished to use was to be of abstract sound without specified fixed pitch, I felt that an intermediate group of percussion instruments of fixed pitch ought to be used. Thus, there is a chorus of piano, glockenspiel, vibraphone, celeste, and tube chimes which bridge between the organ and the abstract percussion section. My pleasure in the keyboard treatment of Henry Cowell lead me to the use of large sections of “cluster” writing for which Bill provided felt padded slabs and which require special techniques from the organist.

My feeling in the last movement was originally meant as a kind of homage to those syncopated sections in Caesar Frank. Although it is composed entirely in an inverted mode from ancient Greece, and is commonly construed by audiences as a sort of jazz festival, the central largo movement is another of my works using that 8-tone mode which runs half-step, whole-step, half-step, whole-step, etc...a mode which I always find a pleasure to use.

Lou Harrison

Instrumentation: Organ, 8 percussion, piano, celeste

Movements: (1) Allegro (2) Andante: Siciliana in the Form of a Double Canon (3) Largo (4) Canons and Choruses (5) Allegro: Finale


Premiere: April 30, 1973: San Jose State University, Philip Simpson, organ, Anthony Cirone, director, percussion ensemble

Publisher: Peer, 1978

Length: 23 minutes

Recordings: LP and CD: Crys 858 and CD850: D. Craighead, L.A. Percussion Ensemble; W. Kraft, conductor

Cross References: Movement II is revised version of Double Canon for Carl Ruggles (1951)

Notes: To Gibson Walters, Anthony Cirone, and Philip Simpson. Partial materials only. Additional materials housed at San Jose State University, San Jose, CA.

Physical Description: 25 titles

Series Scope and Content Summary

Gamelan works are listed by Javanese, Balinese and American. ‘American’ refers to pieces written for gamelons built by William Colvig based on traditional Indonesian instruments.

box-folder 28:1, box-folder 15:1

**Suite for Violin with American Gamelan 1972-1997**

Physical Description: 126 pages

Subseries Scope and Content Summary

It was in 1972 that our good friends Cathy and Bill Schulze asked us if we might organize a concert for Esperanto speakers after the International Conference in Seattle. We were happy to do this and I composed my *Heart Sutra* for chorus and Bill’s first Gamelan. Richard Dee and I then cooperatively composed a "Chaconne" for our violinist friend, Loren Jakey, with the Gamelan that we had already used in the *Heart Sutra*. We felt that the success of the piece warranted going further and so we accepted a commission from the San Francisco Chamber Music Society for the present Suite which was then part of the Society's Christmas in the next year. I have always enjoyed working with other composers and my *Double Music* with John Cage attests to that, as well as works with Robert Hughes, this one with Richard Dee, and the fact that I have reconstructed sections of work by Charles Ives and by Henry Cowell...and worked with the latter...and so on. Co-op composition is fun if the rules are set up and nobody cheats.

*Lou Harrison*

NOTE: Harrison and Dee jointly composed the 'Chaconne' by "each of us composing a specific number of measures and then handing them back and forth ... adding on to the previous person's composition". The first performance of the Chaconne was at the premiere of *La Koro Sutro* in October 1972. Harrison and Dee co-wrote the Estampie in a similar way. Sketches in the extant manuscript collection are marked as to which composer’s measures are used. Richard Dee composed, alone, the second Jahla and Harrison composed, alone, the Threnody as well as the first and third Jahla. Dee is the sole composer of the Air, based on an earlier work, the "Eros" a section of four settings of Harrison's *Four Saints of the Palestra*.

**Instrumentation:** (a) Solo violin, American Gamelan; (b) arranged for violin and orchestra (piano, celesta, 2 harps, strings) by Kerry Lewis

** Movements:** (1) Threnody (2) Estampie (3) Air (4) Three Jahlas (Moderato -Allegro poco presto- Adagio) (5) Chaconne

** Dates:** (a) Movement V: 1972; rest of work completed 1974; (b) 1977 (c) 1997


**Publisher:** Peer (both versions)

**Length:** 28 minutes

**Notes:** Commissioned by San Francisco Chamber Music Society, Norman Fromm Composer’s Award.

box-folder 28:1

**Movement I, Threnody:**

3 pages autograph sketches.

box-folder 28:1

**Movement II, Estampie:**

17 pages autograph score.

box-folder 28:1

49 pages autograph score. 6 pages autograph schema. 5 pages in Harrison's hand and 4 pages in Richard Dee's hand.
<table>
<thead>
<tr>
<th>Box-Folder 28:1</th>
<th>Movement IV, Three Jahla's:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jahla 1:</td>
</tr>
<tr>
<td></td>
<td>2 pages autograph sketches.</td>
</tr>
<tr>
<td></td>
<td>2 pages autograph score for Gamelan.</td>
</tr>
<tr>
<td></td>
<td>5 pages autograph score.</td>
</tr>
<tr>
<td></td>
<td>Jahla 2:</td>
</tr>
<tr>
<td></td>
<td>1 page autograph sketches and schema in Richard Dee's hand with additional sketches in Harrison's hand.</td>
</tr>
<tr>
<td></td>
<td>5 pages autograph score.</td>
</tr>
<tr>
<td></td>
<td>Jahla 3:</td>
</tr>
<tr>
<td></td>
<td>2 pages autograph sketches.</td>
</tr>
<tr>
<td></td>
<td>3 pages autograph scores.</td>
</tr>
<tr>
<td>Box-Folder 28:1</td>
<td>Movement V, Chaconne: 24 pages autograph score.</td>
</tr>
<tr>
<td>Box-Folder 28:1</td>
<td>Additional Materials:</td>
</tr>
<tr>
<td></td>
<td>1 page &quot;Suite Outline&quot;.</td>
</tr>
<tr>
<td></td>
<td>1 page melodicle schema.</td>
</tr>
<tr>
<td></td>
<td>1 folder, unidentified material.</td>
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<table>
<thead>
<tr>
<th>Box-Folder 28:2</th>
<th>Gending Paul 1977</th>
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<tr>
<td></td>
<td>Physical Description: 1 page</td>
</tr>
<tr>
<td></td>
<td>1 page autograph score</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box-Folder 28:3</th>
<th>Richard Whittington 1980-1982</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Physical Description: 1 notebook</td>
</tr>
<tr>
<td></td>
<td>Subseries Scope and Content Summary</td>
</tr>
<tr>
<td></td>
<td>Instrumentation: Gamelan, voice, narrator, and puppets.</td>
</tr>
<tr>
<td></td>
<td>Movements: Incidental music for narrative to the text by John Masefield (1931).</td>
</tr>
<tr>
<td></td>
<td>Date: 1980-1982</td>
</tr>
<tr>
<td></td>
<td>Premiere: December 9, 1982 at Mills College, Oakland, CA.</td>
</tr>
<tr>
<td></td>
<td>Publisher: Unpublished</td>
</tr>
<tr>
<td></td>
<td>Notes: Not authorized for performance. Manuscript is a compilation of gamelon works with vocal parts.</td>
</tr>
</tbody>
</table>

| Box-Folder 28:3 | See Box 28:3 - Double Concerto for Violin, Cello, and Gamelan 1981-82. |
|-----------------|Note|
|                 | 96 page spiral bound music notebook with autograph score and sketches. Notebook also includes the work Richard Whittington |

<table>
<thead>
<tr>
<th>Box-Folder 28:4</th>
<th>Gending-Gending California 1981</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Physical Description: 44 pages</td>
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<tr>
<td></td>
<td>Subseries Scope and Content Summary</td>
</tr>
<tr>
<td></td>
<td>Instrumentation: Gamelan</td>
</tr>
<tr>
<td></td>
<td>Date: 1981</td>
</tr>
<tr>
<td></td>
<td>Notes: Gamelan works by several composers compiled by Lou Harrison and Trish Neilson. This is the autograph work-up that was used to print and publish. 1981</td>
</tr>
</tbody>
</table>

| Box-Folder 28:4 | 44 pages, 42 pgs autograph booklet, paste-up. |
In 1981 and 1982 I composed my Double Concerto especially for Kenneth Goldsmith, violin, and Terry King, cello, of the Mirecourt Trio. The symphonic nature of a large Javanese Gamelan suggested to me that it might take a similar role to a Western orchestra as co-operative accompaniment in a concerto. I had already composed my Scenes from Cavafy for a Western-style operatic baritone with Javanese Gamelan, and it was clear that these combinations of Western instrument with Gamelan would be attractive. Indeed, I had also composed a work for Western viola and a work for Western French horn with the smaller west-Javanese Gamelan Degung. The work for French horn with Gamelan Degung is titled Main Bersama-sama, which means “playing together” and is the term used when an instrument from another culture plays with an Indonesian Gamelan. It is of course a wonderful idea...playing together...and some of that spirit entered into my composition of the Concerto. Naturally, I such combination both traditions manifest themselves, so that in the first movement of the Concerto, a kind of Brahms-and Bach sound happens in the soloist, which combines suitably with the heroic style of the Gamelan in that particular mode. More recently I have composed a concerto for piano with Javanese Gamelan, and I wondered a little when I had completed it why the piano (although fully tuned to the [pitches of the Gamelan ) so frequently sounded like Hayden or Schubert. It dawned on me of course that in working with Javanese Gamelan one is involved in a truly classic kind of art. And so I was not then so surprised to realize that the presence of the Gamelan had invoked at least some form of classicism in the piano. To return to the Double Concerto... I was much worried about the problem of intonation between the strings and the Gamelan. The occasion arose to try two movements of it in a concert at the University of California at Los Angeles, making use of the gamelan Kyai Mendung, imported early on by our foremost Javanese music scholar Mantle Hood. To my delight, it seemed that the piece would work. Since I had treated the two soloists rather as the Javanese would, fairly simply in the other two movements, I wrote a virtuosic middle movement in the “half step-whole step” mode frequently used by Rimsky-Korsakov, Oliver Messiaen, and others. It has the advantage of sounding chromatic although it uses only eight tones, which would provide a distinct difference from the traditional tunings of the outer movements, and still not allow a full encampment of Westernism in the central section. I used only two kendang, beduk, and gong ageng to support the soloists in the movement, and indeed they do their traditional function of marking off the various sections of the movement. The Concerto received its premiere in a handsome birthday concert given me by Mills College in May of 1982, and it was recorded (with the Mills Gamelan....Si Darius and Si Madelaine...built by William Colvig ) during the rehearsals.

Lou Harrison

Instrumentation: Solo violin, solo cello, Javanese gamelan (pelog and slendro)

Movements: (1) Ladrang Epikuros (2)Stampede: Allegro molto, vigoroso (3) Gending Hephaestus

Date: Movements I and III: gamalan part, March 3, 10, 1981; violin/cello parts added before May 1982; Movement II: April 1982

Premiere: May 10, 1982, Mills College, Oakland, CA: Kenneth Goldsmith, violin; Terry King, cello; Mills College Gamelan, Oakland, CA.

Publisher: American Gamelan Institute

Length: 23 minutes

Cross Reference: Ladrang Epikuros and Gending Hephaestus (separate gamelan works, 1981) used as gamalan part in Movements I and III of Double Concerto.
Double Concerto for Violin, Cello, and Gamelan 1981-1982

box-folder 28:5
32 page spiral bound music notebook with autograph score and parts including sketches for other various gamelan works and 2 pages sketches of Movement III, Piano Concerto with Selected Orchestra. See also Ser.2 Notebooks: Notebook #65.

box-folder 28:6
**Gending in Honor of Aphrodite 1982-1986**

Physical Description: 7 pages and Notebook #149

Subseries Scope and Content Summary

My *Gending in Honor of Aphrodite* is not in the classic Javanese for such a work, but rather, written in a kind of free verse balance of phrases. I first used it in a theater work which I have since disbanded and then decoded to use the work as such. My friend, Mantle Hood, suggested that the work would be properly completed with the addition of voices, so I wrote the vocal sections. My words reflect the anguish of our daily threat in its appeal to Aphrodite to send the full strength of her powerful son, Eros, to help us with "unstrict affection"....unstructured by nationality, class, social ritual, and all those terrible hazards which may lead to the end....if simple accident doesn't. The words are congested with meaning, but I couldn't help it at the time!

Bright Lady, bird-drawn in the sky of light
Oh move us all to unstrict affection
Oh love of the great and broken smithy
Send the full blood of your beautiful Son
Against this Mars-worn, suiciding world.

Lou Harrison

**Instrumentation:** Chorus, harp, Javanese gamelan (pelog)

**Date:** Gamelan part: October 11, 1982. Harp part added June 10, 1986


**Score:** American Gamelan Institute

**Cross Reference:** See also Notebook #149 "In Honor of Aphrodite" gamelan notation.

box-folder 28:6
Harp part. 3 pages autograph and copy of autograph with pencil additions.
box-folder 28:6
Chorus. 2 pages autograph sketches.
box-folder 28:6
Gamelan. 2 pages autograph and copy of autograph score and sketches.

box-folder 28:7
**Ketawang Wellington 1983**

Physical Description: 1 page

Subseries Scope and Content Summary

Notes: Gamelan score by William Colvig.

box-folder 28:7
1 page Gambang score by William Colvig.
Gamelan with Western Instrument (Philemon and Baukis) 1985-1987

Philemon and Baukis, the old loving couple who offered hospitality to Zeus and Hermes, are the subjects of many literary, musical, and visual works. The beautiful paintings by Adam Elsheimer and David Ligare concerning two different episodes of the legend are particularly dear to me. My friend Kathy Foley several years ago kindly asked me to compose a score for her very imaginative production of the entirety of Goethe’s Faust. Towards the end of part II Goethe’s disgusting episode about Philemon and Baukis caused me to compose a classic melody for Rebab and Sundanese Gamelan to sound as memory of the myth in direct contradiction to the violence of the events of the play. In the following year, I used this melody in more developed form for a dance choreographed by Remy Charlip for Tandy Beal. At the end of the dance her two male attendants needed a short episode and I built a faster melody directly on the same bass. My friend Dan Kobialka offered to play in a 70th Birthday concert in my honor presented by the Santa Cruz New Music Works and I seized the opportunity to complete for him the full version of my Philemon and Baukis, the beauty of his violin leading me on. The Javanese Gamelan with its rich methods supports the soloist throughout.

Lou Harrison

Instrumentation: Violin, Javanese gamelan (slendro)

Date: Begun 1985, completed 1987


Publisher: American Gamelan Institute

Length: 12.5 minutes

Notes: For Daniel Kobialka
A Soedjatmoko Set 1989

Physical Description: 10 pages
Subseries Scope and Content Summary
Instrumentation: Unison chorus, solo voice, Javanese gamelan (pelog)
Movements: (1) untitled; (2) Isna's Song; (3) untitled
Dates: December 1989
Premiere: January 13-14, 1990, Lewis and Clark College, Portland, OR.: The Venerable Showers of Beauty gamelan
Publisher: Frog Peak
Notes: Commissioned by Peter J. Poole as an offering to the Soedjatmoko family of Indonesia.

10 pages autograph score. Gamelan protocols, gamelan parts, and voices.
1 page “For Lou 1 July 90 Judy Diamond” & 1 page photocopy.
“After examining the boning melody …” 1 page.
II "Isna's Song" Vocal, IR.II - 1 page.
II, Vocal, 2 - 1 page.
III, A Irama II, Bonang (both together) - 1 page.
II "Allegro, mm" - 1 page.
I "Grave, mm" - 1 page.
III "Copy poem" - 1 page.
Protocols I A-C; II A-B; III A-C - 2 pages.

A Round for Jafran Jones 1991

Physical Description: 1 page

1 page autograph score

Book Music 1994

Physical Description: 12 pages

12 pages, used for incidental music between poetry readings.

Gending Moon 1994

Physical Description: 9 pages

9 pgs autograph score, sketches.

For the Repose of my Friend James Broughton 1999

Physical Description: 1 page

1 page autograph score.

Gending Degung undated

Physical Description: 21 pages

21 pages autograph score/sketches

Gending, Sapphires in Leinster Ogam undated

Physical Description: 1 page

1 page, ink.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Pieces Title</th>
<th>Undated</th>
<th>Physical Description</th>
<th>Subseries Scope and Content Summary</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>29:6</td>
<td><strong>Threnody for Carlos Chavez (Main Bersama - Samos II with Viola)</strong></td>
<td></td>
<td>1 page autograph score, ink</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29:7</td>
<td><em>Gending Samuel</em></td>
<td></td>
<td>2 pages autograph score w/paste-ups.</td>
<td></td>
<td></td>
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<tr>
<td>29:8</td>
<td><em>Gending Pak Chokro</em></td>
<td></td>
<td>2 pages, autograph score, ink.</td>
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<td></td>
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<tr>
<td>29:9</td>
<td><em>Bubaran Robert</em></td>
<td></td>
<td>3 pages autograph score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29:10</td>
<td><em>Gending Ptolemy</em></td>
<td></td>
<td>3 pages autograph score</td>
<td></td>
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<tr>
<td>29:11</td>
<td><em>Serenade</em></td>
<td></td>
<td>2 pages Suling melody.</td>
<td></td>
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<tr>
<td>29:12</td>
<td><em>Gending Max Beckman</em></td>
<td></td>
<td>1 page autograph score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29:13</td>
<td><em>Ladrang Chelsea</em></td>
<td></td>
<td>1 page, copy of Thomson's 16 measure notation with Harrison's Gamelan transcription.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 7. Non-Western Instruments 1940-1992

Physical Description: 12 titles

Series Scope and Content Summary

This series contains pieces played with non-western instruments. Asian ensemble, Asian, African and Western combinations, followed by solo Asian instrument further divide Non-Western Instrument works.
Air for Violin, Ya Cheng, and Gender 1940

Physical Description: 5 pages
Subseries Scope and Content Summary
Instrumentation: Violin, ya cheng, gender
Dates: Undated (begun 1940, revised 1970s)
Publisher: Unpublished manuscript

Moogunkwha, Se Tang Ak (Sharonrose, a New Song in the Old Style or A New Tang Melody) 1961

Physical Description: 26 pages
Subseries Scope and Content Summary
Instrumentation: Korean court orchestra (cross-flutes, double reeds, viols, psalteries, percussion)
Date: June 1961
Publisher: Unpublished manuscript

Prelude for Piri and Reed Organ 1961

Physical Description: 4 pages
Subseries Scope and Content Summary
Instrumentation: Piri, organ
Dates: Between August and November 1961
Premiere: November 12, 1961, StickyWicket, Aptos, CA: Lou Harrison
Publisher: Unpublished manuscript
Cross References: Used in Nova Odo, Movement II (1968) and Homage to Messiaen (1996).

Quintal Taryung 1961-1962

Physical Description: 4 pages
Subseries Scope and Content Summary
Instrumentation: (a) 2 Korean flutes, optional changgo (b) alto and tenor recorders, optional snareless drum
Date: Between September 1961 and June 1962
Publisher: Unpublished manuscript
Notes: For Robert Hughes

Folio, 4 pages. 3 pages autograph score with introductory notes.
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Title</th>
<th>Physical Description</th>
<th>Subseries Scope and Content Summary</th>
<th>Instrumentation</th>
<th>Dates</th>
<th>Premiere</th>
<th>Publisher</th>
<th>Length</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>30:5</td>
<td>Pacifika Rondo 1963</td>
<td>3 pages</td>
<td>Flute, trombone, organ, celesta, piano, vibraphone, percussion, strings; p'iris, sheng, psalteries, cheng, kayageum, pak, jahlarangra</td>
<td>(1) Family of the Court; (2) A Play of Dolphins; (3) Lotus; (4) In Sequoia's Shade; (5) Netzahualcoyotl Builds a Pyramid (Homage to Carlos Chávez); (6) A Hatred of the Filthy Bomb; (7) From the Dragon Pool</td>
<td>May 1963</td>
<td>May 26, 1963, University of Hawaii, Manoa, HI</td>
<td>Peer</td>
<td></td>
<td>Commissioned by East-West Center, University of Hawaii. Dedicated to his parents.</td>
</tr>
<tr>
<td>30:7</td>
<td>The Garden at One and a Quarter Moons 1964</td>
<td>12 pages</td>
<td>Great psaltery (or cheng)</td>
<td>December 21, 1964; revised November 9, 1966</td>
<td></td>
<td>Frog Peak</td>
<td>2.5 minutes</td>
<td></td>
<td>For Robert Hughes</td>
</tr>
<tr>
<td>30:7</td>
<td>Folio, 4 pages. 1 page title. 1 page score (&quot;Pan-Sinitic&quot; notation).</td>
<td>Folio, 4 pages. 2 pages autograph score with tuning schema and notes (&quot;Pan-Sinitic&quot; and Western notation).</td>
<td>Folio, 4 pages. 2 pages autograph score with revisions (Western notation).</td>
<td>Folio, 4 pages. 2 pages autograph score, blueprint copies, tuning schema and notes (Pan-Sinitic and Western notation).</td>
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</tbody>
</table>
Wesak Sonata 1964

Physical Description: 4 pages
Subseries Scope and Content Summary
Instrumentation: Cheng
Movements: (1) Grave (2) Allegro
Dates: Movement I: April - May 1964; work completed, June 1964
Premiere: November 15, 1964, Old Spaghetti Factory, San Francisco, CA: Margaret Fabrizio
Publisher: Author's private edition
Notes: For Wesak day (April 8). "Author's Private Edition" used for limited serigraph edition.

4 pages autograph score with tuning schema and introductory notes.
My *Music for Violin with Various Instruments* was written for Gary Beswick’s graduation recital from San Jose State University. I was determined not to write a violin piece with piano accompaniment. Since I was collecting instruments for demonstrations and presentations for my World Music class, I chose a set to form the accompanying ensemble for the solo violin work. There are three movements. The first is called *ductia* and that is a form derived from a European form which resembles the *estampie* but differs from the latter in that it is rhythmically free and is generally of fewer strophes. Though it does preserve the idea of a theme followed by a half-cadence and then a repeat of the theme followed by a full cadence. In this movement I chose for accompaniment a reed-organ (Army leftover from World War II) which had been tuned in just Pythagorean tunings especially for the use which I put it here, droning. The psaltery here is a very large one of my own design which was based on the general principals of the Chinese cheng. It was built to my specifications by Morris Reynolds in 1961. In this instance the size is such that the instrument has its own "leg system", and the strings are so far apart that the use of octave and fifth chords in the accompaniment needed to be accomplished by the making of a plectrum holding three wires which project down to the strings and produce the required tones. The drums are of ordinary tom-tom kind.

Movement II uses the reed organ drone on the tonic, the 2nd degree, the 5th degree and the octave above the tonic. It sustains this chord through the 1st and last portions of the piece while reducing forces in the middle section. I have not hesitated here, because the organ is correctly tuned, to ask of the violinist correctly played 7th and 11th overtones. The effect of the violin with the organ in this movement suggests the sound of Japanese gagaku.

I was fortunate in my World Music class to have an African student who was able to build for me a group of mbiras - 2 for the upper register and 2 for the lower tones. The 1st mbira player plays the tune along with the violin but adding those sounds that an mbira player usually adds; slapping the back of the instrument and stomping his foot on the strong beats. Mbira’s 2, 3, and 4, play the scales up and down in such a way that the more steadily progressing mbira 2 is supported by rich tonal brocade. All of the instruments play in the correctly tuned mode that they share with the violin. The form of the piece is generally antiphonal. The solo violin and mbira player #1 consorting together and then the entire ensemble resounding with harmonious support.

Lou Harrison

**Instrumentation:** Solo violin, reed organ in Pythagorean tuning, 1 percussion, psaltery (alternative: tack piano or harpsichord), 4 mbiras (alternative: harp or marimba).

**Movements:** (1) Allegro vigoroso (2) Largo (3) Allegro moderato

**Dates:** 1967, revised 1969

**Premiere:** May 1, 1967, San Jose State University, San Jose, CA: Gary Beswick, violin.

**Publisher:** Peer 1972

**Length:** 10.5 minutes

**Notes:** For Gary Beswick.
A Phrase for Arion's Leap 1974

Physical Description: 8 pages
Subseries Scope and Content Summary
Instrumentation: 3 ya chengs (bowed psalteries), 2 harps, percussion
Dates: December 15, 1974
Publisher: [West coast] Ear 1 (Berkeley, CA; no date); Xenharmonikon 2 #1 (Spring 1975)
Length: 5 minutes
Notes: In Free Style. For Charles Shere.

Suite for Four Haisho 1992

Physical Description: 5 pages
Subseries Scope and Content Summary
Instrumentation: 4 haisho (Japanese panpipes), percussion, narrator
Movements: (1) qu= ca. 60 (2) qu= ca. 104 (3) Slow and free
Premiere: January 14, 1993
Text: Lou Harrison, "Journeys" (Reed Magazine, San Jose State University, San Jose, CA; v.47, 1993)
Publisher: Frog Peak
Length: 21 minutes
Notes: Movement II is a kit with 10 phrases for haisho and 10 for percussion that can be rearranged, repeated, or omitted at will. Texts, to be spoken in Noh drama style, inserted between movements.

Movement I: 1 page autograph score.
Movement II: 2 pages autograph score.
Movement III: 2 pages autograph score.

Note
Note: 1 page for Haisho solo is marked IIII. All pages numbered consecutively, 1-5.
Suite for Sangen 1996

**Physical Description:** 9 pages

**Subseries Scope and Content Summary**

**Instrumentation:** Shamisen

**Movements:** (1) Prelude (2) Estampie (3) Adagio (4) Round

**Date:** October 31, 1996

**Premiere:** December 6, 1996

**Publisher:** Frog Prak

**Length:** 18.5 minutes

**Notes:** For Akiko Nishigata.

When Akiko Nishigata came to San Francisco to ask me to compose a work for her for sangen, I was at once delighted and frightened. At first I thought of writing for one or two other instruments along with her own, but then decided to try an outright solo --- a single melody without even “double stops”. My memory fetched up hearing the instrument onstage with the marvelous Japanese puppet theater as well as in theater works both in Tokyo and New York. Miss Nishigata sent me splendid recordings of her own wonderful performances on the instrument, along with basic information about tunings, range, and possibilities. Meanwhile the images of long-lutes from elegant old Egyptian paintings, from Persian miniatures and other global sources rose in my mind. Lately I have been fascinated by six-tone modes, and in this suite of four movements, I composed three of the movements in six-toned modes, the remaining section being chromatic and aria-like over drones on the open strings of the sangen. The second movement I wrote in the form of an estampie, the medieval instrumental, or even dance form, of which I am very fond. The adagio, which follows, is the chromatic piece that allows the melody to move by only three intervals, the minor second, the major third, and the perfect fifth. The work opens with a free-form prelude, and concludes with a dance-like and cheerful allegro.

*Lou Harrison*

**Movement I:** 1 page autograph sketches.

**Movement II:** 1 pages autograph sketches.

**Movement III:** 2 pages autograph score.

**Movement IV:** 5 pages autograph sketches and copy of autograph score.


**Physical Description:** 24 titles

**Series Scope and Content Summary**

This series contains works listed for "Piano" and "Other" including organ, cembalo, and harpsichord.
Six Sonatas for Cembalo 1934-1943

Physical Description: 29 pages
Subseries Scope and Content Summary
Along with my Mass and one or two other works, my Six Sonatas for Cembalo are Mission-style pieces. They were directly stimulated by my studies about and feelings for the land, peoples, and history of California. Indeed, they are part of the "Regionalist" school of thought that was so prevalent and, for a young person, stimulating in the 1930s. These Six Sonatas reflect the romance and geometry of impassioned Spain, as well as the pastoral Indian imagery of native America in its Western life. The artistic model was, of course, Scarlatti and Manuel de Falla. The collection was first published by Henry Cowell's wondrous New Music Edition. Either in part or entire these sonatas have been played by Sylvia Marlowe, Ralph Kirkpatrick, and a number of other harpsichordists including Linda Burman-Hall who has recorded them on a Musical Heritage Society CD.

--Lou Harrison

Instrumentation: Harpsichord or piano

Movements: (1) Moderato (2) Allegro (3) Moderato (4) Allegro (5) Moderato (6) Allegro

Dates: Begun 1934, completed 1943

Premiere: Of the entire set: January 24, 1944, Evenings on the Roof, Los Angeles, CA: Frances Mullen

Publisher: New Music Quarterly XVII/1, October 1943; new edition (with suggested ornamentation by Susan Summerfield): Peer, 1990

Length: 29 minutes

Notes: Sonata I used for Esther Ballou, Variations, Scherzo and Fugue on a Theme by Lou Harrison, 1959.

Ground in E Minor 1936 1970

Physical Description: 4 pages
Subseries Scope and Content Summary
Instrumentation: Piano
Date: September 5, 1936; revised 1970
Publisher: Unpublished manuscript
Length: 2 minutes

Cross References: Revised and used as A Summerfield Set, Movement II (1988).

Large Ostinato 1937, 1970

Physical Description: 8 pages
Subseries Scope and Content Summary
Instrumentation: Piano
Dates: January 15, 1937; revised 1970
Publisher: Unpublished manuscript
Length: 4.5 minutes

Notes: Original manuscript says "piano or orchestra" but there is no orchestration from this period.
For John Dobson.
Large Ostinato 1937, 1970


Folio, 4 pages. 3 pages autograph score, including title page, 1937, with later pencil revisions. 1937

4 pages autograph revised score. 1970

box-folder 31:3

Prelude for Grandpiano 1937-1938

Physical Description: 12 pages
Subseries Scope and Content Summary
Instrumentation: Piano
Date: Completed September 16, 1937
Publisher: New Music Quarterly XI/4, July 1938
Length: 6.5 minutes
Notes: For Henry Cowell

box-folder 31:4

Saraband 1937-1938

Physical Description: 12 pages
Subseries Scope and Content Summary
Instrumentation: Piano
Date: Completed May 24, 1937
Publisher: New Music Quarterly, XI/4, July 1938
Length: 4 minutes

box-folder 31:5

Third Piano Sonata 1938

My Third Piano Sonata was composed in San Francisco in 1938. I edited the work in 1970. Technically, it expounds a method of composing which I have used many, many times. I separate out, say, three intervals, and compose the melodies using only those three intervals. I may also select three other intervals (the remaining ones if you consider there are really only six, all the others being inversions) and use the latter for harmonic purposes. The result in this sonata is a continuous fabric of minor seconds and major thirds in the melody and major seconds and fourths in the chords. The chords are thick in the second movement, and I described it as “fistfuls of notes”. The first movement is declamatory in style, the second fast and excited, and the last movement a valedictory in nature.

Lou Harrison

Movements: (1) Slowish and singing (2) Fast and rugged (3) Very slow, very singing and solemn
Dates: 1938; edited December 3, 1970
Premiere: Radio performance, 1938: Lou Harrison
Publisher: Frog Peak
Length: 10.5 minutes
Notes: For Douglas Thompson.

box-folder 31:6

Folio, 18 pages. 15 pages autograph score/sketches, pencil. 1938
8 pages autograph score, ink.
Reel to Henry Cowell (Reel: Homage to Henry Cowell) 1939 1982

box-folder 31:7  
Reel to Henry Cowell (Reel: Homage to Henry Cowell) 1939 1982

Physical Description: 8 pages
Subseries Scope and Content Summary
Instrumentation: Piano
Dates: 1939
Publisher: 12 x 11: Piano Music in Twentieth Century America, Maurice Hinson, Editor (Chapel Hill: Hinshaw Music, 1979)
Length: 4 minutes
Cross References: Revised and orchestrated for use as Third Symphony, Movement IIA (1982). Also related to “Polka” from Grand Duo (1988)
Notes: Von Gunden, Music of Lou Harrison, gives 1936 for this work, based on Neil Rutman's thesis. However, the date of 1939 appears on the manuscript and is also given in Leslie Celso's San Jose State University master's thesis on the piano music, prepared under the composer's supervision.

box-folder 31:7  4 pages, copy of autograph with sparse revision markings. 1982
box-folder 31:7  4 pages, copy of published score with orchestration markings. 1982
In 1942-43 I was working as a musician and teacher in the Dance Department of the University of California at Los Angeles and had indeed gone there in hopes that I might study, even a little, with Schoenberg. It proved that he was conducting a small seminar on one afternoon each week. I gathered up my courage and applied to his then assistant, Harold Halma, who took me directly to Schoenberg in his study. He had evidently been in deep concentration, and must have been startled, for he physically twitched during the introduction. I was relieved, though, to be accepted. I was told that he refused to examine any work in "12-tone technique". Firstly, then, I took my Saraband and also my Prelude for Grand Piano and played those for him. He said, in obvious pleasure, "This is music I understand," and, turning, asked my fellow seminarians, "Why do you not bring to me such music?" Meanwhile, I had been introduced by the lovely dancer Melissa Blake to Peter Yates and his wife, Frances Mullen. We shared intently many musical pleasures and, upon discovering that Frances Mullen was a fine concert pianist and sympathetic to new music, I began to concentrate on this Suite for Piano, to give her. I had composed much of it, and then found that I was composing myself into a corner in III, the Conductus. Emboldened by Schoenberg's own kindesses, I arrived one afternoon with the work. I supposed that, for my bringing in a 12-tone work he might throw the three or four of us "out" permanently (as I was told he had done once or twice before in exasperation) - or that he might throw out at least me. I played the Prelude. There was a rather long silence, and then he asked me, thoughtfully, "Is it a 12-tone?" I simply said, "Yes." he reached for the page, saying, "It is good! It is good!" (What a relief! I was not going to be thrown out! ) He asked me to continue, and I played Movement II. Again, "It is good! It is good!" He seemed fascinated by the very wide soft spacing in measures 4-8. By the time I had played to the point of my blockage in Movement III, he plunged directly in, already aware of my structure, and, with splendid illuminating instructions, permanently disposed of for me not only that particular difficulty but also any of the kind that I might ever encounter. Many years ago I wrote a sentence, in a paper for the East-West Music Encounter in Tokyo, which suggests something of what I felt he was telling me about: "... that deft, light musicality which to us (as musicians) is the very happiest conjunction of our intellect and senses."

If, as I sometimes suspect, I was being "spoofed" about Arnold Schoenberg's patience, then I am nonetheless grateful for that, too, for obvious reasons. He was a lovely and delicate man, very nervous when airplanes flew over U.C.L.A.; who once hushed us, too, in order to hear a bird outside. There was more, and much of musical interest. When I was about to leave for New York, he asked me why I was going there and I replied that I did not really know. "I know why you are going," he said. "You are going for fame and fortune. Good luck! And, do not study anymore - only Mozart!"

Lou Harrison

Instrumentation: Piano

Movements: (1) Prelude (2) Aria (3) Conductus (4) Interlude (5) Rondo

Date: May 1943


Publisher: Peters, 1964

Length: 16.5 minutes

Notes: For Frances Mullen Yates

21 pages accordion fold copy of autograph score. There are slight autograph markings/revisions in Movement III.
**Serenade in C 1944**

Physical Description: 9 pages

Subseries Scope and Content Summary

**Instrumentation:** (a) piano (b) woodwind quintet (arranged Robert Hughes)

**Dates:** 1944 (Woodwinds arranged 1962)

**Premiere:** (a) Never performed (b) April 15, 1962, Sticky Wicket, Aptos, CA: Robert Hughes and ensemble.

**Publisher:** Version b: Frog Peak

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**A 12-Tone Morning After to Amuse Henry 1944-1945**

Physical Description: 5 pages

Subseries Scope and Content Summary

**Instrumentation:** Piano

**Dates:** ca. 1944-45

**Premiere:** March 25, 1997, 92nd St. 'Y' (Young Men's & Women's Hebrew Association), New York, NY: Michael Barrett

**Publisher:** Frog Peak

**Length:** ca. 2 minutes

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Physical Description: 8 pages

Subseries Scope and Content Summary

**Instrumentation:** Piano

**Movements:** (1) Waltz in C (2) Hesitation Waltz (3) Waltz in A

**Dates:** (1) September 16, 1945 (2) Fall 1951 (3) September 14, 1944

**Premiere:** October 22, 1994, Cabrillo College, Aptos, CA: Michael Boriskin.

**Publisher:** Frog Peak

**Length:** 4 minutes

**Notes:** For Edward McGowan.

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**Waltz in C**, 1 page autograph score.

**Hesitation Waltz**, 1 page autograph score.

**Waltz in A**, 1 page autograph score.

1 page unrelated sketch.

Folio, 4 pages. 2 pages autograph score in ink. 1994
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>31:12</td>
<td><strong>Two Unused Pieces for Jose Limón 1945</strong></td>
</tr>
<tr>
<td></td>
<td>Physical Description: 9 pages</td>
</tr>
<tr>
<td></td>
<td>Subseries Scope and Content Summary</td>
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<tr>
<td></td>
<td><strong>Instrumentation:</strong> Piano</td>
</tr>
<tr>
<td></td>
<td><strong>Movements:</strong> (1) Polka (2) Allegro alla Jarabe</td>
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<tr>
<td></td>
<td><strong>Date:</strong> December 6, 1945</td>
</tr>
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<td></td>
<td><strong>Premiere:</strong> Scheduled April 28, 1997, Lincoln Center for the Performing Arts, New York, NY: Michael Boriskin.</td>
</tr>
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<td></td>
<td><strong>Publisher:</strong> Frog Peak</td>
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<td><strong>Length:</strong> 5 minutes</td>
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<tr>
<td></td>
<td><strong>Notes:</strong> These 2 movements were originally Movements V-VI of a longer composition; other movements are lost.</td>
</tr>
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<td>31:12</td>
<td>Polka: Folio, 4 pages. 2 pages autograph.</td>
</tr>
<tr>
<td>31:12</td>
<td>1 page photocopy with slight revisions in red ink.</td>
</tr>
<tr>
<td>31:12</td>
<td>Jarabe: Folio, 4 pages. 2 pages autograph score.</td>
</tr>
<tr>
<td>31:13</td>
<td><strong>Triphony 1945</strong></td>
</tr>
<tr>
<td></td>
<td>Physical Description: 7 pages</td>
</tr>
<tr>
<td></td>
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<td></td>
<td><strong>Instrumentation:</strong> Piano</td>
</tr>
<tr>
<td></td>
<td><strong>Date:</strong> December 6, 1945. William Masselos, date unknown</td>
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<tr>
<td></td>
<td><strong>Publisher:</strong> Peters</td>
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<td></td>
<td><strong>Length:</strong> 4.5 minutes</td>
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<td></td>
<td><strong>Cross References:</strong> Arranged as String Trio (1946). Revised and used in Suite for Symphony Strings, Movement V (1960).</td>
</tr>
<tr>
<td></td>
<td><strong>Notes:</strong> See also Series 2: Notebooks - notebook no. 53 and notebook in file for Alleluia (Chamber Orchestra) which includes autograph sketches for Triphony.</td>
</tr>
<tr>
<td>31:13</td>
<td>5 pages copy of autograph score 1945</td>
</tr>
<tr>
<td>31:13</td>
<td>2 pages autograph score 1994</td>
</tr>
<tr>
<td>31:14</td>
<td><strong>Praises for Michael the Archangel 1946-1947</strong></td>
</tr>
<tr>
<td></td>
<td>Physical Description: 1 score and 5 pages</td>
</tr>
<tr>
<td></td>
<td>Subseries Scope and Content Summary</td>
</tr>
<tr>
<td></td>
<td><strong>Instrumentation:</strong> Organ</td>
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<tr>
<td></td>
<td><strong>Date:</strong> Begun January 1946; completed January 15, 1947</td>
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<td></td>
<td><strong>Publisher:</strong> Score - Music in the United States of America; Lou Harrison: Keyboard and Chamber Music, 1937-1944, Leta Miller, editor</td>
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<tr>
<td></td>
<td><strong>Length:</strong> 7 minutes</td>
</tr>
<tr>
<td></td>
<td><strong>Cross References:</strong> Revised for use in Elegiac Symphony, Movement IV (1975)</td>
</tr>
<tr>
<td>31:14</td>
<td>Copy of autograph score. [16 pages accordion fold]</td>
</tr>
<tr>
<td>31:14</td>
<td>Folio, 4 pages. 3 pages autograph sketches.</td>
</tr>
<tr>
<td>31:14</td>
<td>1 page related sketches.</td>
</tr>
</tbody>
</table>
box-folder 31:15  **Homage to Milhaud 1948**
- **Physical Description:** 1 page
- **Subseries Scope and Content Summary**
- **Instrumentation:** Piano
- **Date:** September 31, 1948
- **Publisher:** *12 x 11: Piano Music in Twentieth Century America*, Maurice Hinson, Editor (Chapel Hill: Hinshaw Music, 1979)
- **Length:** 5 minutes
- **Cross Reference:** See also: Notebook #21 - "Allegro Moderato" (Homage to Milhaud) September 31, 1948.

box-folder 31:15  1 page, copy of autograph score with autograph signature.

box-folder 31:16  **Little Suite for Piano 1949**
- **Physical Description:** 7 pages
- **Subseries Scope and Content Summary**
- **Instrumentation:** Piano
- **Movements:** (1) Pastorale (2) Quadrille (3) Chorale
- **Date:** November 8, 1949
- **Publisher:** E.B. Marks, American Composers of Today, 1965
- **Length:** 2.5 minutes
- **Notes:** For Remy Charlip

box-folder 31:16  4 pages. 3 pages autograph sketches. 1949
box-folder 31:16  3 pages autograph score in ink. 1949

box-folder 31:17  **Double Canon for Carl Ruggles 1951**
- **Physical Description:** 6 pages
- **Subseries Scope and Content Summary**
- **Instrumentation:** Piano
- **Date:** 1951
- **Publisher:** Unpublished
- **Length:** 1.5 minutes
- **Cross Reference:** Revised and used in *Concert for Organ with Percussion Orchestra*, Movement II (1973)

box-folder 31:17  Folio, 4 pages. 3 pages, autograph score with revisions in pencil. 1951
box-folder 31:17  2 pages, photocopy.

box-folder 31:18  **Festival Dance 1951, 1996**
- **Physical Description:** 16 pages
- **Subseries Scope and Content Summary**
- **Instrumentation:** 2 pianos
- **Dates:** 1951, revised 1996
- **Premiere:** March 18, 1997, Cooper Union College, New York, NY: Aki Takahashi, Sarah Cahill
- **Publisher:** Unpublished

box-folder 31:18  4 pages autograph score in ink. 1951
box-folder 31:18  8 pages, blueprint copies of autograph with sparse notes by composer. 1951
box-folder 31:18  4 pages photocopy of autograph with revisions. 1996
<table>
<thead>
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<th>Box-Folder</th>
<th>Subseries Title</th>
<th>Subseries Scope and Content Summary</th>
<th>Instrumentation</th>
<th>Dates</th>
<th>Premiere</th>
<th>Publisher</th>
<th>Length</th>
<th>Cross References</th>
</tr>
</thead>
</table>
box-folder 31:21 6 pages: 1 page copy of autograph title page. 2 pages autograph score. 3 pages copy of autograph score.

box-folder 31:22 Homage to Messaien 1996
Physical Description: 1 page
Subseries Scope and Content Summary
Instrumentation: Organ
Notes: Arrangement of Prelude for Piri and Reed Organ (1962) with added text by Harrison.

box-folder 31:22 1 page autograph score.

box-folder 31:23 Sonata for Harpsichord [Sonata for Keyboard] 1999
Physical Description: 6 pages
Subseries Scope and Content Summary
Instrumentation: Keyboard
Movements: (1) Allegro moderato (2) Adagio (3) Estampie
Date: December 1999
Premiere: December 31, 1999
Publisher: Score: Peer
Cross Reference: See also Ser.2: Notebook #28.
Notes: For Linda Burman-Hall.
The Sonata for Harpsichord was composed by Harrison for Linda Burman-Hall to play on the eve of year 2000. It offers three contrasting moods based on modal scales: a bustling energetic opening with inner-voice trills, a warmly lyrical central meditation, and a flamenco-tinged "Estampie" dance accented by exuberant cluster chords. Harrison planned the work for the Baroque well-temperament Kirnberger II, which he also used to compose his Concerto for Piano with Selected Orchestra [1985]

box-folder 31:23 Movement II: 2 pages autograph score.
box-folder 31:23 Movement III: 4 pages autograph score. 1 page autograph sketches.

box-folder 31:24 Portrait of Abbey Shahn on her birthday, July 31, 1951 1951
Physical Description: 1 page

box-folder 31:24 1 page autograph score.
Physical Description: 44 titles
Series Scope and Content Summary
Sketches, studies, unfinished works, and small pieces gifted to friends. Manuscripts in this series contain unfinished works, sketches, teaching examples and studies. Examples of small gifted pieces include birthday melodies and pastorals. Also within this series are pieces written in collaboration with Robert Hughes that are not included in the Harrison Catalogue and small works by others and gifted to Harrison.
Note: This pieces in this series are arranged alphabetically by title.

box-folder 32:1 3 Hour Sketch for Orchestra, undated
Physical Description: 8 pages

box-folder 32:1 Folio, 8 pages. 5 pages autograph sketches, titled by composer.
Like a race the negro boy said, and I wasn't sure I heard. What race? He said it clear, gathering into his attention the auction inside. The room too hot, the seats theatre soft. His foot, the instant it crossed the threshold, as his voice, drawing the whites eyes of the silver set New Yorkers, passed along the rows for weight, feel the weight, leading summer idling evening fold to bid up dollar by dollar, I beside him in the door.
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>32:8</td>
<td>1 page autograph score.</td>
</tr>
</tbody>
</table>
| 32:9       | **Duet by Jim Cleghorn** undated  
Physical Description: 1 page  
Subseries Scope and Content Summary  
**Note:** Jim Cleghorn was a boyfriend of Harrison's in San Francisco, ca. 1935. |
| 32:9       | 1 page autograph score in Cleghorn's hand with note on reverse "Been here and gone, Jim Cleghorn". |
| 32:10      | **Just Intonation Sketches** undated  
Physical Description: 15 pages  
Subseries Scope and Content Summary  
**Note:** "Sketches toward a large work in *Just Intonation*"  
Comment by composer: "The world gets out of touch with me every so often. What does it want? Recognition? If so, it had best begin to behave properly!" |
| 32:10      | Folio 15 pages. 8 pages autograph sketches with comment by composer. |
| 32:11      | **Mass sketch - "Beginning of a Mass in the style of Stravinsky"** undated  
Physical Description: 10 pages |
| 32:11      | 10 pages autograph sketches. |
| 32:12      | **Nocturne** undated  
Physical Description: 2 pages |
| 32:12      | 2 pages autograph sketches. 1 page titled *Nocturne*. |
| 32:13      | **Pastoral, Saraband, Pastorale, for Remy Charlip** 1951  
Physical Description: 3 pages |
| 32:13      | 1 page color photocopy of *Pastoral* and *Saraband* with note from Remy Charlip.  
2 copies aluminum plate etching score of *Pastorale* to Remy Charlip "for strings preferably viols". |
| 32:14      | **Percussion score** 1930-1939  
Physical Description: 4 pages  
Subseries Scope and Content Summary  
**Note:** Composer states "... from Percussion Concert at Mills College in 30's?" |
| 32:14      | Folio, 4 pages. 3 pages autograph score and sketches. |
| 32:15      | **Ritmicas (Homago al Roldan)** undated  
Physical Description: 10 pages  
Subseries Scope and Content Summary  
**Note:** "Double music by Lou Harrison and Robert Hughes" |
| 32:15      | 3 pages autograph score (incomplete Movement I) in Robert Hughes' hand.  
3 pages autograph score, moderato, in Robert Hughes' hand.  
Folio, 4 pages autograph sketches in Harrison's hand. |
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>32:16</td>
<td><strong>Row Charts undated</strong>&lt;br&gt;Physical Description: 4 pages</td>
</tr>
<tr>
<td>32:16</td>
<td>4 pages unidentified autograph row charts</td>
</tr>
<tr>
<td>32:17</td>
<td><strong>Sample (Asilomar Sample) undated</strong>&lt;br&gt;Physical Description: 4 pages&lt;br&gt;Subseries Scope and Content Summary&lt;br&gt;Note: A sample used for experiment, at Asilomar, in &quot;body sounds&quot; on string instruments, under ASOL sponsorship.</td>
</tr>
<tr>
<td>32:17</td>
<td>1 page autograph autograph score/sample.</td>
</tr>
<tr>
<td>32:18</td>
<td><strong>Seven Tone Sketch undated</strong>&lt;br&gt;Physical Description: 1 page&lt;br&gt;Scope and Content Note&lt;br&gt;Note: Blues and jazz sketches by Harrison used for musical examples in book.</td>
</tr>
<tr>
<td>32:18</td>
<td>1 page autograph sketches and row chart for the beginning of a 7-tone equal temperament serial piece.</td>
</tr>
<tr>
<td>32:19</td>
<td><strong>Shining Trumpets by Rudy Blesch undated</strong>&lt;br&gt;Physical Description: 4 pages&lt;br&gt;Scope and Content Note&lt;br&gt;Note: Blues and jazz sketches by Harrison used for musical examples in book.</td>
</tr>
<tr>
<td>32:19</td>
<td>Folio, 4 pages. 2 pages autograph sketches.</td>
</tr>
<tr>
<td>32:20</td>
<td><strong>Sonata in D undated</strong>&lt;br&gt;Physical Description: 22 pages&lt;br&gt;Scope and Content Note&lt;br&gt;Note: Blues and jazz sketches by Harrison used for musical examples in book.</td>
</tr>
<tr>
<td>32:20</td>
<td>22 pages folio and loose pages. 11 pages autograph sketches for unfinished sonata.</td>
</tr>
<tr>
<td>32:21</td>
<td><strong>Sunrise Cadenza undated</strong>&lt;br&gt;Physical Description: 1 page&lt;br&gt;Subseries Scope and Content Summary&lt;br&gt;Note: Not used and not authorized for performance.</td>
</tr>
<tr>
<td>32:21</td>
<td>1 page autograph score.</td>
</tr>
<tr>
<td>32:22</td>
<td><strong>Three Poems of Lou Harrison undated</strong>&lt;br&gt;Physical Description: 7 pages&lt;br&gt;Subseries Scope and Content Summary&lt;br&gt;Instrumentation: Voice and piano.&lt;br&gt;Movements: I: To Hades; II: To Persephone; III: About Tiresias.&lt;br&gt;Notes: Poems by Lou Harrison, music by Robert Hughes</td>
</tr>
<tr>
<td>32:22</td>
<td>7 pages blueprint copy of autograph score in Hughes' hand.</td>
</tr>
<tr>
<td>32:23</td>
<td><strong>Happy Birthday Garrick undated</strong>&lt;br&gt;Physical Description: 1 page</td>
</tr>
</tbody>
</table>

Lou Harrison Papers: Music Manuscripts
box-folder 32:23  1 page copy of autograph score with note to Julian Beck.

box-folder 32:24  **Three short movements for percussion** undated

                Physical Description: 2 pages

box-folder 32:24  2 pages autograph score (Fast, Slow, Fast).

box-folder 32:25  **Ductia for Soprano Recorder** undated

                Physical Description: 1 page

box-folder 32:25  1 page autograph score.

box-folder 32:26  **"A Cowell Monument"** undated

                Physical Description: 1 page

box-folder 32:26  1 page autograph sketches.

box-folder 32:27  **Adagio Grande** undated

                Physical Description: 2 pages

box-folder 32:27  2 pages autograph sketches.

box-folder 32:28  **"Agonies over the Bomb"** undated

                Physical Description: 1 page

box-folder 32:28  1 page autograph sketches and words.

box-folder 32:29  **Air** undated

                Physical Description: 1 page

box-folder 32:29  1 page autograph score.

box-folder 32:30  **Air by Richard Dee and Mass sketch by Lou Harrison** undated

                Physical Description: 2 pages

box-folder 32:30  2 pages autograph sketches.

box-folder 32:31  **Bode's Law** undated

                Physical Description: 1 page

box-folder 32:31  1 page autograph sketches.

box-folder 32:32  **Canonic Studies** undated

                Physical Description: 1 page

box-folder 32:32  1 page autograph sketches.

box-folder 32:33  **"For a Dance N.Y.C."** undated

                Physical Description: 1 page

box-folder 32:33  1 page autograph sketches.
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Title</th>
<th>Date</th>
<th>Physical Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>32:34</td>
<td>Estampie for Serenade undated</td>
<td></td>
<td>1 page autograph sketches.</td>
</tr>
<tr>
<td>32:35</td>
<td><em>A Fibonacci Mode/Fogliano, Just Meantone</em></td>
<td></td>
<td>2 pages autograph tuning schemas.</td>
</tr>
<tr>
<td>32:36</td>
<td>Marcato undated</td>
<td></td>
<td>1 page autograph sketch.</td>
</tr>
<tr>
<td>37:37</td>
<td><em>Mbira sketches</em></td>
<td></td>
<td>2 pages autograph sketches.</td>
</tr>
<tr>
<td>32:38</td>
<td>Moderato undated</td>
<td></td>
<td>3 pages autograph sketches.</td>
</tr>
<tr>
<td>32:39</td>
<td>Ostinato undated</td>
<td></td>
<td>1 page autograph score.</td>
</tr>
<tr>
<td>32:40</td>
<td>Ratio sketches undated</td>
<td></td>
<td>2 pages autograph sketches.</td>
</tr>
<tr>
<td>32:41</td>
<td><em>Sketch for an Unfinished Song</em></td>
<td></td>
<td>2 pages autograph sketches.</td>
</tr>
<tr>
<td>32:42</td>
<td><em>Song sketch</em></td>
<td></td>
<td>1 page autograph sketch.</td>
</tr>
<tr>
<td>32:43</td>
<td><em>Fantasia on a Theme by Lou Harrison</em></td>
<td>1968</td>
<td>6 pages copy of autograph score for violin, viola, and cello.</td>
</tr>
<tr>
<td>32:44</td>
<td><em>Afghan Fiddle Tunes</em></td>
<td></td>
<td>3 pages</td>
</tr>
</tbody>
</table>

**Lou Harrison Papers: Music Manuscripts**

MS 132, ser.1

Page 100
Afghan Fiddle Tunes 1968

box-folder 32:44
3 pages blue print score (2 copies) - "Indian songs", "Song of Badarshan" and "Afghan Fiddle Tunes"

box-folder 32:45
Small Pieces - Gifts undated
Physical Description: 3 pages
"Thomas Johnson's Lullaby" - 1 page calligraphed autograph score
"Morning Tune for Julio Cohig" - 1 page autograph score, pencil.

box-folder 32:46
Hades 1968
Physical Description: 3 pages

box 33-34
10. Juvenilia 1927-1940
Physical Description: 35 titles
Series Scope and Content Summary
Harrison's first compositions date from 1927, when he was ten years old. The Elegie was to become the first of many pieces memorializing friends, colleagues and people that were influential (Threnody to Oliver Daniel, Elegy for Harpo Marx, Homage to Milhaud, In Memory of Victor Jowers, At the Tomb of Charles Ives ... to name a few). This first Elegie was dedicated to Helen Johnson, a friend of the Harrison family. Much later in his life, Harrison discovered that he had "got the wrong one". It was Helen's sister who died in 1927. Harrison became extremely prolific in his years in San Francisco. From 1934 through 1939 there are well over one hundred identified completed works which are housed at Mills College where Harrison worked from 1937 through 1940. The copies of works in this series are meant to be studied as examples of compositional progression and are not authorized for performance.
Note: No copies or photos. Not authorized for performance.

box-folder 33:1
Elegie: Dedicated to Helen Johnson undated
Physical Description: 4 pages
2 pages autograph score for piano. Signed "Lou Silver Harrison, 10 years old"
2 cover sheets with title and abstract watercolor

box-folder 33:2
Sonatina in G minor 1931
Physical Description: 8 pages
Subseries Scope and Content Summary
Note: Composer's note: "begun Nov.10, 1931 - completed Nov. 11, 1931"
Folio, 8 pages. 7 pages autograph score for piano with 1 page "notes"

box-folder 33:3
Organ Sonata No.1 Opus 1932
Physical Description: 12 pages
Subseries Scope and Content Summary
Note: "Begun May 12, 1932 - finished May 1932".
Hand bound folio, 12 pages. 2 pages title, 3 pages autograph score (unfinished).
Pianoforte Sonata No. VII Opus (Sonata No. VII in B flat major) 1932

Physical Description: 10 pages

Hand bound folio, 10 pages: 1 title page, 5 pages autograph score.

Sonata for Piano 1932

Physical Description: 14 pages
Subseries Scope and Content Summary

Note: Harrison titled and signed this work at a much later date (ca. 1970) in his recognizable calligraphic hand.

Hand bound folio, 14 pages: 1 title page, 9 pages autograph score.

Sonata No.I in C 1932

Physical Description: 8 pages

Folio, 8 pages: 7 pages autograph score for piano.

Sonatina No. IV in A major 1932

Physical Description: 2 pages
Subseries Scope and Content Summary

Dates: Completed April 29, 1932; Andante completed May 6, 1932.

2 pages autograph score for piano.

Piano Sonata 1936

Physical Description: 10 pages

10 pages, 7 pages autograph score.

Last Music 1937

Physical Description: 4 pages
Subseries Scope and Content Summary

Instrumentation: Contralto, strings, organ, harp, flute, and clarinet

Date: January 23, 1937

Note: “To John Dobson as always”

4 pages copy of autograph score.

Uneasy Rapture 1937

Physical Description: 7 pages
Subseries Scope and Content Summary

Instrumentation: Piano, percussion

Choreographer: Marion Van Tuyl

5 pages copy of autograph score.

2 pages copy of autograph percussion part.
Suite for Recorder and Lute: Almar; Pavan; and Bouree 1941

Physical Description: 5 pages

Subseries Scope and Content Summary

Note: To Eileen McCall Washington.

5 pages photocopies of autograph score and parts.

Prelude in C No. II/Prelude No. III in A major 1932

Physical Description: 4 pages

Folio, 4 pages. 2 pages autograph score for piano.

Psalm Sonata in C# minor 1932

Physical Description: 8 pages

Folio, 8 pages. 5 pages autograph score for piano.

Gothic Piece 1934

Physical Description: 1 page

Subseries Scope and Content Summary

Instrumentation: Harpsichord

1 page copy of autograph.

Aubade for Gabriel 1935-1936

Physical Description: 13 pages

Subseries Scope and Content Summary

Instrumentation: Percussion, Strings, and Voices

13 pages photocopy of autograph score

Moderato 1935-1936

Physical Description: 13 pages

Subseries Scope and Content Summary

Instrumentation: Strings, Piano, Percussion, Voices

13 pages copy of autograph score.

Movement for Two Horns and Strings with Piano 1935

Physical Description: 4 pages

4 pages photocopy of autograph score.

Music for Handel in Heaven 1935

Physical Description: 6 pages

Subseries Scope and Content Summary

Instrumentation: Violin, Viola, Cello

6 pages copy of autograph score.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Title</th>
<th>Physical Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>34:8</td>
<td><em>Slowish and Serene</em> 1935</td>
<td>2 pages photocopy of autograph score.</td>
</tr>
<tr>
<td>34:9</td>
<td><em>Song: Pastoral night-piece; or A Request</em> 1935</td>
<td>1 page photocopy of autograph score.</td>
</tr>
<tr>
<td>34:10</td>
<td><em>The Geography of the Soul: Song, Excursion in Other Landscapes; Song, Unity in Strength; A Little Girl Walked</em> 1935</td>
<td>8 pages copy of autograph score for voice and piano, voice and string quartet, voice and harmonium.</td>
</tr>
<tr>
<td>34:11</td>
<td><em>Three Dances of Conflict for Carol Beals</em> 1935-1936</td>
<td>13 pages photocopies of autograph score for piano.</td>
</tr>
<tr>
<td>34:12</td>
<td><em>2 pieces and a letter to Henry Cowell</em> 1936</td>
<td>1 page photocopy of autograph letter to Henry Cowell.</td>
</tr>
<tr>
<td>34:12</td>
<td></td>
<td>3 pages photocopy of autograph score; <em>Apples (for piano).</em></td>
</tr>
<tr>
<td>34:12</td>
<td></td>
<td>7 pages photocopy of autograph score; (untitled piece for small ensemble).</td>
</tr>
<tr>
<td>34:13</td>
<td><em>Allegro Maestoso</em> 1936</td>
<td>11 pages photocopy of autograph score for piano.</td>
</tr>
<tr>
<td>34:14</td>
<td><em>Midnoon</em> 1936</td>
<td>5 pages copy of autograph score.</td>
</tr>
<tr>
<td>34:14</td>
<td></td>
<td>7 pages copy of autograph parts.</td>
</tr>
<tr>
<td>34:15</td>
<td><em>Overture for a Tragic Heroic Drama (such as certain Greek and Chinese classics)</em> 1936</td>
<td>6 pages photocopy of autograph score.</td>
</tr>
</tbody>
</table>
10. Juvenilia 1927-1940

Piece for 2 players at a piano 1936

Physical Description: 1 page

1 page photocopy of autograph score.

Project No.2 for Piano May 1936

Physical Description: 8 pages

Folio, 8 pages. 4 pages autograph score plus small inscription and title page.

Second Suite for Solo Violin 1936

Physical Description: 1 page

Subseries Scope and Content Summary

Note: To Sherry Slayback [Sherman]

1 page photocopy of autograph score.

Suite for Solo Violin 1936

Physical Description: 1 page

Subseries Scope and Content Summary

Note: To Mervin Levy

1 page copy of autograph score.

Dance accompaniment for Eleanor Lauer 1937

Physical Description: 1 page

1 page photocopy of autograph score.

Electra (Incidental music) 1938

Physical Description: 13 pages

Subseries Scope and Content Summary

Note: Mills College, Oakland, CA

13 pages photocopy of autograph score and parts for various instruments.

R.A.H. - for dance 1938

Physical Description: 4 pages


Tribunal (Piano 4 hands) Spring 1938

Physical Description: 11 pages

11 pages photocopy of autograph score.

Exposition of a Cause May 1941

Physical Description: 11 pages

Subseries Scope and Content Summary

Instrumentation: Piano
11. Asian Transcriptions and works by others for Asian instruments undated

Physical Description: 46 titles

Series Scope and Content Summary

After returning from his first visit to Asia in 1961 and his stay in Taiwan with Liang Tsai-Ping, Lou sought out students to learn the cheng (Chinese psaltery). He first taught Richard Dee who took to the instrument immediately. Richard Dee and Lou played concerts of Chinese music at such places as the Nepenthe resort in Big Sur and the Old Spaghetti Factory in San Francisco. They both wrote original compositions for the instruments and integrated them with traditional pieces. Later Bill Colvig and Lily Chin joined the ensemble and the instrumentation expanded. Richard, Bill, and Lily (and sometimes Lou) played hundreds of Young Audiences concerts over 8 years in every imaginable school system with such instruments as the sheng (mouth organ), erh-hu (a stringed instrument), ya-cheng (bowed psaltery), and various flute-like instruments.

The following manuscripts represent these concerts as well as a variety of pieces by friends and colleagues.

Note: The pieces in this series are arranged alphabetically by title.

<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Title</th>
<th>Physical Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>35:1</td>
<td>100 Birds Court the Phoenix</td>
<td>2 pages</td>
</tr>
<tr>
<td>35:1</td>
<td>1 page autograph transcript, siao part.</td>
<td>1 page blueprint copy of autograph transcription.</td>
</tr>
<tr>
<td>35:2</td>
<td>A Bamboo Pole</td>
<td>1 page autograph score.</td>
</tr>
<tr>
<td>35:3</td>
<td>Amitabha</td>
<td>3 pages (three copies) autograph transcription.</td>
</tr>
<tr>
<td>35:4</td>
<td>Ascending from the Tower</td>
<td>1 page blueprint copy of autograph score.</td>
</tr>
<tr>
<td>35:5</td>
<td>At the Make-Up Stand</td>
<td>7 pages autograph and photocopy of autograph score.</td>
</tr>
<tr>
<td>35:6</td>
<td>Beautiful Fan Lady</td>
<td>7 pages copy of autograph text for narration.</td>
</tr>
<tr>
<td>Box-Folder</td>
<td>Title</td>
<td>Notes</td>
</tr>
<tr>
<td>------------</td>
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</tr>
<tr>
<td>35:7</td>
<td><strong>Buddhist Chant</strong> undated</td>
<td>Physical Description: 2 pages</td>
</tr>
<tr>
<td>35:7</td>
<td></td>
<td>2 pages autograph and copy of autograph score and sketches.</td>
</tr>
<tr>
<td>35:8</td>
<td><strong>Celebrating the South - Chinese</strong> undated</td>
<td>Physical Description: 1 page</td>
</tr>
<tr>
<td>35:8</td>
<td></td>
<td>1 page autograph transcription.</td>
</tr>
<tr>
<td>35:9</td>
<td><strong>The Chapter of Practicing the Tao by Fuchou</strong> undated</td>
<td>Physical Description: 2 pages</td>
</tr>
<tr>
<td>35:9</td>
<td></td>
<td>2 pages autograph transcription.</td>
</tr>
<tr>
<td>35:10</td>
<td><strong>Chinese Workshop Materials 1968</strong></td>
<td>Physical Description: 9 pages</td>
</tr>
<tr>
<td>35:10</td>
<td></td>
<td>9 pages materials from workshop with notes by Lou Harrison and William Colvig.</td>
</tr>
<tr>
<td>35:11</td>
<td><strong>Confucius Song</strong> undated</td>
<td>Physical Description: 2 pages</td>
</tr>
<tr>
<td>35:11</td>
<td></td>
<td>2 pages (2 copies) autograph transcription.</td>
</tr>
<tr>
<td>35:12</td>
<td><strong>Dragon Dance by Lily Chin</strong> undated</td>
<td>Physical Description: 4 pages</td>
</tr>
<tr>
<td>35:12</td>
<td></td>
<td>4 page folio with 1 page autograph score and 2 inserted pages of Chinese characters.</td>
</tr>
<tr>
<td>35:13</td>
<td><strong>Faraway Land, Bamboo Pole, Tea Picker, Flower Drum Song</strong> undated</td>
<td>Physical Description: 2 pages</td>
</tr>
<tr>
<td>35:13</td>
<td></td>
<td>2 pages autograph score.</td>
</tr>
<tr>
<td>35:14</td>
<td><strong>Farewell</strong> undated</td>
<td>Physical Description: 1 page</td>
</tr>
<tr>
<td>35:14</td>
<td></td>
<td>1 page autograph transcription by William Colvig.</td>
</tr>
<tr>
<td>35:15</td>
<td><strong>Five Glorias to the Buddha</strong> undated</td>
<td>Physical Description: 10 pages</td>
</tr>
</tbody>
</table>
| 35:15 | Subseries Scope and Content Summary | Note: 
"# based on such knowledge as could be had of art and life in the much earlier Chon Dynasty, which by Ming times held aureate nostalgia for all. An example of this style is here presented, in a transcription by William Colvig, of an Allegro phrase from the popular Five Glorias to the Buddha. It should be mentioned that present practice on the Sheng also allows (at will) the playing of single tones melodically (without organum)". |
| 35:15 | | 6 page folio with 3 pages autograph score/sketch (transcription). |
11. Asian Transcriptions and works by others for Asian instruments undated

<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Title</th>
<th>Physical Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box-folder 35:15</td>
<td>4 page folio with 2 pages autograph score (transcription), 1 page transcription by William Colvig, 1 page autograph writing by Lou Harrison.</td>
<td></td>
</tr>
<tr>
<td>box-folder 35:16</td>
<td><em>Heavenly Happiness</em> - <em>Ming Dynasty</em> undated</td>
<td>1 page autograph transcription.</td>
</tr>
<tr>
<td>box-folder 35:16</td>
<td><em>Hyi Mun</em> (from the Civil Homage) undated</td>
<td>6 pages autograph and copy of autograph score.</td>
</tr>
<tr>
<td>box-folder 35:17</td>
<td><em>In the Autumn Night; Deer Park Hermitage, Through the Yang Tsze Gorge, Song at Wei-Cheng, The Gold Threaded Robe</em> undated</td>
<td>2 pages copy of score with autograph notes.</td>
</tr>
<tr>
<td>box-folder 35:18</td>
<td><em>Instructional Compilations</em> undated</td>
<td>2 bound copies of traditional pieces with autograph notes by Harrison and Colvig.</td>
</tr>
<tr>
<td>box-folder 35:20</td>
<td><em>Jipang Karaton</em> undated</td>
<td>1 page autograph transcription.</td>
</tr>
<tr>
<td>box-folder 35:21</td>
<td><em>Lantern Dance for 2 chengs</em> undated</td>
<td>Folio, 4 pages. 3 pages autograph score, not in Harrison's hand.</td>
</tr>
<tr>
<td>box-folder 35:22</td>
<td><em>Litany</em> undated</td>
<td>1 page autograph sketches.</td>
</tr>
<tr>
<td>box-folder 35:23</td>
<td><em>Liu Tien Wha's Soliloquy</em> undated</td>
<td>2 pages autograph transcription.</td>
</tr>
<tr>
<td>box-folder 35:24</td>
<td><em>Mahasthamaprapta</em> undated</td>
<td>1 page autograph sketches.</td>
</tr>
<tr>
<td>box-folder 35:25</td>
<td><em>Moonlight Fantasy</em> undated</td>
<td>Physical Description: 10 pages</td>
</tr>
<tr>
<td>Box Folder</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>35:25</td>
<td>Folio, 4 pages. 3 pages autograph score, not in Harrison's hand, with sparse notes in Harrison's hand.</td>
<td></td>
</tr>
<tr>
<td>35:25</td>
<td>Folio, 5 pages autograph score - &quot;The Rising Moon&quot;; &quot;Silvery Splendour; Luminosity Fills the Space&quot;; &quot;Weaving Beauty&quot;; &quot;The Setting Moon&quot;</td>
<td></td>
</tr>
<tr>
<td>35:25</td>
<td>1 page insert, typed titles w/Chinese characters.</td>
<td></td>
</tr>
</tbody>
</table>
| 35:26      | Night Rain on Plantain Leaves undated  
Physical Description: 1 page  
Subseries Scope and Content Summary  
**Arrangement:** by Ming Yueh Liang  
1 page blueprint copy of transcription. |
| 35:27      | Piece for Fang Hsiang in E minor undated  
Physical Description: 1 page  
1 page autograph score. |
| 35:28      | Running Brook undated  
Physical Description: 1 page  
1 page autograph score. undated |
| 35:29      | Sa li Hung Ba (Chinese Folk Song) undated  
Physical Description: 2 pages  
2 copies of score used for Young Audiences Concerts. |
| 35:30      | Sang Youngsan, Jang Youngsan, Se Youngsan, Garag Diori, Sangyan Dodori, Yumbal Dodori, Taryung, Gunak undated  
Physical Description: 16 pages  
Folio, 16 pages autograph score and sketches. |
| 35:31      | Se Youngsan undated  
Physical Description: 4 pages  
Folio, 4 pages. 2 pages autograph sketches. |
| 35:32      | Sheng Shih Hen undated  
Physical Description: 4 pages  
4 page folio with 3 pages autograph score. |
| 35:33      | Sinitic Concert Programs undated  
Physical Description: 8 pages  
8 pages. Concert program titles and short address to Young Audiences. |
| 35:34      | Six Instrumental pieces which are used in the Kuan Opera undated  
Physical Description: 21 pages |
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Title</th>
<th>Physical Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>35:34</td>
<td>9 pages blueprint copies of pieces.</td>
<td></td>
</tr>
<tr>
<td>35:35</td>
<td>Song-Ku-Yo undated</td>
<td>1 page autograph score with additional sketches on reverse.</td>
</tr>
<tr>
<td>35:36</td>
<td>Song of the Four Seasons undated</td>
<td>1 page autograph score.</td>
</tr>
<tr>
<td>35:37</td>
<td>Song of the Tea Picker - Taiwan undated</td>
<td>Folio, 4 pages. 2 pages autograph transcription, not in Harrison's hand.</td>
</tr>
<tr>
<td>35:38</td>
<td>Spring Dance - Canton 16th Century undated</td>
<td>1 page autograph score.</td>
</tr>
<tr>
<td>35:39</td>
<td>Sprouting Mushrooms by William Colvig undated</td>
<td>2 pages autograph score.</td>
</tr>
<tr>
<td>35:40</td>
<td>Tanso undated</td>
<td>Folio, 6 pages. 3 pages autograph transcription.</td>
</tr>
<tr>
<td>35:41</td>
<td>The Dawn by Ed Clamenco undated</td>
<td>1 page photocopy of autograph score.</td>
</tr>
<tr>
<td>35:42</td>
<td>The White Snake Lady undated</td>
<td>7 pages photocopy of autograph score with text.</td>
</tr>
<tr>
<td>35:43</td>
<td>Universal Peace undated</td>
<td>Folio, 4 pages. 2 pages autograph score.</td>
</tr>
</tbody>
</table>

**Note:** Rearranged by Jung Hsien Tung. "For Lou and Bill" from Tsai-Ping Liang, February, 1969.
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| 35:44      | **West Wind undated**  
Physical Description: 3 pages  
Subseries Scope and Content Summary  
**Note:** Arranged by Ming Yueh Liang |
| 3 pages autograph score. |
| 35:45      | **Yang Kwan San Tieh undated**  
Physical Description: 4 pages |
| Folio, 4 pages. 2 pages autograph transcriptions. |
| 35:46      | **Yi Dance undated**  
Physical Description: 1 page |
| 1 page autograph transcription. |
| 35:47      | **Misc. Unidentified pieces undated**  
Physical Description: 23 pages |
| 11 pieces. |
| 35:47      | **Looking Glass Rhapsody undated**  
Physical Description: 11 pages |
| 11 pages autograph score, unknown author. Written for Violin, Clarinet, Cello, Piano. |
| 35:47      | **Unidentified score for William Colvig/ Robert Duncan/ Wells undated**  
Physical Description: 4 pages |
| 4 pages, autograph score, ink on paper, probably by Harrison. |