Summary

Creator:  Serly, Tibor

Title:  Tibor Serly papers

Date:  1924-1978

Source:  The Tibor Serly Papers were acquired from Miriam Serly, the composer's widow, in 1985 and 1986.

Abstract:  The Tibor Serly Papers represents the work of Tibor Serly, who was a composer, theoretician and teacher. The material covered extends from his early studies in composition, throughout his compositional and theoretical career.

Access:  Some collections held by the Dance, Music, Recorded Sound, and Theatre Divisions at the New York Public Library for the Performing Arts are held off-site and must be requested in advance. Please check the collection records in the NYPL's online catalog for detailed location information. For general guidance about requesting offsite materials, please consult: https://www.nypl.org/about/locations/lpa/requesting-archival-materials

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Alternative Form Available:  Box 1, f. 9-12, is also available on microform; service copy classmark: *ZB-4329


Language of the Material:  English

Processing note:  Processed by Robert Kosovsky and Airi Yoshioka; machine-readable finding aid created by Robert Kosovsky.

Creator History
Tibor Serly was born in Losonc, Hungary on Nov. 25, 1901. His first musical studies were with his
father, Lajos Serly, a pupil of Liszt. Spending most of his childhood in New York City, Tibor Serly played in various pit orchestras led by his father until 1922, when he returned to Hungary to attend the Budapest Royal Academy. There he studied composition with Zoltán Kodály, violin with Jenő Hubay, and orchestration with Leó Weiner, graduating in 1925 with highest honors. Serly then returned to the USA and held several positions as violist in various orchestras. In 1929 he began a friendship with Ezra Pound, frequently visiting his home in Rapallo, Italy and arranging concerts there. In 1934, while a violinist and assistant conductor with the Philadelphia Symphony Orchestra, Serly went to Europe to study conducting with Herman Scherchen. After the 1937-38 season as violist with the NBC Symphony Orchestra under Arturo Toscanini, Serly devoted his life to composing and teaching. In 1940 Bela Bartók and his wife arrived in New York as refugees. From their arrival unto his death Serly devoted most of his efforts for their support. He made arrangements of Mikrokosmos, and after Bartók's death, completed his viola concerto. Married once and divorced, Serly's second marriage was to the pianist Miriam Molin. Beginning in the 1930s Serly was engaged in studying the "modus lascivus." After Bartók's death he resumed his studies of this scale which "permanently divides the chromatic scale into two separate segments, thus creating a multimodal chromatic scale system." Serly also explored performance techniques on various instruments, such as for the voice as in Consovowels and for strings in his Rondo fantasy in stringometrics. Towards the end of his life he relocated from New York City to Longview, Washington, where he continued to teach and compose. His last major theoretical work was the culmination of his studies with modus lascivus, codified in Modus Lascivus: The Road to Enharmonicism (1976). Tibor Serly died in London on Oct. 8, 1978.

Scope and Content Note
The contents of this collection were received in two parts. The first, consisting of four boxes of materials, was cataloged in 1985. Another six boxes arrived after the initial material was cataloged but was not processed until 1994. Most of the contents of this collection cover Serly's career as a composer, though not every one of his works is represented. His well-known arrangements of five selections from Bartók's Mikrokosmos in versions for string quartet and for orchestra are not included, nor are many others of those listed in The New Grove Dictionary of American Music (v. 4, 191-92). Of Serly's theoretical writings, those that concern the modus lascivus are represented here. In addition there are a few articles and lectures of general musical interest.

Arrangement: The collection is organized in the following series: Series 1: "Original compositions by Tibor Serly" contains holographs (often in photocopies) of compositions by Serly. Works are arranged alphabetically by title. Series 2: "Music arranged by Tibor Serly" contains arrangements for various forces, and is ordered by composer. Series 3: "Music by other composers" contains mostly published music, ordered by composer. Series 4: "Miscellaneous biographical and personal materials" contains a relatively small amount of reviews of Serly's works, press releases, and two photographs. Series 5: "Writings" are divided into two sub-series, "Miscellaneous Writings" and "Writings on the modus lascivus." The miscellaneous writings concern a variety of subjects including essays on Bartók and arranging. Writings on modus lascivus includes a few early thoughts as well as a draft for Serly's book Modus Lascivus: The Road to Enharmonicism. Since works are arranged alphabetically by title (within listings for a single composer) discrepancies will occur in the sequence of folder numbering. This is because both regular and oversized materials have been integrated for this finding list. The MAI numbers represent the Music Division's "Music Archival Index," an inhouse database. Before full processing of the Tibor Serly Papers took place, several items were cataloged separately and appear as individual entries in CATNYP, The New York Public Library's online catalog. For purposes of archival integrity, these items have been included in this online finding aid.

Key Terms
Subjects
Instrumental music
Music -- Manuscripts -- Facsimiles
Vocal music

Names
Serly, Tibor
Barto_k, Be_la, 1881-1945
Couperin, Franc_ois, 1668-1733
Gesualdo, Carlo, principe di Venosa, approximately 1560-1613
Marenzio, Luca, 1553-1599
Pound, Ezra, 1885-1972
Schubert, Franz, 1797-1828
Serly, Lajos
American Music Collection
## Container List

### Series 1: Music composed by Tibor Serly

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<tr>
<td>f. 3</td>
<td>Serly, Tibor. <em>[American fantasy of quodlibets]</em></td>
<td>Serly, Tibor.</td>
<td>1958</td>
<td>MAI-3761</td>
<td>(1 ms. score (49 p.).) Holograph (photocopy). For orchestra. Uses following songs: When Johnny comes marching down; Raggle taggle gypsy; Turkey in the straw; Arkansas traveler; Home on the range; Sweet Betsy from Pike; Massa's in the cold, cold ground; When you and I were young, Maggie; Nelly Gray; She'll be comin' round the mountain; Good night, ladies. Duration: 10 minutes.</td>
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<td>f. 4</td>
<td>Serly, Tibor. <em>[American fantasy of quodlibets; arr.] American fantasy of quodlibets</em></td>
<td>Serly, Tibor.</td>
<td>1958 August.</td>
<td>MAI-25596</td>
<td>(16 p. of ms. music.) Holograph in pencil. For reduced band. Duration: 10 minutes.</td>
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<td>f. 6</td>
<td>Serly, Tibor. <em>[Canon] Canon in double thirds.</em></td>
<td>Serly, Tibor.</td>
<td>1970 August.</td>
<td>MAI-3763</td>
<td>(2 ms. scores (8, 2 p.).) Holograph (photocopy). For band. Includes one condensed score. Modus lascivus 4-3 (one half tone lower).</td>
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<td>f. 119</td>
<td>Serly, Tibor. <em>[Canon fugue] Canon fugue in ten voices on a ten-tone tertian order.</em></td>
<td>Serly, Tibor.</td>
<td>19--</td>
<td>MAI-26626</td>
<td>(1 ms. score (4 p.)) Holograph in pencil. For 10 strings.</td>
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Series 1: Music composed by Tibor Serly (cont.)

f. 120  Serly, Tibor. [Canonic fugue] Canonic fugue in ten voices. [Canonic fugue] Canonic fugue in ten voices [19--]
[MAI-26627] (5 p. of ms. music.)
Holograph in pencil. For 10 strings.

m. *ZB-3242, no. 1 f. 7
[MAI-3764] (1 ms. score ([6] leaves).)
Holograph (photocopy). For four harps.

f. 121  Serly, Tibor. [Canonic prelude] [1967].
[MAI-26628] (1 ms. score (3 p.))
Holograph in pencil. For four harps.

f. 8  Serly, Tibor. [Cast out] [1973].
[MAI-25597] (20 p. of ms. music.)

f. 122  Serly, Tibor. [Cast out (sketches)] Bird ballet [1973].
[MAI-26629] (59 ms. p. of music.)
Holograph in pencil. For orchestra. Corrections and markings in red pencil and pen.

f. 9  Serly, Tibor. Chamber folk music 1949 January.
[MAI-3765] (1 ms. score (23 p.).)
Holograph (photocopy). For piano, clarinet and violin. Uses following Hungarian folk songs: If you knew; Madam Csárdás; King Karl by the Danube; Pretty miss in her red skirt; Little Brunette; They found him slain (at the Polish border). Markings in blue ink.

f. 10  Serly, Tibor. Chamber folk music 1949 January.
[MAI-25598] (1 ms. score (23 p.).)
Holograph (photocopy). For piano, clarinet and violin. Uses following Hungarian folk songs: If you knew; Madam Csárdás; King Karl by the Danube; Pretty miss in her red skirt; Little Brunette; They found him slain (at the Polish border).

f. 11  Serly, Tibor. [Chamber folk music] 1949 January.
[MAI-25599] (1 ms. part (16 p.).)
Holograph (photocopy). For piano, clarinet and violin. Part for clarinet and violin. Uses following Hungarian folk songs: If you knew; Madam Csárdás; King Karl by the Danube; Pretty miss in her red skirt; Little Brunette; They found him slain (at the Polish border). Markings and corrections in red and regular pencils.

f. 12  Serly, Tibor. Chamber folk music 1949 January.
[MAI-25600] (1 ms. part (16 p.).)
Holograph (photocopy). For piano, clarinet and violin. Part for clarinet and violin. Uses following Hungarian folk songs: If you knew; Madam Csárdás; King Karl by the Danube; Pretty miss in her red skirt; Little Brunette; They found him slain (at the Polish border). Markings and corrections in red and regular pencils.

m. *ZB-3242, no. 2 f. 13
[MAI-3766] (1 ms. score (5 p.).)
Holograph (photocopy). For three harps. At end: March 20, 1967. Duration: 4:00 minutes. Includes extra copy of p. 5.
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<td>Serly, Tibor.</td>
<td>[Colonial pageant suite]</td>
<td>[19--]</td>
<td>MAI-3769</td>
<td>(1 ms. score (54 p.)) Holograph (photocopy). For orchestra. Duration: 11 to 12 minutes.</td>
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<td>f. 124</td>
<td>Serly, Tibor.</td>
<td>Concertino 3 x 3</td>
<td>1965 February.</td>
<td>MAI-3770</td>
<td>(1 ms. score (60 p.)) Holograph (photocopy). For piano and orchestra. Note on cover: &quot;Concertino 3 x 3 is at once a concerto for solo piano in three movements; it is also a concerto for orchestra, alone; but when played together simultaneously, it is converted into a concerto for solo piano and orchestra. Thus in actual performance one hears three different compositions.&quot; Accompanied by an explanatory note (typescript). Duration: 27 to 28 minutes. Corrections and markings in red pencil.</td>
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<td>f. 125</td>
<td>Serly, Tibor.</td>
<td>[Concertino 3 x 3] 3 + 3 concerto</td>
<td>1965 June 19.</td>
<td>MAI-26630</td>
<td>(1 ms. score (77 p.)) Holograph in pencil. For piano and orchestra.</td>
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<td>f. 15</td>
<td>Serly, Tibor.</td>
<td>[Concertos, pianos (2), orchestra] Concerto for two pianos and orchestra</td>
<td>1946-1954.</td>
<td>MAI-3771</td>
<td>(1 ms. score (109 p.)) Holograph (photocopy). For two pianos and orchestra. Duration: 8 1/2 minutes. Markings and corrections in red, blue and regular pencils.</td>
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<td>f. 16</td>
<td>Serly, Tibor.</td>
<td>[Concertos, pianos (2), orchestra. Moderato] 2 piano concerto</td>
<td>1944 May 23.</td>
<td>MAI-25616</td>
<td>(1 ms. score (42 p.)) Holograph in pencil. For two pianos and orchestra. On t.p.: The first few bars were commenced in the early 30s as a solo piano concerto, before [modus] [lascivus] was discovered. 2nd and 3rd mvts were composed much later - in Modus L. technique in 1950's. First movement conceived as a concert for one piano and orch. started in mid-30's.</td>
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<td>f. 17</td>
<td>Serly, Tibor.</td>
<td>[Concertos, pianos (2), orchestra (sketches)]</td>
<td>1944.</td>
<td>MAI-25617</td>
<td>(1 ms. score (24 ms. p.)) Holograph in pencil.</td>
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<td>f. 126</td>
<td>Serly, Tibor.</td>
<td>[Concertos, trombone, orchestra] Concerto for trombone and orchestra</td>
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<td>MAI-26631</td>
<td>(1 ms. score (23 p.)) Holograph (photocopy). For trombone and orchestra.</td>
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<td>[Concertos, trombone, orchestra (sketches)]- Trombone concerto</td>
<td>1951.</td>
<td>MAI-27211</td>
<td>(8 p. of ms. music.) Holograph in pencil. For trombone and orchestra.</td>
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Series 1: Music composed by Tibor Serly (cont.)

f. 128a

Serly, Tibor. [Concertos, viola, orchestra] Concerto for viola and orchestra 1975 March 1.

[MAI-26633] (1 ms. score (69 p.))

Manuscript (photocopy). For viola and orchestra. Duration: 25 minutes.

f. 128b

Serly, Tibor. [Concertos, viola, orchestra] Concerto for viola and orchestra [1975].

[MAI-31353] (1 ms. score (52 p.))

Manuscript (photocopy). For viola and orchestra. Duration: 25 minutes.

f. 129


[MAI-26634] (1 ms. score (58 p.))


f. 130

Serly, Tibor. [Concertos, violin, band; arr.] Concerto for violin and wind symphony c1978.

[MAI-3774] (1 ms. score (19 p.))

Holograph (photocopy). For violin and piano. Contents: [Improvisamente]-- Dance concertino.

f. 19

Serly, Tibor. [Consonant deceptions (sketches)] Study in consonant deceptions [19--]

[MAI-25619] ()

Holograph in pencil. For piano.

f. 20


[MAI-3775] (1 ms. score (17 p.))


f. 21

Serly, Tibor. [Consovowels, no. 1] Consovowels no. 2 on four-tones 1970 August.

[MAI-25622] (5 p. of ms. music and notes.)

Holograph in pencil. For voice and clarinet. Duration: approx. 2:15 minutes. Contains notes on the international phonetic alphabet. Dedicated to Antonia Lavanne and David Glazer.

f. 131

Serly, Tibor. [Consovowels, no. 2] Consovowels, no. 1 1968 May 9.

[MAI-26635] (1 ms. part (3 p.))

Holograph in pencil. For voice and clarinet. Vocal part.

f. 132

Serly, Tibor. [Consovowels, no. 3] Consovowels no. 3 n.d.

[MAI-26636] (1 ms. score (3 p.))

Holograph in pencil. For voice and clarinet. Duration: approx. 3 minutes. Corrections and markings in red pencil.

f. 133

Serly, Tibor. [Consovowels, no. 5 (sketches)] Consovowels no. 5 n.d.

[MAI-26637] (1 score (2 p.))

Holograph in pencil. For violin and voice. Corrections and markings in red pencil.
Guide to the
Tibor Serly papers

Series 1: Music composed by Tibor Serly (cont.)

f. 134

[MAI-3776] (1 ms. score (46 p.))  
Manuscript (photocopy). For orchestra. Contents: Promenade; Dance dialogue; Donkeys;  
Doldrums; Tap dance; Dragons. Corrections and markings in red pencil.

f. 22

Serly, Tibor. [Dance designs. Tap dance; arr.] 6 dance designs : tap dance 1931.  
[MAI-3777] (1 ms. score (8 p.),)  
Holograph (photocopy). For piano, four hands.

f. 23

Serly, Tibor. [Dance designs. Tap dance; arr.] 6 dance designs 1932-1933.  
[MAI-25624] (8 p. of ms. music.)  
Holograph in pencil. For piano, four hands. Sketch of the cadenza to the Bartók viola concerto on the eighth page.

f. 24

Serly, Tibor. David of the white rock [19--]  
[MAI-3778] (4 p. of ms. music.)  
Holograph (photocopy). For viola and piano. Contains a copy of Dafydd y gareg wen, the original Welsh song on which Serly’s music is based, Welsh lyrics by Ceriog, English translation by Peter John Stephens.

f. 135

Serly, Tibor. [David of the white rock; arr.] David of the white rock [19--]  
[MAI-26638] (1 ms. score (1 p.),)  
Holograph in pencil. For viola and string quartet.

f. 25

Serly, Tibor. [David of the white rock; arr.] n.d.  
[MAI-25625] (4 ms. parts.)  
Holograph parts in pencil. For solo viola and string quartet. Parts for string quartet.

f. 26

Serly, Tibor. [Etudes] Forty etudes for piano in modus lascivus. [Etudes]  
[MAI-3779] (95 p. of ms. music.)  
Holograph (photocopy). For piano.

f. 27

Serly, Tibor. [Etudes. Selections; arr.] Seven pieces from etudes in modus lascivus 1970.  
[MAI-3780] (11 p. of ms. music.)  
Holograph (photocopy). Transcription for harpsichord. Markings and corrections in red ink.

f. 28

Serly, Tibor. Ex machina [1943].  
[MAI-25782] (20 p. of ms. music.)  

f. 29

Serly, Tibor. Ex machina [1943].  
[MAI-25783] (22 p. of ms. music.)  
Series 1: Music composed by Tibor Serly (cont.)

f. 30  
Serly, Tibor. [Ex machina (sketches)] Ex machina. [Ex machina (sketches)]  
Ex machina [1943].  
[MAI-25784] (7 p. of ms. music.)  

f. 31  
Serly, Tibor. [Fanfare] Fan-fare [19--]  
[MAI-25785] (6 p. of ms. music.)  
Holograph parts in pencil. For brass quintet.

f. 136  
Serly, Tibor. [Fan-fare] Fanfare [19--]  
[MAI-26640] (2 p. of ms. music.)  
Holograph in ink. For 3 trumpets, 3 trombones and percussion. Duration: 30 to 35 seconds.

f. 32  
Serly, Tibor. Fun among the instruments of the orchestra 1960.  
[MAI-3781] (1 ms. score (11 p.).)  
Holograph (photocopy). For narrator and orchestra. Paper badly damaged.

f. 33  
Serly, Tibor. [Fun among the instruments of the orchestra] Fun among the instruments of the symphony orchestra 1960.  
[MAI-25786] (1 ms. score (25 p.).)  
Holograph in pencil. For narrator and orchestra.

f. 34  
Serly, Tibor. [Fun among the instruments of the orchestra (sketches)] Fun among the instruments of the orchestra. [Fun among the instruments of the orchestra (sketches)] Fun among the instruments of the orchestra 1960.  
[MAI-25795] (11 p. of ms. music.)  
Holograph in pencil. For narrator and orchestra. Corrections and markings in red pencil and blue pen.

f. 35  
Serly, Tibor. [Hungarian folk songs] 4 Hungarian folk songs. [Hungarian folk songs] 4 Hungarian folk songs n.d.  
[MAI-25796] (1 ms. score (9 p.))  
Holograph (photocopy). For voice and string quartet. Contains five Hungarian folk songs: Weeping song; Birthday song; Flower song; Slave song; Flea song.

f. 36  
Serly, Tibor. I can sing 1955 December 31.  
[MAI-25797] (3 p. of ms. music.)  
Holograph in pencil. For voice and piano.

f. 37  
Serly, Tibor. I can sing 1955 December 30-31  
[MAI-25798] (3 p. of ms. music.)  
Holograph in pencil. For voice and piano.

f. 38  
Serly, Tibor. Innovations 1932.  
[MAI-25799] (1 ms. score (24 p.).)  
Holograph (photocopy). For 2 harps and strings. Contains 3 copies of 2 page notes that explain signs and symbols used in performing Innovations. Corrections and markings in black and red pencil.

f. 39  
[MAI-25800] (1 ms. score (24 p.).)  
Holograph (photocopy) with holograph insertions. For harp and strings. At end: 1934, revised in 1967. 5 p. of explanatory notes in English, 2 p. in Hungarian, and a 2 p. letter from an unidentified sender, dated Nov. 6, 1971.
Series 1: Music composed by Tibor Serly (cont.)

f. 40  
Serly, Tibor. [Innovations; arr.] Innovations 1934 [1967]  
[MAI-25809] (15 parts.)  
Holograph (photocopy). For harp and strings. Contains cadenza to the harp part.

f. 41  
Serly, Tibor. Invention in skipping tones 1970 August.  
[MAI-25810] (4 p. of ms. music.)  
Holograph in pencil. For 2 recorders.

f. 42  
Serly, Tibor. [Joyce songs; arr.] James Joyce : chamber music [19--]  
[MAI-3782] (1 ms. score (10 p.).)  
Holograph (photocopy). For voice and piano. Reduced score. Title from accompanying note (1 leaf, in ink). Contents: Sleep now; Gentle lady; All day; Silently she's combing.

f. 43  
[MAI-25811] (2 p. of music.)  
Holograph (photocopy). For voice and piano. Dedicated to the city of Longview, WA.

f. 44  
[MAI-3783] (2 p. of music.)  
Holograph (photocopy). For voice and piano. Dedicated to the city of Longview, WA. Paper badly damaged.

f. 45  
[MAI-25812] (3 p. of music.)  

f. 46  
[MAI-25813] (4 p. of ms. music.)  
Holograph in pencil. For trumpet and piano. Contains 2 copies of the third page.

f. 47  
Serly, Tibor. [Medea (sketches)] [1947].  
[MAI-25814] (18 p. of ms. music.)  
Holograph in pencil. For winds, organ and harp. Incidental music for the play by Euripides as adapted by Robinson Jeffers. First performed at the National Theatre, New York City, Oct. 20, 1947.

f. 48  
[MAI-3784] (11 p. of music.)  
Holograph (photocopy). For piano. Based on Mississippi folk tunes. Contents: The three crows; Roll them simelons; The two sisters; Hang-a-man; The woman and the preacher.

f. 49  
[MAI-25815] (11 p. of music.)  
Holograph (photocopy). For piano. Based on Mississippi folk tunes. Contents: The three crows; Roll them simelons; The two sisters; Hang-a-man; The woman and the preacher.
Series 1: Music composed by Tibor Serly (cont.)

f. 50  
[MAI-3797] ()
For voice and piano. Based on a Transylvanian folk song. Poetic translation from the Hungarian by Ezra Pound. Original Hungarian words have been written above the English.

f. 51  
[MAI-3798]  
[MAI-3799] (1 ms. score (39 p.).)
Holograph (photocopy). For four harps and strings (strings ad lib.).

f. 52  
Serly, Tibor. *No more the gypsy fiddle plays / music by Ted Robitt.* 1959.  
[MAI-3799] (2, 2 p. of music.)
Holograph (photocopy). For violin and piano. Two copies. Ted Robitt was a pseudonym for Tibor Serly. Notes in pencil.

f. 137  
[MAI-3800] (1 ms. score (51 p.))

f. 53  
Serly, Tibor. *[Peace and harmony (sketches)] Peace and harmony : march* [19--]  
[MAI-25816] (3 p. of ms. music.)
Holograph in pencil. For piano.

f. 54  
[MAI-25908] (7 p. of music.)
For piano.

f. 55  
[MAI-3801] (1 ms. score (18 p.))
Holograph (photocopy). For 2 voices and piano. Poem by Mary Barnard. Duration: 12 minutes. Corrections and markings in red pen and pencil.

f. 138  
Serly, Tibor. *[Pleiades (sketches)] Pleiades.* *[Pleiades (sketches)] Pleiades* 1974 July-1975  
[MAI-26643] (1 ms. score (19 p.))
Holograph in pencil. For 2 voices and piano. Poem by Mary Barnard. Corrections and markings in red pencil.

f. 139  
Serly, Tibor. *[Pleiades (sketches)] The Pleiades cantata-Gregoria* 1975 March 5.  
[MAI-26646] (1 ms. score (10 p.))
Holograph in pencil. For 2 voices and piano. Poem by Mary Barnard. Corrections and markings in red pencil.
Serly, Tibor. [Prelude and allegro (sketches)] Prelude and allegro. [Prelude and allegro (sketches)] Prelude and allegro. 

Holograph in pencil. For 3 harps and strings. Corrections and markings in red pencil.

Serly, Tibor. [Quartet, strings] String quartet 1924-25

Holograph (photocopy).

Serly, Tibor. [Quartet, strings] String quartet 1924-1925.

Holograph (photocopy).


Holograph (photocopy). For piano. Title from end. Uses Silent night and Noel noel.


Holograph (photocopy). For violin and harp.


Holograph in pencil. For violin and harp. Violin part.


Holograph in pencil. For violin and harp. Violin part.

Serly, Tibor. [Rondo fantasy in stringometrics (sketches)] Stringometrics. [Rondo fantasy in stringometrics (sketches)] Stringometrics.

Holograph in pencil. For violin and harp.


Holograph in pencil. Uses modus lascivus.

Serly, Tibor. [Scherzo, piano] Scherzo 1946 August.

Holograph (photocopy). Uses modus lascivus.

Serly, Tibor. Screw-ball scherzo n.d.

Holograph in pencil For piano. By Tibor and Lajos Serly.
Series 1: Music composed by Tibor Serly (cont.)

f. 68 Serly, Tibor. [Selections (sketches)] 19--
[MAI-26216] (13 p. of ms. music.)
Holograph sketches of various pieces, chiefly for trombone.

f. 69 Serly, Tibor. [Selections (sketches)] [19--]
[MAI-26217] (17 p. of ms. music.)
Holograph sketches. Copies of student manuscripts.

f. 70 Serly, Tibor. [Selections (sketches)] [19--]
[MAI-26253] (14 p. of ms. music.)
Holograph sketches in pencil.

f. 141 Serly, Tibor. [Selections (sketches)] n.d.
[MAI-26648] (49 p. of ms. music.)
Holograph in pencil. Also contains notes and letters on band music.

f. 71 Serly, Tibor. [Sonatas, violin, piano] Sonata in B
[1924.]
[MAI-3807] (1 ms. score (29 p.) and 1 ms. part (9 p.).)
Holograph (photocopy). For violin and piano.

f. 72 Serly, Tibor. [Songs. Selections] Folk songs : Hungarian folk songs
[19--]
[MAI-26212] (23 p. of ms. music.)
Holograph in ink. For voice and piano. Contents: Needles eye, Lady Alice, Oh Miss Mary, The old man, the old woman and the preacher. Some Hungarian works added in blue ink and pencil.

f. 73 Serly, Tibor. [Songs. Selections (sketches)] [19--]
[MAI-26214] (25 p. of ms. music.)
Holograph in pencil (some in ink). For voice and piano. Contents: Needles eye, Lady Alice, Oh Miss Mary, The old man, the old woman and the preacher. Also includes Angie Mimey, Xmas song, and Megjöttunk mi estére.

f. 74 Serly, Tibor. [Pop songs. Selections] 5 pop songs [19--]
[MAI-3802] ()

f. 75 Serly, Tibor. [Songs. Selections (sketches)] [19--]
[MAI-26215] (12 p. of ms. music.)
Holograph in ink and pencil. For voice and piano. Contents: I too have a sweetheart fine ; Let no woman come to grief and sorrow ; Elmények elmények, and other fragmentary works. Contains songs in both English and Hungarian. Pencil and ink on paper.

[MAI-3808] (1 ms. score (18 p.).)
Holograph (photocopy). For 2 pianos. Contents: : Ripples; Sound waves; Burlesque; Beach capers; Sailing; Summer storm.
[MAI-26254] (1 ms. score (37 p.) ; bound.)
Holograph in ink. The first work for mezzo soprano and orchestra. Words by Elinor Wylie. The second work for voice, flute, clarinet and strings. Words by James Joyce.

[MAI-26255] (8 p. of ms. music.)
Holograph in ink. For string orchestra.

[MAI-26256] (146 ms. p. ; bound.)
Holograph in pencil. Notebook from Kodály's composition class at the Budapest academy.

Series 1: Music composed by Tibor Serly (cont.)

Serly, Tibor. [Symphonies, no. 1] Symphony in 3 movements 1931.
[MAI-3809] (1 ms. score (66 p.))
Holograph (photocopy). For orchestra.

Serly, Tibor. [Symphonies, no. 1: arr.] Symphony in 3 movements [1931?].
[MAI-26258] (22 p. of ms. music.)

Serly, Tibor. [Symphonies, no. 2] Symphony in two movements 1931-1932.
[MAI-26259] (1 ms. score (32 p.) ; bound.)
Holograph in ink. For winds, brass, and timpani. Markings in red, blue, and black pencil.

Serly, Tibor. [Symphonies, no. 2] Symphony in two movements n.d.
[MAI-3810] (1 ms. score (37 p.))
Holograph (photocopy). For band. Duration: 11 minutes.

Serly, Tibor. [Symphonies, no. 2; arr.] Symphony for wind instruments 1931 July 3.
[MAI-26262] (1 ms. score (13 p.))
Holograph in ink. Arrangement for piano, four hands.

[MAI-3811] (1 ms. score (3 p.))

[MAI-3812] (1 ms. score (5 p.))
Guide to the Tibor Serly papers

Series 1: Music composed by Tibor Serly (cont.)

f. 86  
Serly, Tibor. [Vacant chair; arr.] Vacant chair : ballet : Mischianza ball 1937. [MAI-26410] (1 ms. score (44 p.))  
Holograph in ink and pencil. For piano. Also known as Mischianza Ball. Choreographed by Caroline Littlefield and first performed by the Philadelphia Ballet, 1937.

f. 87  
Holograph (photocopy). For 2 voices and piano. 7 quodlibets using the following songs: Believe me, If all those endearing young charms, For he's a jolly good fellow, To war has gone Duke Marlborough; When you and I were young, Maggie, Massa's in the cold, cold, ground, Nelly Gray; Oh, my darling Clementine, Barbara Allen; She'll be comin' round the bend, Good night ladies; Auld lang syne, Loch Lomond; Annie Laurie, Deep river; The raggle taggle gypsy, When Johnny comes marching home. Markings in red pencil.

f. 88  
Holograph (photocopy). For 2 voices and piano. 7 quodlibets using the following songs: Annie Laurie, Deep River; Believe me if all those endearing young charms, For he's a jolly good fellow, To war has gone Duke Marlborough; There's a yellow rose of Texas, Sailing, Sailing; Sweet Betsy from Pike, Home on the range; When you and I were young, Maggie, Massa's in the cold, cold, ground, Nelly Gray; Oh, my darling Clementine, Barbara Allen; The raggle taggle gypsy, When Johnny comes marching home. Markings in red pencil.

Series 2: Music Arranged by Tibor Serly

f. 89  
Bach, Johann Sebastian, 1685-1750. [Christum wir sollen loben schön (chorale prelude); arr.] Chorale : Christ shall be praised 1954 October 28. [MAI-26418] ()  

f. 90  
Bartók, Béla,1881-1945. [Concertos, viola, orchestra (sketches)] n.d. [MAI-26419] (1 ms. score (27 p.))  
Holograph (photocopy). Contains both photostats and photocopies. Corrections and markings in red and blue pencils.

f. 91  
Manuscript in pencil in the hand of Tibor Serly. Fragmentary passages from Bartok viola concerto selected and arranged by Serly.

f. 92  
Bartók, Béla,1881-1945. [Concertos, viola, orchestra; arr.] Concerto for violoncello and orchestra London: Boosey and Hawkes c1956. [MAI-26421] (1 part (15 p.).)  
For violoncello and piano. Arranged by Tibor Serly. Violoncello part.

f. 93  
For orchestra. Arranged by Tibor Serly. Markings in red pencil. Contents: Peasant Song = paraszti nőta ; Slovakian Dance = töllegenyek tánca ; Evening in the country = este a szekelyeknél ; Bear dance = medvetánc.
[MAI-26423] (22 p. of ms. music.)

[MAI-26424] (9 p. of ms. music.)
Manuscript in Tibor Serly's hand (photocopy). For 2 pianos. Arrangements by Serly of Bartók's Mikrokosmos nos. 109, 144 and 147.

Bartók, Béla, 1881-1945. [Mikrokosmos. Selections; arr.] Suite: Peasant dance; Free variations; Bourrée; Unison; Dances in Bulgarian rhythm no. 4; Dances in Bulgarian rhythm no. 6 1943.
[MAI-26698] (1 ms. score (24 p.))

Bartók, Béla, 1881-1945. [Sirató ének. no. 3; arr.] Dirge no. III 1960 April 17.
[MAI-26425] (2 p. of ms. music.)
Manuscript in Tibor Serly's hand. For brass and percussion. Arranged by Serly.

Bartók, Béla, 1881-1945. [Sirató ének. no. 3; arr.] 1960 April 17.
[MAI-26426] (14 ms. parts (14 p.))
Manuscript parts. For brass and percussion. Arranged by Tibor Serly.

[MAI-3815] (6 p. of ms. music.)
Manuscript in Tibor Serly's hand (photocopy). For viola or violoncello and piano. Arranged by Serly.

Foster, Stephen Collins, 1826-1864. [Come where my love lies dreaming; arr.] Come where my love lies dreaming [19-]
[MAI-26526] (5 p. of ms. music.)
Copyist's manuscript (photocopy). For tenor voice and piano. Arranged by Tibor Serly. Written on p. 5: Celanese Progr[am], Jan Peerce, 1940's.

Foster, Stephen Collins, 1826-1864. [Linger in blissful repose; arr.] Linger in blissful repose [19-]
[MAI-31676] (6 p. of ms. music.)
Holograph in pencil. For tenor voice and piano (labeled "duet" on caption title). Arranged by Tibor Serly. Written on p. [6]: For Jan Peerce arranged for Celanese progr[am], 1940's.

Foster, Stephen Collins, 1826-1864. [Linger in blissful repose; arr.] Linger in blissful repose [19-]
[MAI-31677] (6 p. of ms. music.)
Copyist's manuscript (photocopy). For tenor and piano (labeled "duet" on caption title). Arranged by Tibor Serly. Written on p. 6: Celanese progr[am], Jan Peerce, 1940's.
Series 2: Music Arranged by Tibor Serly (cont.)

f. 99d  *Foster, Stephen Collins, 1826-1864. [Oh! Lemuel; arr.] Oh! Lemuel [19-]*  
[MAI-31678] (4 p. of ms. music.)  
Holograph in pencil. For tenor voice and piano. Arranged by Tibor Serly. Written on p. 4: For Bob Weede, Celanese program. 1940's.

[MAI-3816] (1 score (3 p.).)  

[MAI-3817] (1 ms. score (2 p.))  

[MAI-26699] (1 ms. score (1 p.).)  
Manuscript in Tibor Serly's hand in pencil. For string or brass. Arranged by Tibor Serly. Note: the top voice is the complete chromatic scale.

f. 102  *Mozart, Wolfgang Amadeus, 1756-1791. [Stück, musical clock, K. 608, F minor; arr.] Fantasia in F minor 1928 November 25.*  
[MAI-26527] (1 ms. score (26 p.))  
Manuscript in Tibor Serly's hand in ink. For orchestra. Arranged by Serly. Duration: 12 minutes.

[MAI-3818] (1 ms. score (6 p.))  

f. 104  *Ravel, Maurice, 1875-1937. [Vocalise en forme d'habanera; arr.] En forme de habanera 1971.*  
[MAI-26528] (1 ms. score (7 p.))  

[MAI-26529] (4 p. of ms. music.)  
Series 2: Music Arranged by Tibor Serly (cont.)

[MAI-3819] (1 ms. score (20, [2] p.))
Manuscript in Tibor Serly's hand (photocopy). For orchestra. Arranged by Tibor Serly. Duration: 5 1/2 minutes. Accompanied by Serly's transcription of Schubert's sketches. Corrections and markings in red pencil. See also folder 149.

f. 107  Serly, Lajos. [Kék nefelejcs; arr.] Kék ne felejts : Forget me not New York: Lajos Serly c1921.
[MAI-3820] (2 scores ([2], 3 p.))
Arranged for string orchestra by Tibor Serly. Also includes published song: Forget-me-not = Kék ne felejts / English lyrics by Anna Mathewson; music by Lajos Serly. New York: Published by Lajos Serly, c1921. Hungarian words by Antal Kazaliczky. English words by Anna Mathewson.

Series 3: Music by Other Composers

[MAI-26533] (6 p. of music.)
For piano. Markings in red and regular pencils.

[MAI-26534] (8 p. of ms. music.)
Holograph (photocopy). For piano.

[MAI-26700] (1 ms. score (63 p.))
Manuscript in ink. On title page: "Prepared for publication and orchestrated by Tibor Serly."

[MAI-26701] (1 score (196 p.))
Edited by Béla Bartók and Zoltán Kodály.

[MAI-26702] (1 score (207 p.))

[MAI-26536] (24 p. of music.)
For voice and piano.

[MAI-26617] (3, 3 p. of music.)
Manuscript in Tibor Serly's hand. For orchestra. Includes part for violins I and II.

f. 112  Klenner, John. Street nocturne 1934.
[MAI-26619] (1 condensed ms. score (38 p.))
For orchestra. Note on t.p.: "This copy was worked on with Tibor Serly from 1931 to 1934." Became the basis of Serly's Pagan city (1935). See also folder 137.
Series 3: Music by Other Composers (cont.)

f. 148  
*Rosen, Myor. Manual on the writing technique of the harp [s.l.]: Myor Rosen*  
c1959.  
[MAI-26703] (11 p.)  
Contains instructions and musical examples of writing for the harp.

f. 149  
*Schubert, Franz. [Symphonies, D. 759, B minor] [n.p., s.l.] n.d.*  
[MAI-26858] (1 miniature score (71 p.).)  
Published score including fragments of third movement. Includes annotated photocopy (4 p.) of third movement fragments. See also folder 106.

Series 4: Miscellaneous Biographical and Personal Materials

f. 150  
*Awards* 1976.  
[MAI-26704] (19 p.)  
Concerning the fifteenth annual George Washington Awards Dinner-Dance of the Hungarian Foundation. Contains both a response to award by Tibor Serly and a tribute honoring Tibor Serly by Ervin Drake.

f. 151  
*Serly, Tibor. Biographical material* n.d.  
[MAI-26705] (19 p.)  
Materials with chronological information of his professional career.

f. 152  
[MAI-26839] (39 p.)  
Grade book covering the span of 1921-1923.

f. 153  
*Serly, Tibor. Letter to Imre Brunner* 1923.  
[MAI-26840] (1 letter (4 leaves).)  
Imre Brunner was Serly's brother in law. Discusses repayment, schedule at the Academy, purchasing a violin from Remenyi, other students, violin technique, plans when he returns to New York, scores he wants to purchase, and lack of money. Written on envelope: only preserved letter from days of study in B[uda]pest.

f. 153  
[MAI-31795] (1 letter (1 p.).)  
Congratulates Serly on the publication of his Modus Lascivus and suggests a book on string techniques.

f. 154  
[MAI-26841] (31 p.)  
Collections of critiques, reviews and features starting from 1935 to 1977.

f. 155  
*Programs* 1936-1977.  
[MAI-26842] (9 programs.)  
A collections of programs starting from 1936-1977.

f. 156  
*Photograph - recording session* 1954.  
[MAI-26844] (1 photograph.)  
A photograph of the recording session of the trombone concerto. In the photograph, the orchestra is conducted by Serly.

f. 157  
[MAI-26845] (2 photographs.)  
Photocopies of original photographs showing a reception for Kodály in July 1965 and of reunion of Kodály pupils on October 30, 1948.

Series 5: Writings by Tibor Serly: A: Miscellaneous Writings
Series 5: Writings by Tibor Serly: A: Miscellaneous Writings (cont.)

f. 158  
Serly, Tibor. *Bartók materials* n.d.  
[MAI-26846] (5 p.)  
Discusses Bartók's Mikrokosmos and Benny Goodman.

f. 159  
[MAI-26847] (16 p.)  
Title of the talk which is based on the essay is "The life of Bela Bartok as seen through personal association."

f. 160  
Serly, Tibor. *Bartók viola concerto - writings* n.d.  
[MAI-26849] (27 p.)  
Writings on the reconstruction of the viola concerto by Béla Bartók.

m. *ZB-3364 c.*  
Serly, Tibor. *Bela Bartok : an intimate biography* 19--  
(1 v. (various pagings) ; 28 cm.)  
Typescript (carbon copy).  
This item is shelved separately from the Tibor Serly Papers.

f. 161  
Serly, Tibor. *Conductors - what good are they?* 1944.  
[MAI-26851] (14 p.)  
Discusses the role of conductor.

f. 162  
[MAI-26852] (23 p.)  
Essay title "The future of string instruments and the symphony orchestra."

f. 163  
Serly, Tibor. *Explanation of symbols* n.d.  
[MAI-26853] (10 p.)

f. 164  
Serly, Tibor. *From the beginnings of music* n.d.  
[MAI-26854] (5 p.)  
Essay titled "From the beginnings of music to the end of the 20th century."

f. 165  
[MAI-26855] (8 p.)  
Contains a short essay titled "Kodály and Serly (1922-1966) as student and later as friend" concerning Serly's relationship with Zoltan Kodaly. Also contains a brochure on the Kodály Festival at Dartmouth.

f. 166  
[MAI-26856] (14 p.)  
Discusses his works. Includes biographical information.

f. 113  
[MAI-26621] (15 p. of notes.)  
Notes, invitation to a lecture, a lecture, articles from magazines and newspapers, chiefly concerning Rondo fantasy in stringometrics. Includes Serly's article "New sounds from strings" from *Texas string news*, summer 1951.

m. *ZB-3279 c.*  
Serly, Tibor. *Musings of an angry musician* 19--  
(Typescript (carbon copy), 86, [9] leaves ; 28 cm.)  
Essays.  
This item is shelved separately from the collection.

f. 114  
Serly, Tibor. *New and improved techniques for string instruments* n.d.  
[MAI-26625] (22 ms. p. of music.)  
Various exercises for pizzicato, glissando, and ponticello.
Guide to the
Tibor Serly papers

Series 5: Writings by Tibor Serly: A: Miscellaneous Writings (cont.)

f. 167  
Serly, Tibor. Notes on classical forms n.d.  
[MAI-26857] (9 p.)

Serly, Tibor. A rhetoric of melody 1978? (Typescript (346 leaves) : music ; 30 cm.)  
Co-authored with Norman Newton.

f. 168  
Serly, Tibor. Schubert’s Unfinished symphony n.d.  
[MAI-26860] (11 p.)  
Essay titled “The approach to the reconstruction of Schubert’s third (Scherzo) movement of the Unfinished symphony.” Also contains articles from the Sunday Oregonian dated December 5 and November 14, 1965.

f. 169  
Serly, Tibor. The Toscanini-Serly saga n.d.  
[MAI-26863] (36 p.)  
Contains correspondence, articles, notes, and programs that concern Arturo Toscanini and the premier of Serly’s American Elegy.

f. 170  
[MAI-26865] (19 p.)  
Essay titled Zoltán Kodály.

Series 5: Writings by Tibor Serly: B: Writings Concerning Modus Lascivus

f. 116  
Serly, Tibor. Modus lascivus (examples) n.d.  
[MAI-26624] (5 p. of notes.)  
Modus lascivus nos. 1 through 70. Corrections and markings in red pencil.

f. 117  
[MAI-26622] (9 p. of ms. music.)  
Ink on transparencies and pencil on paper.

f. 171  
Serly, Tibor. First idea...modus lascivus 1929-1930.  
[MAI-26867] (13 p.)  
A notebook containing the earliest ideas of modus lascivus.

f. 172  
[MAI-26868] (12 p.)  
Contains program notes on Sonata no. 2 in modus lascivus.

f. 173  
[MAI-26869] (6 p.)  

f. 174  
[MAI-26870] (20 p.)  

f. 175  
[MAI-26871] (14 p.)  
Series 5: Writings by Tibor Serly: B: Writings Concerning Modus Lascivus (cont.)

f. 186
[MAI-26882] (22 p.)

f. 187
[MAI-26883] (13 p.)

f. 188
[MAI-26911] (14 p.)

f. 189
[MAI-26912] (13 p.)

f. 191
[MAI-26914] (12 p.)

f. 192
[MAI-26915] (4 ms. p.)
Program notes on Sonata no. 2 for solo violin. Corrected on December 18, 1979.

f. 193
Serly, Tibor. Early parts of modus lascivus n.d.
[MAI-26916] (12 ms. p.)

f. 194
Serly, Tibor. Modus lascivus in a closed or open system n.d.
[MAI-26917] (5 p.)

f. 195
Serly, Tibor. Ranking of chords n.d.
[MAI-26918] (6 p.)

f. 196
Serly, Tibor. Exposition. n.d.
[MAI-26919] (8 p.)

f. 197
[MAI-26920] (3 p.)

f. 198
Serly, Tibor. History and exposition...copy 3 1965 February 5.
[MAI-26929] (15 p.)

f. 199
[MAI-26913] (11 p.)

f. 199
Serly, Tibor. History and exposition...copy 2 1965 February 1.
[MAI-26921] (14 p.)

f. 200
Serly, Tibor. Modus lascivus talk copy 1 n.d.
[MAI-26922] (12 p.)

f. 201
[MAI-26923] (10 p.)
A talk based on CBC broadcast.
[MAI-26924] (10 p.)
A talk based on a CBC broadcast.

Serly, Tibor. Capsule history n.d.
[MAI-26925] (6 p.)
History of melody, harmony and musical styles leading to modus lascivus.