Robert Hall Elmore, 1913 - 1985  
Papers, 1904 - 1985

UPT 50 E48

52 Cubic ft.

Prepared by Pauline Fox
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ACKNOWLEDGEMENTS

The guidance offered by Theresa Snyder, Assistant Director of the Archives, and the musical expertise generously shared by Professor Stanley Boorman of New York University have been of immeasurable value during the processing of this Collection. Working with them, plus meeting other persons on the Archives staff and talking with friends of the late Dr. Elmore, has made this effort enjoyable and memorable. I wish the same benefits for all who research these materials.

PROVENANCE

Robert Hall Elmore, virtuoso recitalist, church musician, teacher, and composer, had maintained a studio in the family home at 130 Walnut St. in Wayne since the 1920s. Upon his death in September 1985, the contents passed into the ownership of his sister, Rachel Elmore. In 1991 her beneficiary, the National Christian Conference Center, and Elmore’s personal secretary, Thomas E. Halpin, Jr., arranged for his papers to be transferred to the Archives at the University of Pennsylvania. The Conference made a formal gift of the Collection in 1993. Additional items were donated by Mary Canberg, Benjamin Epstein, Richard Grant, Thomas Halpin, Alfred Lunde, Laurel Mackenzie, Robert Plimpton, Beatrice Schlamp, Shawnee Press, Clarence Snyder, Elizabeth Vosberg, and Donald Wetzell.
The Robert Elmore Collection is organized into two series: Music and Biography. The bulk of the music materials is manuscripts and published copies of Elmore’s compositions, both vocal and instrumental. Vocal compositions are further divided according to sacred or secular texts, each with choral and solo subseries. Instrumental compositions are divided according to performance medium. Compositions are arranged alphabetically by title within each subseries. A following subseries contains student exercises and unidentified pages. The remainder of the music materials include articles written by Elmore, audio recordings, and music of other composers. These items are generally arranged either chronologically or alphabetically by composer.

The biographical materials are comprised largely of performance data and incoming correspondence. Performance data, including publicity, programs, and reviews, are arranged chronologically in several subseries. Correspondence is arranged alphabetically by name of sender. Remaining materials, such as appointment books, photos, and financial documents, also follow a general chronological order. Subsequent subseries are of theatre organ materials and miscellaneous personal and family items.

**BIOGRAPHICAL NOTE**

Robert Hall Elmore was born on January 2, 1913, in Ramapatnam, India, where his parents, Dr. Wilber Theodore Elmore and Maud Johnson Elmore, served as missionaries with the American Baptist Convention. In 1915 the family, including an older sister, Rachel, returned to the United States. In 1918 they settled in Lincoln, Nebraska, where young Robert began formal music lessons. In 1925 the family moved to Wayne, Pennsylvania, as Dr. Elmore began teaching at Eastern Baptist Seminary. Through the generosity of a Mrs. Truman Newberry, Robert began studies in organ, piano, and theory with the famed Pietro Yon in New York City.
Still in his teens, Robert Elmore was organist at Central Baptist Church, Wayne, (1925-1933) and also played for the Lincoln, Bryn Mawr Seville and Anthony Wayne theaters. His first large organ recital was on August 17, 1929, in the Auditorium at Ocean Grove, New Jersey, under management of the Puccini Grand Opera Company, with 1500 people in attendance.

In the summer of 1933 Elmore earned three licentiates simultaneously from the Royal Academy of Music of London in organ, concert piano, and pianoforte accompaniment, an unprecedented accomplishment, and became an Associate of the Royal College of Organists. In the fall of 1933 he enrolled in the University of Pennsylvania, studying composition with Harl McDonald. During three college years (1934-1936) he received the Nietsche First Prize for contributing to musical activities at the University. In 1936 he was the first awardee of the Thornton Oakley Medal for Achievement in Creative Art. He graduated in 1937 with a Bachelor of Music degree.

During these years he also studied conducting with H. Alexander Matthews and was organist at Arch Street Methodist Church in Philadelphia. As he had continued organ studies with Yon, he gave a New York recital in Carnegie Hall on December 2, 1936. On April 9, 1937, the Philadelphia Orchestra under Leopold Stokowski gave the first major performance of an Elmore work, his tone poem "Valley Forge-1777." In 1938 his composition "Three Sonnets" won the Mendelssohn Club national competition, with Eugene Ormandy as one of the judges.

Elmore was on the music faculty of University of Pennsylvania from 1937 to 1950 and became well known as conductor of University choral groups and as organist at Commencements. He also taught at Clarke Conservatory, beginning in 1935, and for many years at what is now Philadelphia College for the Performing Arts. He was the organist-choir director at Holy Trinity Episcopal Church on Rittenhouse Square and was official organist of the Philadelphia Orchestra. In the 1940s, often collaborating with Robert B. Reed, who researched texts, he began composing a great variety of pieces. His one-act opera It Began at Breakfast was
the first American opera to be televised (February 18, 1941). Under professional management, he appeared in organ recitals throughout the United States.

In 1955 Elmore became organist-choir director at Central Moravian Church, Bethlehem, Pennsylvania, where he often worked Moravian hymntunes into organ preludes, anthems, and cantatas. The dedication of the Möller organ and the establishment of the annual Estelle Borhek Johnston Memorial Music Festival in 1958 provided opportunity to compose large works such as the Psalm of Redemption, Three Psalms, Reconciliation, Doxology, and Psalm of Thanksgiving. For such outstanding contributions to church music, two honorary degrees were bestowed on Elmore in 1958—an L.H.D. from Moravian College in Bethlehem, and an L.L.D. from Alderson-Broaddus College in Philippi, West Virginia.

During these years Elmore turned down invitations for concert tours and appointments to prestigious positions (most notably, at West Point Chapel and at National Presbyterian Church in Washington, D.C.) in favor of teaching, performing, and composing in the Philadelphia area. He was also music director for the radio program "The Bible Study Hour" and served as record reviewer for Eternity magazine (1958-1965). The 1958 Mercury recordings "Boardwalk Pipes" and "Bach on the Biggest" were made in Convention Hall, Atlantic City, New Jersey.

The physical strain of travel to Bethlehem caused Elmore to resign his church post there in 1968. Within a year he became organist-choir director at Tenth Presbyterian Church in Philadelphia. There, in the autumn of 1970, he planned a series of dedicatory concerts for what was the world's largest electronic organ, installed by the Allen Organ Company. He continued teaching privately, giving organ recitals, and composing both for his own church and to fulfill commissions from others. He died suddenly on September 22, 1985.

Throughout his career, Elmore was in demand as a virtuoso recitalist. He was known locally through radio broadcasts and in personal appearances at the Curtis organ in Irvine Auditorium on the University of Pennsylvania campus, at Washington Memorial Chapel at
Valley Forge, at the John Wanamaker organ, and at Longwood Gardens, as well as in recitals at many churches. He was an active member of the American Organ Players' Club and the local American Guild of Organists chapter, and was a frequent recitalist for AGO conventions nationwide. Many of his students and assistants, especially Robert Plimpton, Joel Krott, and Norman Mackenzie, are known as outstanding musicians. Voluminous correspondence in this collection attests to the admiration felt by friends and associates.

**SCOPE AND CONTENT**

The Robert Elmore Collection is an unusual collection of items conscientiously preserved by one family over a span of nearly eighty years. It affords valuable primary evidence for at least three areas of research. First, in the narrowest sense of studying only individual items, church musicians can find practical advice and examples of craftsmanship in composition. Second, on a wider level of investigating a specific geographic or chronological period, historians chronicling musical events in southeastern Pennsylvania can find detailed documentation involving the Philadelphia area and Bethlehem, as well as references to Camden, Wilmington, and New York. Third, over a broad span, one can marvel at the acceptance of Robert Elmore within each of three circles of acquaintances that rarely intersected: an upper-middle-class social circle, a conservative evangelical religious circle, and a professional circle of nationally recognized musicians and virtuosi.

The Collection evidences the amalgamation of diverse early influences into an individualistic style, of a shift in taste (as well as content and manner of presentation) of recital programming, and of a change in means for personal communication, such as letter writing or duplication of documents—all of which are applicable to other trends in twentieth-century American society. Persons who unwittingly contributed and preserved the Elmore items are to be credited with affording us an opportunity to see how the past grew into the present.
The Music Series contains approximately 230 Elmore compositions, representing the vast majority but not quite the total output of his works. Of the vocal works, about 100 are sacred and 25 are secular. Sacred choral works are subdivided into (1) cantata-type extended works, often with substantial accompanimental forces, that are divisible into distinct musico-textual sections (e.g., solo, choral, instrumental, narrative, congregational), and (2) anthem-type works that are unified indivisibly around one musico-textual concept. (It is suggested that the researcher also consult the 1982 dissertation on Elmore’s choral works by Alfred Lunde.) Of the instrumental works, 65 are for organ; the remainder are for various ensembles. Over half of the total are published. For titles not represented in the Series, information can be gleaned from programs, correspondence with music publishers, and financial documents, all available within the Collection.

Items may include various stages of the composing process, from drafts to final publications. It was Elmore’s practice to give the first or best fair copy to a dedicatee, so some works are represented only in draft form. Nearly all the paper is in good condition, but of course some of the drafts are not easily legible. All manuscripts are holographs (handwritten by Elmore) unless specified as by a copyist. In early years, Musicians Union copyists were Gabriel Braverman, Vito DeCesare, Arthur Pemberton, and Joseph Skolovsky; Elmore later employed his students as copyists.

Works prior to 1937 (Elmore’s university graduation) are considered student exercises. A few from before that year are treated as adult works because of either performance circumstances or publication. Several folders contain exercises assigned by Pietro Yon. As Elmore often dated manuscripts but seldom wrote titles or page numbers, identification of loose pages is somewhat tentative.

The Music Series continues with essays and reviews written by Elmore. At the end of this Series are works of other composers, most notably Seth Bingham, Wilbur Chenoweth, Ralph
Kinder, Harl McDonald, and Pietro Yon. Materials concerning Thornton Oakley and Frank Oglesby, associates from the University of Pennsylvania, are included.

The Biography Series presents a remarkable picture of all periods of Elmore's lifetime. The great quantity of memorabilia reflects the practice of the Elmore family to save both pertinent information and sentimental items. The items include numerous programs, newspaper articles, letters, and church bulletins from the 1920s to the 1980s, many of which were fastened into annual scrapbooks. In cases where deterioration of adhesives caused papers to become loose, items are organized chronologically into folders. An attempt has been made to preserve the original order and concept.

Naturally, many items focus on the spectacular successes of the young virtuoso, such as the 1933 accreditation in London and the 1936 Carnegie Hall recital. Yet, many programs and newspaper clippings reflect Elmore's strong lifelong interest in theater and opera, preserving evidence of decades of cultural life and organizations in New York and the Philadelphia area. Church bulletins chronicle services and activities at places of Elmore's employment as organist. Other items verify his strong support for charitable organizations.

Among the voluminous incoming personal and business correspondence are well-known names as well as effusive compliments from admirers. Of particular interest is correspondence from Harriet Newberry, Seth Bingham, and Pietro Yon. Mrs. Newberry frequently sent congratulatory telegrams and letters to her protégé. Seth Bingham, renowned organist and composer of the generation preceding Elmore, grew to be a very close friend. Also significant are the business letters written by Thomas Halpin as Elmore's secretary from 1978 to 1985. (Friends closest to the family in the 1920s and 1930s were nicknamed as characters in Winnie-the-Pooh stories. Elmore himself was "Pooh Bear.")

The remaining biographical materials include appointment books, financial documents, and photos. It seems that at the beginning of every year Elmore listed for each day the
anniversaries of birthdays, weddings, and funerals of his many friends, often giving their ages. These books list times and places of lessons ("HT PH" meant Holy Trinity Church Parish House) and social engagements, as well as progress on compositions, repertoire scheduled for church services, novels or plays being read by Elmore, and radio broadcasts he planned to hear. Often a list of income and expenses is written on the back pages; also on back pages are poems Elmore composed.

A unique subseries contains materials on theatre organ performance. The 1922 Mills book *Organist's Photo-Play Instruction* was a gift from Robert's parents on his thirteenth birthday. The six cue sheets may be the ones he actually used while working as theatre organist. Concluding portions of the Series contain personal sentimental items, publications containing articles of interest to Elmore, and materials pertaining primarily to other members of the family.

**MUSIC SERIES**

I. Compositions by Robert Elmore
   A. Vocal compositions
      1. Sacred works
         a. Choral: cantata-type
         b. Choral: anthem-type
         c. Solo
      2. Secular works
         a. Opera
         b. Choral
         c. Solo
   B. Instrumental compositions
      1. Organ works
         a. Solo
         b. Combinations of organ with instruments
2. Orchestral works

3. Other
   a. Small ensemble
   b. Keyboard
      c. Accompaniments for congregational hymns

C. Other
   1. Arrangements of works by other composers
   2. Student works

3. Miscellaneous

II. Articles
   A. Essays
   B. Reviews

III. Lectures and speeches

IV. Audio recordings
   A. Robert Elmore
      1. Solo organ programs
      2. Ensembles involving Elmore as conductor or performer
      3. Other persons performing Elmore compositions
   B. Commercial recordings by others
      1. Discs
      2. Aeolian Duo-Art pipe organ rolls
   C. Noncommercial recordings by others

V. Other items
   A. Writings about Elmore compositions
   B. Musical materials by others
BIOGRAPHY SERIES

I. Scrapbooks

II. Documentation of performances
   A. Publicity, programs, and reviews of Elmore performances
   B. Programs of events by other performers
      1. Performances of Elmore compositions
      2. Performances of music by other composers
      3. Theater and drama
   C. Series of church bulletins

III. Correspondence
   A. Incoming correspondence
   B. Outgoing correspondence
   C. Third-party correspondence

IV. Appointment books

V. Financial documents

VI. Photos
   A. Publicity
   B. Informal
   C. Other

VII. Theatre organ materials
VIII. Memorabilia
   A. Robert Elmore
      1. Personal items
      2. Articles and publications
   B. Elmore family

IX. Information provided by Thomas E. Halpin, Jr.
Robert Hall Elmore, 1913 - 1985
Papers, 1904 - 1985

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INVENTORY

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INVENTORY NOTES

Under the alphabetical entry of each title are enumerated, in abbreviated form, the exact stages of extant materials. Drafts are listed first, then fair copies, then published copies. Names of hymntunes are enclosed in quotation marks, titles of published collections are italicized, and individual titles remain in roman type. Only one of each orchestral part is preserved, although an entry may specify the number of parts originally used. Assignation to particular boxes is determined by physical size. A supplementary chronological list of major titles follows the complete Series. It is important that the researcher remember that the Series reflects only what is in the Collection; therefore, even a published work may not be listed if no copy is present.

The superscript symbol "@" indicates that the work is also listed under Audio Recordings. Some selections have been transferred from reels and 78- and 33-rpm discs in a usable state to cassette tape, indicated by an asterisk.

Personal correspondence is alphabetized according to surname of sender (or first name if surname is unknown), business correspondence by name of organization on the letterhead. Letters in which friends wrote of nonbusiness matters but used business stationery are considered personal.
Abbreviations and symbols other than standard usage in music:

c, cc   copy, copies
CM    Central Moravian Church
comm  commission
cond  conductor
dedic dedication
dft   draft
FC    fair copy
FSc   full score
HT    Holy Trinity Episcopal Church
inc   incomplete
inscr inscribed
MH    *Hymnal and Liturgies of the Moravian Church*, 1920
mst   master (generic for any means of duplication)
narr  narrator
phc   photocopy
prem  premiere
pt, pts part, parts
RE    Robert Elmore
regis organ registration
10th Pres Tenth Presbyterian Church
TH    *Trinity Hymnal*, 1961 (used at Tenth Presbyterian Church)
vs, vss verse, verses
  +    indicates derivation of identical content from one format to another
  @    indicates audio recording is also in the Collection
  *    indicates cassette is copied from a reel or disc.
INVENTORY

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MUSIC SERIES

I. Compositions by Robert Elmore
   A. Vocal compositions
      1. Sacred works
         a. Choral: Cantata-type

Box FF
1  1 Canticle of Triumph SATB and organ@
   mst + c + phc (38 pp)
   Text: Bible and hymnal
   Comm: Luther Spayde and the choir of Central Methodist College, 1963

2  Chorale Fantasia Two SATB choirs, S solo, and two organs@
   dft, sketch of text, copyist choral mst + 2 cc (67 pp)
3  mst of FSc + 3 cc dated January 20, 1971
   Text: hymnal

4  Come to Calvary's Holy Mountain Two SATB choirs, soli, organ, orch, and narr
   one page of dft; textsheet; FSc (158 pp) dated January 16, 1968
5  orch pts; 2 choral scores
36 1 oversize conductor's phc of FSc; pp. 1-12 of dft
   Text: Bible, John Donne, and hymnal
   Comm: Houghton College Festival of Church Music and Art

Come to Calvary's Holy Mountain, revised as The Holy Mountain
2  1 inc dft; FSc dated March 12, 1975; textsheet; copyist choral mst + c (159 pp)
2  conductor's phc
1. Sacred works
   a. Choral: Cantata-type (Cont.)

Box FF

2  3  phc of score used by organ I
   A second organ replaces orchestra, and tune "Hamburg" replaces "Duke Street"
   Prem: May 18, 1975, at 10th Pres

3  1  The Cross  SATB, soli, and organ@
   mst (103 pp) + c; textsheets; pts for 3 trpts and 3 trbs in Finale
   dft (64 pp) dated April 29, 1946-June 2, 1947; p. 1 of FC
   2 cc J. Fischer 1948 (one c inscr "For dearest Kanga with love and gratitude, Bob"
      with photo titled "Golgotha" inside cover)
   Text: Bible and hymnal
   Dedic: "To my Mother"
   A FC was donated to the United States Library of Congress

3  Doxology  SATB, T and Bar soli, organ, strings, perc, and narr
   inc dft, mst dated August 31, 1962 + organist's c (24 pp)
   Text: Moravian liturgy, Bible, and hymnal
   Prem: November 4, 1962, at CM

4  From These Roots  SATB, soli, and organ
   program, textsheets, inc dft; FC of The Lord's My Shepherd ("Crimond"),
   "Old Hundredth," and "Lobe den Herren" / "Old Hundredth"; choral score

5  Te Deum Laudamus; dft, FC, and phc of "Here where the river bends"

6  Three Short Anthems for Lent: dft, FC, mst + c; 1 c J. Fischer 1961
   1. The Lord Is Nigh (2 cc)
   2. Except a Man Be Born Again
   3. If Any Man Will Come After Me
      1 c in Journal of Church Music  (December 1964): 23

2  3  Text: Bible, hymnal, and James Wesley Ingles
   Prem: May 30, 1957, in Convention Hall, Philadelphia, for 250th
   anniversary of Philadelphia Association of American Baptist

4  God Is Ascended  SATB, soli, and organ@
   dft dated December 18-February 19; 2 phc of copyist (G. Braverman)
   choral score; FSc and 2 cc (33 pp)
   Text: Bible and hymnal
   Comm: Norman Mackenzie and the choir of Sellers Memorial United
         Methodist Church, for May 19, 1974
1. Sacred works  
a. Choral: Cantata-type (Cont.)

<table>
<thead>
<tr>
<th>Box FF</th>
<th>2 4</th>
<th>The Holy Mountain</th>
<th>See Come to Calvary's Holy Mountain</th>
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<tbody>
<tr>
<td>3 7</td>
<td>A Hymn for the First Easter</td>
<td>Soprano, organ, and narr@</td>
<td>dft; 2 textsheets; copyist glossy white FC of organ sections Introduction, Interlude, and Postlude (2 FC), and of soprano solo Little Lamb of God (1962)</td>
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<td></td>
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<td>Text: Charles Waugaman</td>
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<tr>
<th>4 1</th>
<th>The Incarnate Word: SATB, S and Bar soli, organ, and narr@</th>
<th>A Pageant for Christmastide</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>pp. 1-18 of dft; phc of J. Fischer 1944; summary of sources</td>
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<td>(See also Correspondence--Needham, Ruth, December 30, 1957)</td>
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<tr>
<td>2</td>
<td>O Come, O Come Immanuel</td>
<td>FC and mst, 3 cc choral scores; 2 cc J. Fischer 1940 for SATB and Bar solo</td>
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<tr>
<td></td>
<td>Come, All Ye Who Weary: A Welsh Christmas Air</td>
<td>dft; J. Fischer cc: 2 cc 1944 for SATB w. Bar solo;</td>
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<td></td>
<td></td>
<td>1 c 1946 for SSAA;</td>
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<td></td>
<td></td>
<td>2 cc 1949 for low solo; 2 cc 1949 for high solo</td>
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<tr>
<td></td>
<td>Glory to God in the Highest</td>
<td>2 cc J. Fischer 1944 for SATB and organ; later pts for 2 trpts, 2 trbs, and perc</td>
</tr>
<tr>
<td></td>
<td>Thou Child Divine (Moravian Carol)</td>
<td>J. Fischer: 2 cc 1943 for SATB; 1 c 1945 for TTBB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dedic to The Rev. Dr. Frank Salmon, D.D., rector of Church of the Holy Trinity</td>
</tr>
<tr>
<td></td>
<td>A Christmas Prayer (&quot;Almighty God . . &quot;)</td>
<td>2 cc J. Fischer 1944 for SATB</td>
</tr>
<tr>
<td></td>
<td>Eastern Sages (Alsatian Air)</td>
<td>J. Fischer: 2 cc 1944 for SATB; 2 cc 1946 for TTBB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Text: Bible, hymnal, and traditional carols; in collaboration with Robert B. Reed</td>
</tr>
</tbody>
</table>
1. Sacred works  
   a. Choral: Cantata-type

   Box  FF  Eastern Sages (Alsatian Air) (Cont.)
   4  2  Prem: December 21, 1943, by Camden Musical Art Society
       The Incarnation  See The Incarnate Word: A Pageant for Christmastide

2  5  Moses and the Ten Plagues  
    Children (SA) and piano  
    dft, copyist FSc (Halpin) and 2 phc (22 pp); texts and 1980 program miscellany  
    Text: from Bible by Mrs. R. Clyde Stockdale, for children's choir at 10th Pres

4  3  Olivet  
    SATB, Bar solo, harp, 2 trpts, 2 trbs, tymp, perc, and organ  
    dft; FSc and 2 phcc (39 pp); mst + 2 cc of choral score  
    Text: Bible and hymnal  
    (For last page of draft, see sacred solo Savior, Thy Dying Love)

4  4  Out of the Depths  
    SATB, S solo, organ, piano, and perc  
    FSc mst dated February 9, 1972 + 2 cc (69 pp, in 3 vols)  
    5  5  dft dated August 30, 1971; msts + 2 cc of perc pt (8 pp) and 2 cc vocal score  
        (12 pp)  
    Text: Bible (Psalm 130) and hymnal  
    Prem: April 16, 1972; soprano solo written for Nancy Nicks

5  1  The Prodigal Son (A Sermon in Swing)  
    TTBB, Bar solo, orch or piano  
    dft; bound phc of copyist FSc (1940 program enclosed)  
    2  2  pi/voc score; mst + 2 cc (47 pp)  
    3  3  copyist FSc mst; copyist vocal score  
    Text: "God's Trombones" by James Weldon Johnson  
    Dedic: Robert B. Reed and the Girard Trust Company Glee Club  
    Prem: May 27, 1940  
    Score (H. W. Gray, 1940, with piano) is available in Van Pelt Library

6  1  Psalm of a Pilgrim People  
    SATB, youth choir, Mz solo, narr, 2 trpts,@  
    2  2  2 trbs, organ, and perc  
    FSc marked for performance; 2 phc (64 pp)  
    2  inc dft; copyist mst + 2 cc each of brs + perc pts
1. Sacred works
   a. Choral: Cantata-type

   Box FF

   6  2  Psalm of a Pilgrim People (Cont.)
       set of pts dated May, 16, 1982, by new copyist
       Text: Bible and hymnal
       Comm: Robert Plimpton for 100th anniversary of Bryn Mawr Presbyterian Church
       Prem: December 9, 1973 (anniversary year began January 14, 1973)

   3  Psalm of Redemption  SATB; Bar, Mz, and A soli; organ, 3 trpts, 3 trbs, and perc
       FSc mst + c (69 pp) inscr "Hold / Accepted 12/58"
       copyist choral mst; 2 cc J. Fischer 1961; phc of dft and pts for brass on "La Trobe"
       Text: Moravian hymnal
       Prem: October 12, 1958, at CM for dedication of Möller organ

   4  Psalm of Thanksgiving  SATB (live and recorded choirs), organ, brs, and perc
dft; FSc mst + c (26 pp); copyist pts for 3 trpts, 3 trbs, perc
       copyist mst of choral score
       Text: Bible and hymnal
       Prem: October 18, 1959, at CM

   7  1  Reconciliation  SATB, S solo, brs, perc, organ, strings, and narr
       inc dft; FSc mst + c (119 pp); choral mst (mm 362-425)
       copyist organ / choral mst + c (56 pp)
       Text: Bible and hymnal
       Dedic: Dr. Walser H. Allen
       Prem: November 3, 1963, at CM

       Sermon in Swing  See The Prodigal Son

   2  The Seven Words from the Cross  SATB, S and Mz soli, organ, and narr
       Textsheets; inc dft (pp. 5-8); mst + 2 cc (56 pp)
1. Sacred works
   a. Choral: Cantata-type

Box FF

7  2  The Seven Words from the Cross (Cont.)
   Text: Bible and hymnal, compiled by Rev. Walser Allen
   Prem: April 4, 1965 (Good Friday), at CM

3  3  Shepherd of Israel  SATB, soli, and organ
   I. Chorale-prelude on "Hyfrydol"--organ solo
   II. Give ear, O Shepherd of Israel (from Ps. 80)--SATB, S solo, organ
   III. Sing we merrily unto God (from Psalm 8)--SATB, T solo,
        unaccompanied
   IV. O how amiable are Thy dwellings (from Ps. 84)--SATB;
       S, A, T, soli; organ
   inc dft with fragments dated throughout 1965; mst + c (52 pp)
   Text: Bible and hymnal
   Prem: December 12, 1965, at Old St. David's Church, Radnor, for 250th
        anniversary
   (Last fragment of dft from m. 515 is on back of p. 1 of dft of organ solo O
    Little Town of Bethlehem)

2  6  Short Communion Service  SATB and organ
   Kyrie, Gloria tibi, Laus tibi, Sanctus, Agnus Dei, Gloria in Excelsis
   2 cc Galaxy 1955

8  1  Three Psalms  SATB, Mz and B soli, organ, brs, bells, and perc@
   I. Psalm 22
   II. Psalm 23 -- inc dft; 2 cc choral score; 2 cc Harold Flammer 1963
   III. Psalm 24 -- inc dft; 2d trpt and 2d trb pts; 2 cc cong part, plus perc
        for "Crown Him with Many Crowns" for finale
   FSc and mst (103 pp)
   Prem: October 23, 1960, at CM

2  War in Heaven  SATB, Bar solo, piano or orch
textsheet; dft; mst FSc with piano (45 pp); mst FSc with orch (84 pp)
correspondence regarding 1948 National Federation of Music Clubs contest entry
1. Sacred works
   a. Choral: Cantata-type (Cont.)

Box FF
8  3  Wondrous Child Divine: A Carol Cantata  SATB, Bar and A soli, organ, and narr
    dft [1969]
    Words from the Cross  See The Seven Last Words

1. Sacred works
   a. Choral: Anthem-type

Box FF
2  7  All Ye Servants of the Lord  SATB and organ@
    [finished October 13, 1943];  2 cc Galaxy 1944
    Text: Psalms 133-134
    Dedic: The Rev. Peter C. Van der Hiel and the choir of the Church of St. James,
    Downingtown, Pa., in honor of the 100th anniversary of the church

8  4  A Babe Lies in the Cradle  SATB, S solo, and organ
    dft, mst (6 pp) + 2 cc for TB, S solo, and piano;  1 c Harold Flammer 1968

4  Beatitudes  SATB, Bar and S soli, and organ
    dft dated March 10, 1950, and inscr "sent to [Vernon] De Tar March 14, 1950"

2  7  Bow Down Thine Ear  SATB, S and T soli, Fr horn, and organ
    dft dated February 22, 1982;  2 phcc; horn part;  1 c Theodore Presser 1983
    Text: Psalm 86
    Prem: June 13, 1982, St. Mary's Episcopal Church, Ardmore
    Horn part for, and played by, Mason Jones

7  Bread of Heaven  SATB and organ
    inc dft;  1 c Sacred Songs 1968
    Text: hymnal

Carol of the Wind  See Two Christmas Carols
1. Sacred works
   a. Choral: Anthem-type (Cont.)

Box FF

2  8  A Child Is Born  Chorus and organ
   2 cc Harold Flammer 1961 for SATB, 2 cc Harold Flammer 1965 for SAB;
   2 cc Baptist Leader, December 1961, with music inside cover page
   Text: James Wesley Ingles

   A Christmas Prayer  See cantata The Incarnate Word

   Come, All Ye Who Weary  See cantata The Incarnate Word

9  Come, Heavy Souls  SATB and organ
    1 c Harold Flammer 1961
    Text: Thomas Washbourne (1601-1687)

8  5  Come, Labor On  SATB, organ, brass, and perc
    dft,  FC, phc
    Text: Bible and hymnal; also uses "Ora Labora" by T. Tertius Noble
    Comm: Carmel Presbyterian Church, Glenside, for May 1982 Centennial
    Prem: October 17, 1982

2  9  Come Now, Ye Shepherds (Tyrolean carol)  SATB
    1 c J. Fischer 1946
    Dedic: Norman P. Grubb, British Secretary, World Evangelization Crusade
    In collaboration with Robert B. Reed

   Come to Calvary's Holy Mountain  SATB, S solo, and organ
   2 cc Harold Flammer 1967

   Cry of the Nations  See The House of Christmas
1. Sacred works  
   a. Choral: Anthem-type (Cont.)

| Box FF | 8 | Easter Anthem for 1981 | SATB, soli, brass, perc, and organ |
|        | 6 | dft; p. 5 of a FC; phc of a FC (20 pp); pts for 2 trpts, 2 trbs, and perc  |
|        |   | 2 cc vocal pts |
|        |   | Text: "Alleluia, Christ is risen!" and |
|        |   | "Christ the Lord Is Risen Today," by Charles Wesley |

| 8 | 9 | Easter Bells Are Ringing (French carol) | SATB and keyboard |
|   |   | 2 cc Galaxy 1945; reprinted as "Sing a Song of Gladness," |
|   |   | 1 cc Galaxy 1964 for SAB |
|   |   | Dedic: Robert C. Kircher, Director of Christ's Home, Warminster |

Eastern Sages

Except a Man Be Born Again

| 8 | 7 | The Fire Came Down | SSA, A solo, and keyboard |
|   |   | dft; 2 cc H. W. Gray 1950 |
|   |   | Text: Bible |

Glory to God

Glory to God in the Highest

| 9 | 1 | God of Ages | SATB, S solo, trb solo, and organ |
|   |   | sheet of revisions; mst + 2 cc, one stamped September 13, 1965 with editorial |
|   |   | revisions and letter from "Fred," January 27, 1968 |
|   |   | 1 cc Harold Flammer 1969 |
|   |   | Text: hymnal ("O God, Our Help in Ages Past") |
|   |   | (Last 8 mm of dft are on back of dft of organ prelude "St. Agnes") |
1. Sacred works
   a. Choral: Anthem-type (Cont.)

Box FF

2 10 Hail, Alpha and Omega
    SATB and organ
    dft (on bifolio with The Living Church); 2 cc Sacred Music 1969

   Hallowed Be Thy Name
   See Three Exhortations

   "Halpin"
   See We in One Covenant Are Joined

   He Who Would Valiant Be
   SATB and organ
   inc
   dft

9 2 Holy Lord, Thanks and Praise Be Ever Thine
   SATB, brass, perc, and organ
   dft, 2 phc of FSc (20 pp); 2 cc choral pts; copyist pts for 2 trpts, 2 trbs, tymp
   Text: Bible (book of Isaiah), and Christian Gregor

3 The House of Christmas
   SATB, A/Bar solo, and keyboard
   dft, mst + c
   Text: G. K. Chesterton. Text replaced with "Cry of the Nations" by Eleanor Gifford; see Correspondence--Music Publishers--Mills Music

   If Any Man Will Come After Me
   See cantata From These Roots

2 11 I Will Bless the Lord
   SSA, Mz solo, and piano
   1 c Galaxy 1947
   Text: Psalm 34

   In David's Town
   SATB and organ
   2 cc J. Fischer 1946 for SATB with A solo; 1 c J. Fischer 1953 for SSA
   In collaboration with Robert B. Reed
   Dedic: Rt. Rev. Wallace E. Conklin, Bishop of Chicago
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composers/Editors</th>
<th>Editions/Notes及Dates</th>
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<tr>
<td>1.</td>
<td>Sacred works</td>
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<tr>
<td>a.</td>
<td>Choral: Anthem-type (Cont.)</td>
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<td>9</td>
<td>Jesus Makes My Heart Rejoice</td>
<td>SATB, A solo, and organ</td>
<td>dft, FC + phc, copyist 2 cc vocal pts</td>
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<td></td>
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<td>xt: hymnal</td>
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<td></td>
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<td>Dedic: Laurel Mackenzie and the choir of Sellers United Methodist Church, April 1982</td>
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<td>2</td>
<td>Let Christians All</td>
<td>SATB and keyboard</td>
<td>2 cc J. Fischer 1951</td>
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<td>10</td>
<td>The Living Christ</td>
<td>SATB, soli, and keyboard</td>
<td>dft on bifolio with Hail, Alpha and Omega; 2 cc Sacred Music Press 1967; in 2 cc I Believe: A Choral Festival of Faith, Sacred Music Press 1967</td>
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<td></td>
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<td>Text: Harry Webb Farrington</td>
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<td>Long Years Ago in Bethlehem</td>
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<td></td>
<td>The Lord Is Nigh</td>
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<td>9</td>
<td>Lord Jesus, Think on Me</td>
<td>SATB, A solo, and organ</td>
<td>dft dated July 6, 1948 at HT and inser &quot;sent to Witmark 9/29/48&quot;</td>
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<td></td>
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<td>2 cc H. W. Gray 1949</td>
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<td></td>
<td>Text: hymnal (Synesius, ca. 375-430)</td>
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<td></td>
<td>Lord God of Hosts</td>
<td>SATB and organ</td>
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<td></td>
<td></td>
<td>dft, FC, mst (2 pp) + 2 cc</td>
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<td></td>
<td>The Lord Is My Shepherd</td>
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<td></td>
<td>See Psalm 23 in cantata Three Psalms</td>
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</table>
1. Sacred works
   a. Choral: Anthem-type (Cont.)

Box FF

9  5  Lord of Our Life
    dft, mst, 2 cc Galaxy 1948
    Sat B and organ
    Text: hymnal
    Dedic: Ernest Willoughby and the choir of St. Mark's, Philadelphia, in
    commemoration of the 100th anniversary of the parish

2  11 The Manger at Bethlehem
    2 cc Galaxy 1947
    SATB, A solo, and keyboard
    In collaboration with Robert B. Reed

9  6 My Soul, Awake
    dft; 2 cc Sacred Songs 1968
    SATB
    Text: hymnal

   Now That Daylight Fills the Sky
    SATB, T solo, and organ
    Inc dft dated December 7, 1948; 2 cc Galaxy 1951
    Text: 6th-century Latin hymn
    Dedic: J. Earl Ness, Jr., and the choir of the First Baptist Church, Philadelphia

O Come, O Come Immanuel
    See cantata The Incarnate Word

O God Our Help in Ages Past
    See God of Ages

O Lord, Support Us
    SATB, S solo, and organ
    dft dated February 24, 1950; 1 c M. Witmark 1951
    Text: John Henry Newman

O Lord God of My Salvation
    See Three Exhortations
1. Sacred works  
   a. Choral: Anthem-type (Cont.)

<table>
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<tr>
<th>Box</th>
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<td>FF</td>
<td>12</td>
<td>Out of the Depths</td>
<td>Elkan-Vogel</td>
<td>1946</td>
<td>Bible (Psalm 130)</td>
<td>by Robert Woodside, Director of Music, for Chautauqua Institute in honor of the 100th anniversary in August 1974</td>
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| Inc | 7           | Psalm 29 |          |      | Mixed chorus and organ |  |
|     | inc        |         |          |      |                      |  |

9. Psalm 86  
See Bow Down Thine Ear

| 2  | 12         | Psalm 93 | H. W. Gray | 1953 | SATB and keyboard |  |

| 2  | cc         | Renew Thy Church | SATB, soli, and organ |  |
|    |            |                | dft; phc of FC |  |
|    |            |                | Text: Kenneth L. Cober |  |
|    |            |                | Comm: for 175th anniversary of the First Baptist Church, Philadelphia, May, 1973 |  |

| 2  | te         | See, My Soul | SATB and organ |  |
|    |            |                | dft; 2 cc Sacred Songs 1967 |  |
|    |            |                | Text: hymnal |  |

| 2  |           | Sing a Song of Gladness | See Easter Bells Are Ringing |  |
1. Sacred works
   a. Choral: Anthem-type (Cont.)

Box FF

2 13 The Snow Lay on the Ground SATB (optional children's choir) and organ
   2 cc J. Fischer 1943
   Dedic:  Rev. Richard H. Gurley, Rector, St. Martin's Church, Radnor
   In collaboration with Robert B. Reed

9 7 Te Deum Laudamus SATB and organ
   dft; phc of FSc (21 pp); letters
   Comm:  for 150th anniversary of First Congregational Church, Elyria, Ohio,
          November 24, 1974, by Thomas Curtis, director of choir
   Another setting of the Te Deum Laudamus text is in cantata From These Roots
   Two other evident settings are incomplete

2 13 Thanks Be Unto God Mixed voices
   short chorus on II Corinthians 2:14;  1 c on Bible Club Movement newsletter
   (1940s)

9 7 They'll Know We Are Christians by Our Love. SATB, 2 trpts, and organ
   dft; 2 copyist FCC and trpt pts; permission data
   Text:  Peter Scholtes
   Dedic:  Aldersgate United Methodist Church and Saint Mary Magdalen
          Roman Catholic Church, November 6, 1984
   Thou Child Divine  See cantata The Incarnate Word

2 13 Thou Hast Kindly Led Us SATB and organ
   dft; FC + phc; textsheet; 1 c Hinshaw 1975; letter (May 2) from Hinshaw
   Music
   Text Bible (Psalm 34), hymnal, and Book of Common Prayer
   Comm:  the Bryn Mawr Presbyterian Church,
           the Brick Presbyterian Church in New York City,
           and Princeton Theological Seminary in observance of the nation's
           Bicentennial
   Prem:  May 4, 1975 at Bryn Mawr Presbyterian Church
1. Sacred works
   a. Choral: Anthem-type (Cont.)

Box FF

9  8  Three Exhortations: Triptych for soli, chorus, and organ
   1. Hallowed Be Thy Name  with T solo
      inc dft; 2 sets of mst + 1 c; copyist vocal mst; 1 c Witmark 1957 (RE's copy)
      Text: Bible
   2. O Lord God of My Salvation with A solo
      dft; mst; phc; 2 cc Witmark 1957
      Text: Bible (Psalm 88)
   3. Who among Us Shall Dwell with the Devouring Fire?  with Bar solo
      inc dft; mst + 1 c; copyist choral mst; 2 cc Witmark 1957
      Text: Bible (Isaiah 33a:14) and Charles Wesley
      Dedic: Clarence Snyder and the New Jersey Oratorio Society, 1956

2  14  The Three Kings  SATB and solo
      dft dated November 13, 1962; FC inscr "Accepted 3/5/63"
      2 cc J. Fischer 1967
      Text: anon. old English

Three Short Anthems for Lent

See cantata From These Roots

Tribute to George Washington  SATB, organ, and narr
   dft; 2 phc of FC
   Text: Bible, hymnal, and George Washington
   Comm: Valley Forge Historical Society, for the 200th anniversary of George
       Washington's Christmas at Valley Forge
   Prem: December 18, 1977, at Valley Forge Memorial Chapel; performed there
       again on June 18, 1978 as Bicentennial finale

Two Christmas Carols  Chorus and organ
   Carol of the Wind (From Silesia)
      2 cc J. Fischer 1942 for SATB; 1 c J. Fischer 1944 for SSA
      Dedic: H. Alexander Matthews
1. Sacred works  
   a. Choral: Anthem-type

<table>
<thead>
<tr>
<th>Box FF</th>
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<th>Two Christmas Carols (Cont.)</th>
<th>Chorus and organ</th>
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<td></td>
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<td>Long Years Ago in Bethlehem (From Tyrol)</td>
<td>2 cc J. Fischer 1942 for SATB; 2 cc J. Fischer 1944 for SSAA</td>
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<td></td>
<td>Dedic: Alexander McCurdy</td>
<td>In collaboration with Robert B. Reed</td>
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<td></td>
<td>&quot;Veni Adoremus&quot;</td>
<td>See The Snow Lay on the Ground</td>
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<td></td>
<td>15</td>
<td></td>
<td>We Give Thee but Thine Own</td>
<td>SATB and organ</td>
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<td>Te</td>
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<td>c of FC; 2 cc Sacred Music 1965</td>
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<td></td>
<td>15</td>
<td></td>
<td>We in One Covenant Are Joined</td>
<td>SATB and organ</td>
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<tr>
<td>Te</td>
<td></td>
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<td>FC and phc of 1977 hymntune &quot;Halpin&quot;; dft and 1 c Harold Flammer 1979 of anthem</td>
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<td>Comm: Hymntune &quot;Halpin&quot; for the fourth anniversary of the Federation of Calvary United Presbyterian and St. Paul Episcopal Churches on May 6, 1977 See also organ prelude Toccata on &quot;Halpin&quot;</td>
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<td>We Praise Thee, O God</td>
<td>See Te Deum Laudamus</td>
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<td></td>
<td>16</td>
<td></td>
<td>What Offering Shall I Bring to Thee?</td>
<td>Unis/2 pt and organ</td>
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<td>Te</td>
<td></td>
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<td>2 phc with letter and editorial markings; 2 cc AMSI 1968 in 2 cc I Sing to Rejoice God AMSI 1968</td>
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<td>Who Among Us Shall Dwell with the Devouring Fire?</td>
<td>See Three Exhortations</td>
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<td>Text: hymnal</td>
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<td>29</td>
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</tbody>
</table>
1. Sacred works
   a. Choral: Anthem-type (Cont.)

Box FF

2. 15 Why Standest Thou Afar Off, O Lord? Unis mixed voices and organ
   2 cc Galaxy 1954
   Text: Bible (Psalm 10)

1. Sacred works
   b. Solo

Box FF

9  9 Arise, My Love Soprano and piano@
   dft dated April 1, 1949; mst + c; 2 cc Composers Press 1951
   Text: Bible (from Song of Solomon)
   Dedic: Margaret Keiser
   This work won first place in 1949 contest sponsored by Composers Press.

   Be Still and Know Voice and keyboard
   dft; mst + c
   Text: Bible (from Psalm 46)
   Dedic: Arthur Abbott, September 5, 1954

10 Blessed Is the Man Whose Hope Voice and keyboard
   dft dated September 14, 1954; mst + 2 cc; memo and invoice for Al Boss
   copy
   Text: Bible (Jeremiah 17:7)

2  17 Come with Us, O Blessed Jesus Voice and organ
   dft; phc; 1 c in Five Wedding Songs, AMSI, 1969
   Text: John Henry Hopkins, Jr.

   The Crucifix Voice and piano
   FC
   Text: Laurence Hope
1. Sacred works  
   b. Solo (Cont.)

<table>
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<tr>
<th>Box FF</th>
<th>Number</th>
<th>Title</th>
<th>Composer/Text</th>
<th>Performance Details</th>
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<tr>
<td></td>
<td>2</td>
<td>God Is Our Refuge</td>
<td></td>
<td>See Be Still and Know</td>
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<td>9</td>
<td>Immortal Babe</td>
<td>Soprano and harp</td>
<td>dft; phc of FC</td>
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<td>Text: Joseph Hall, Bishop of Exeter, 1574-1656</td>
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<td>Dedic: Virginia and Clarence Snyder, December 1974</td>
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<td>11</td>
<td>The Judgment Day</td>
<td>Voice and piano</td>
<td>dft dated April 10, 1940; FC</td>
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<td>Text: James Weldon Johnson</td>
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<td>Little Lamb of God</td>
<td>See cantata A Hymn for the First Easter@</td>
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<tr>
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<td>One View, Lord Jesus, of Thy Passion</td>
<td>Baritone and organ@</td>
<td>dft; mst + 3 cc</td>
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<td>Text: J. Bossart, 1778, and J. Praetorius, 1767</td>
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<td>Dedic: for wedding of James Bucklin and Nancy Nicks, December 2, 1978</td>
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<td>10</td>
<td>On the First Day of the Week</td>
<td>Mezzo-soprano and tenor duet, organ@</td>
<td>dft; FC + phc; 1 c AMSI 1979</td>
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<td>Text: Bible and hymnal</td>
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<td></td>
<td>Dedic: &quot;For Carol and John Corbin with love and gratitude&quot;</td>
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<td>Prem: April 14, 1974</td>
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<td>2</td>
<td>Plaint</td>
<td>Contralto and string quartet</td>
<td>dft dated December 21, 1948; FC + mst, str pts; inc FC</td>
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<td>Text: Bible (Job 10)</td>
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<td>Dedic: Lucile Miller</td>
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<td>Prem: January 17, 1954, Washington Memorial Chapel</td>
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</table>
1. Sacred works
   b. Solo (Cont.)

Box FF

10  3  Savior, Thy Dying Love
     Voice and keyboard
     dft; in 2 cc (high voice; low voice) *Sanctuary Soloist*, vol. 2, Fred Bock, 1986

Text: hymnal

Sleep, Holy Babe
     High voice and piano@
     dft; in 1 c *Sanctuary Soloist*, Sacred Songs, 1964
     in 1 c *Sanctuary Soloist*, Fred Bock, 1980
     Text: E. Caswall

Thou Hast Kindly Led Us (optional as baritone solo)
     See anthems

Why Art Thou Cast Down?
     Soprano, French horn, and organ
     inc dft; FC; November 6, 1978, letter from Clarence Snyder with program from
     November 5, 1957
     Text: Bible

2. Secular works
   a. Opera

*It Began at Breakfast*  Opera in one act
   (sometimes called *It Happened at Breakfast*)

Libretto: Zara and Edward Rhein

Cast: Zara Rhein, soprano, as Mrs. B., and Edward Rhein, baritone, as Mr. B

Premiere: February 18, 1941, at Matinee Musical Club, in Bellevue-Stratford Ballroom,
Philadelphia;
second performance March 3, 1941 at Plays and Players Theatre in
Philadelphia
(Programs in the Biography Series indicate several later performances elsewhere)

The opera is noted in *Baker's Biographical Dictionary of Musicians*, ed. Nicholas
Slonimsky, s.v. "Elmore, Robert," as the first American opera to be televised.
2. Secular works
a. Opera
   *It Began at Breakfast* Opera in one act (Cont.)

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<td>4</td>
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<td>mst pp. 1-66; dft dated January 25, 1941 pp. 35-114 + 4 bifolia + 2 single sheets; dft (9 pp) + mst (8 pp) + c of &quot;new scene&quot; (pp. 43-51) + p. 114</td>
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<td>2</td>
<td>18</td>
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<td>RE's phc in books 1-4</td>
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<td>19</td>
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<td>Edward Rhein's inc phc, books 1, 3, and 4</td>
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   Overture:

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<td>copyist (DeCesare) May 1942: mst FSc + bound phc; wdwd, brass, + perc pts</td>
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<td>F</td>
<td>orchestration dft; FC of cover and p. 119</td>
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<td>21</td>
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<td>mst FSc (complete 369 pp); correspondence; typed libretto + phc; publicity items</td>
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Flat file piece of "Mon Amour" wallpaper

2. Secular works
b. Choral

Box FF

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<tr>
<td>11</td>
<td>1</td>
<td>F</td>
<td>Arkansaw Traveler TTBB and two pianos 2 mss in Reed's hand; dft of 2-pi pt; dfts in Reed's and RE's hands; mst 2 cc Oliver Ditson 1942</td>
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<tr>
<td></td>
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<td>Text: Robert B. Reed</td>
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<td>Prem: May 26, 1941, Girard Trust Company Glee Club, at Girls High School, Philadelphia</td>
</tr>
</tbody>
</table>
2. Secular works
   b. Choral (Cont.)

Box FF

12 1 Bully Ship                                      SATB and piano
    dft dated April 2, 1947; inc FC

11 1 The Old Man Who Lived in the Wood                Children (SA) and piano
    (New England folk song)
    dft; 2 cc Harold Flammer 1965
    Dedic: Jane Francis and the Upper Merion Elementary School
    Prem: May 1963, by Upper Merion Elementary School Chorus

12 1 Song for Today                                   TTBB and piano
    dft dated January 13-14, 1942; FC; mst + 2 cc; 2 cc J. Fischer 1942
    Text: William Shakespeare, from *Julius Caesar*

Three Sonnets                                       SATB
    inc dfts of sonnets II and III [1935]; FC, pseudonym "Martin Jenkins"
    cover inscr "1st Choice E[ugene] O]rmandy" (plus signature of other judge)
    Text: Arthur Davison Ficke, from *Beauty in Exile*
    Prem: January 18, 1939, Philadelphia, as 1938 winner of contest sponsored
         by Mendelssohn Club

Tribute to George Washington                        See sacred anthems.

3  V for Victory                                       SATB
    For SATB: 3 cc Theodore Presser 1941 (1 marked as instrumentation work copy)
    SATB pts only in *Songs of Freedom*, Theodore Presser, 1942
    For solo voice: 2 cc Theodore Presser 1942
    1 c Theodore Presser 1941 reprinted in *Etude* (February 1942): 110
    For TTBB: mst; 2 cc Theodore Presser 1942
    copyist FSc, and pts for perc, E-flat alto horn, 3d vln or vla

36 2 oversize instrumentation for band by Ross Wyre
2. Secular works
   b. Choral (Cont.)

Box FF

12  4  Vocalise  SATB and orchestra
    FSc; copyist (Braverman) February 20, 1949, all pts
    (1 each of originally 8 vln 1, 7 vln 2, 6 vla, 5 vc, 4 cb)
    1 c Galaxy 1948 for SATB and piano + 1 phc

2. Secular works
   c. Solo

Box FF

12  5  April Moment  Voice and piano
    dft dated July 1, 1937
    Text:  Arthur Davison Ficke

Arise, My Love  See sacred solos

11  2  Blue Illusion ("Out of the stillness . . .")  Voice and piano
    dft; FC + mst
    Text:  Eleanor Gifford

      A Boy and a Girl  Voice and piano
      C + mst

12  6  Cloudless Night  Low voice and orchestra
    Piano/vocal:  dft; inc FC; complete FC + mst;
    copyist (Skolovsky) bound FC (maroon) + mst + bound phc (brown)
    FSc dated May 14, 1940; copyist orch pts; letter
    Text:  Eleanor Gifford
    Prem:  May 25, 1940, in Irvine Auditorium, University of Pennsylvania

11  2  East Lansdowne School Song  Voice and piano
    mst dated May 25, 1939 + c
    Te  xt:  Voetter
2. Secular works
   c. Solo (Cont.)

Box FF
13 1  
Ere the Night Pass  Low voice and orchestra
Piano/vocal: 2 mst + c; FC; orch dft; 2 cc copyist FC
bound FSc (blue) + mst + bound c (green);
copyist (DeCesare) mst of str pts + 1 c each (of originally 7 vln 1, 6 vln 2, 5 vla,
   4 vc, 3 cb); orch pts

Flat file
   poster of Lt. Eleanor Gifford's January 22, 1947 recital while stationed in
   Germany
   Text:  Eleanor Gifford
   Prem:  May 11, 1941, in Irvine Auditorium, University of Pennsylvania, cond.
   [Guglielmo] Sabatini

12  5  From the Heights  Voice and piano
dft is on back of Concerto in C minor for Organ and Orchestra, II
FC dated June 10, 1937; 2 cc Galaxy 1938
also FC of another early setting of this text (on back is partial dft of piano/organ
duet Venite Adoremus)
Text:  Arthur Davison Ficke
This work was the first Elmore composition to be published.

"Lady Bug"  See Nursery Rhyme

Love Song #1 (I know my vision . . .")  Voice and piano
dft dated November 22, 1950; textsheet for three love songs
Text:  Beaumont Bruestle

Nursery Rhyme  Voice and piano
dft dated January 26, 1938; copyist FC; 2 copyist (DeCesare, July 1941)
msts + c
Text:  Arthur Davison Ficke
2. Secular works
   c. Solo (Cont.)

Box FF

11 2 P. M. S. I. A. Voice and piano
dft; textsheet; 1 c Elkan-Vogel 1940 inscr by Thornton Oakley
Text: Thornton Oakley (University of Pennsylvania, Class of '01)

Pennsylvania! Pennsylvania!
   Voice and piano
   in 2 cc *Bicentennial Songs 1740-1940: University of Pennsylvania*,
   Thornton W. Allen Co., 1940
   Text: Thornton Oakley (University of Pennsylvania, Class of '01)

Ranger Ballad ("Ride on, cowboy, into the sun . . .")
   Voice and piano
   mst in key of F; FC in key of E flat in Reed's hand
   In collaboration with Robert B. Reed (mid-1940s)

3  Sleep
   Voice and piano
dft (on back of dft of sacred solo The Judgment Day); mst
   a 1940 copyist mst + c; 2 msts by copyist DeCesare (July 1941) + c
   Text: John Fletcher
   Dedic: "For Virginia Kendrick / Who was the first to bring this song / to life--and
   whose singing is one / of the delights of my artistic life-- / just as her
   friendship is one of the treasures of my "everyday" life./ Gratefully and
   affectionately, / Bob / October--1940"

   Such Is Life ("He put his arm . . .")
   Voice and piano
   mst + c
   Tex t: anon.

13 2 Those Who Were Awake
   Voice and piano
   2 dft versions dated January 1, 1938, and February 8, 1938

   Till I Wake
   Voice and piano
   2 settings: each has 2 dfts and 1 FC (total of 6 mss)
   Text: Laurence Hope
Music Series
I. Compositions by Robert Elmore
   A. Vocal compositions
      2. Secular works
         c. Solo (Cont.)

Box FF
13  2  "Who loves the rain . . ."
    df  t + mst
    Text: Frances Shaw

11  3  Yoo-Hoo ("The soldier . . .")
    mst in Reed's hand
    In collaboration with Robert B. Reed

Music Series
I. Compositions by Robert Elmore
   B. Instrumental compositions
      1. Organ works
         a. Solo

Box FF
Ai         r

13  3  Alla Marcia (Theme Music from "The Bible Study Hour")
      inc dft; 2 cc Harold Flammer 1964

11  4  Autumn Song@
      inc dft dated April 21, 1944; 1 phc Galaxy 1945
      Dedi  c: Rachel

Christmas Night
      See prelude Night of the Star

13  3  Donkey Dance: A Characteristic Impression for Organ@
      dft dated June 14, 1939; mst (5 pp)
1. Organ works
   a. Solo (Cont.)

Box FF

11 4 *Eighteen Compositions for the Organ*
a collection compiled by RE; 1 c Oliver Ditson 1942

13 3 Fantasy on Nursery Tunes@
dft dated September 12, 1955; mst (12 pp); 2 cc Harold Flammer 1956
Dedic: Clarence Snyder (first titled Rhapsody on Nursery Tunes)

Hol iday

See *Two Pieces for Organ*

11 4 Humoresque in the Form of a Gavotte@
[before 1942]; 1 phc of Galaxy 1946

3 7 Introduction, Interlude, Postlude See cantata A Hymn for the First Easter
dft; copyist glossy white FC of organ sections Introduction, Interlude, and
additional enlarged Postlude), with soprano solo Little Lamb of God (1962)

13 3 Night Song
FC titled Nocturne (3 pp) + mst + c; 1 phc J. Fischer 1940
Dedic: Virgil Fox

Preludes

"Albert" See *Contemporary Chorale Preludes*

"Ave Maria" See *Two Choral Preludes*

Beneath the Cross of Jesus See *Three Miniatures*

Children of the Heavenly Father See *Three Miniatures*
1. Organ works
   a. Solo

Preludes (Cont.)

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<th>Box FF</th>
<th>Title</th>
<th>Source</th>
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<tr>
<td>13</td>
<td>Come to Calvary's Holy Mountain</td>
<td>See Contemporary Chorale Preludes</td>
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<td>3</td>
<td>&quot;Come, Ye Disconsolate&quot;</td>
<td>See Themes for Organ</td>
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<td></td>
<td>&quot;Consolation&quot;</td>
<td>See Themes for Organ</td>
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<tr>
<td>11</td>
<td>Contemporary Chorale Preludes</td>
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<tr>
<td>4</td>
<td>1 phc Sacred Music Press 1966</td>
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<tr>
<td></td>
<td>1. &quot;In vernali tempore&quot; (Now the Spring Has Come Again) inc dft</td>
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<td>2. &quot;St. Agnes&quot; (Jesus, the Very Thought of Thee) dft</td>
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<td>3. &quot;Olivet&quot; (My Faith Looks Up to Thee)</td>
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<td>In 1 c Lorenz Sacred Organ Journal (September 1967)</td>
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<td>4. &quot;Hankey&quot; (I Love to Tell the Story)</td>
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<td>5. God Rest You Merry, Gentlemen</td>
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<td>6. &quot;Harwell&quot; (Hark! Ten Thousand Harps and Voices)</td>
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<td></td>
<td>7. &quot;Albert&quot; (Come to Calvary's Holy Mountain) inc dft</td>
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"Dominus regit me" See Three Miniatures

"Evan" See Themes for Organ

God Rest You Merry, Gentlemen See Contemporary Chorale Preludes

"Greenwood" See Themes for Organ
1. Organ works
   a. Solo

  Preludes (Cont.)

  Box FF

  11 4

  "Halpin"
  See We in One Covenant Are Joined

  "Hankey"
  See Contemporary Chorale Preludes

  Hark! Ten Thousand Harps
  See Contemporary Chorale Preludes

  "Harwell"
  See Contemporary Chorale Preludes

  Here, O My Lord
  See Themes for Organ

  "Herzliebster Jesu"
  See Sonata for Organ

  11 5

  Humbly We Adore Thee (Benedictine plainchant)
  dft

  "Hyfrydol"
  See cantata Shepherd of Israel, I

  I Love to Tell the Story
  See Contemporary Chorale Preludes

  "In Vernali Tempore"
  See Contemporary Chorale Preludes

  Jesus, Source of My Salvation
  See "Zurich"

  Jesus, I Live to Thee
  See Themes for Organ

  Jesus Makes My Heart Rejoice
  See Three Meditative Moments
1. Organ works
   a. Solo

   Preludes (Cont.)

   Box FF

   11  5

   Jesus, the Very Thought of Thee See Contemporary Chorale Prelude

   Jesus, Thou Joy of Loving Hearts See Themes for Organ

   The King of Love My Shepherd Is See Three Miniatures

   "Lancashire" See Mixture IV

   "Langran" See Themes for Organ

   Lead on, O King Eternal See Mixture IV

   The Lord's My Shepherd See Themes for Organ

   Look Up, My Soul, to Christ Thy Joy See Three Meditative Moments

Meditation on an Old Covenanter's Tune: "There Is a Land of Pure Delight"
dft dated December 2, 1957; 1 c H. W. Gray 1971
Comm: "Commissioned by David McK[inney]. Williams on the occasion

13 4

Mixture IV (collection by several composers)
2 cc Harold Flammer 1970

"Lancashire" (Lead on, O King Eternal) dft

"Morecambe" (Spirit of God, Descend upon My Heart) dft

"Morecambe" See Mixture IV
1. Organ works
   a. Solo

<table>
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<tr>
<th>Preludes</th>
<th>Box FF</th>
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<td>13</td>
<td>4</td>
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</table>

- **My Faith Looks Up to Thee**
  - See *Contemporary Chorale Preludes*
  - Night of the Star ["On Christmas Night"], based on the "Sussex Carol"
  - dft dated October 20-November 22, 1950; phc of Galaxy 1952
  - Prem: April 24, 1951, in Minneapolis, by RE

- **Now the Spring Has Come Again**
  - See *Contemporary Chorale Preludes*
  - O Little Town of Bethlehem
    - inc dft; mst; copyist mst + c
    - Comm: "Commissioned by The Church of the Holy Trinity, Philadelphia, in honor of the 100th anniversary of the writing of the hymn O Little Town, by Philips Brooks and Lewis Redner, Christmas 1968"

- **"Olivet"**
  - See *Contemporary Chorale Preludes*

- **"Quebec"**
  - See *Themes for Organ*

- **"Round Me Falls the Night"**
  - See "Seelenbräutigam"

- **"St. Agnes"**
  - See *Contemporary Chorale Preludes*

- **"St. Christopher"**
  - See *Three Miniatures*

- **"St. Theodulph"**
  - See *Two Choral Preludes*

| "Seelenbräutigam" | [1945]; 1 phc H.W. Gray 1949 | 11 5 |
1. Organ works
   a. Solo

Preludes (Cont.)

Box FF

11 5 Spirit of God, Descend upon My Heart See Mixture IV

Supplication See Two Choral Preludes

"Sussex Carol" See Night of the Star

13 5 Themes for Organ

1 phc of 2.-5. from Sacred Songs 1968

   1. "Greenwood" (Jesus, I Live to Thee) dft, mst
      Dedic: Elmer Mack

   2. "Langran" (Here, O My Lord) dft

   3. "Evan" (The Lord's My Shepherd)

   4. "Consolation" (Come, Ye Disconsolate) dft

   5. "Quebec" (Jesus, Thou Joy of Loving Hearts) dft

6 Three Meditative Moments Based on Moravian Hymns

mst + c; 2 cc Harold Flammer 1958

   1. Jesus Makes My Heart Rejoice dft

   2. What Offering Shall I Bring to Thee? dft

   3. Look Up, My Soul, to Christ Thy Joy

11 5 Three Miniatures®

1 c Harold Flammer 1962

   1. Beneath the Cross of Jesus (" St. Christopher")
1. Organ works
   a. Solo
      Preludes
      Box FF

<table>
<thead>
<tr>
<th>11 5</th>
<th>Three Miniatures (Cont.)</th>
</tr>
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</table>

2. The King of Love My Shepherd Is ("Dominus regit me") dft

3. Children of the Heavenly Father (Swedish melody) copyist inc
   FC Triumph
   See Two Choral Preludes

Two Choral Preludes
1 phc Elkan-Vogel 1942

<table>
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<tr>
<th>13 6</th>
<th>We in One Covenant (Toccatina on the original tune &quot;Halpin&quot;)</th>
</tr>
</thead>
</table>

   inc dft; FC + phc dated January 2, 1979
   Prem: June 7, 1979, at St. Monica's Roman Catholic Church, Philadelphia
   What Offering Shall I Bring to Thee? See Three Meditative Moments

<table>
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<tr>
<th>13 4</th>
<th>&quot;Zurich&quot; (1687 tune; Jesus, Source of My Salvation)</th>
</tr>
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   mst + c dated "Christmastide 1965"
   Dedic: Joel Krott

Pavane
   See Rhythmic Suite

Retrospection
   See Suite for Organ

Rhapsody on Nursery Tunes
   See Fantasy on Nursery Tunes
1. Organ works
   a. Solo (Cont.)

   Box FF

14 1  Rhumba@ inc dft; FC; copyist (DeCesare) FC (9 pp) dated July 1942 + mst + c
     2 cc St. Mary's Press 1954
     rejection slips from H. W. Gray 1946 and Gordon V. Thompson 1951
     Dedic: Claire Coci

2  Rhythmic Suite@
   I Rhythms
   II Pavane
   III Rigadoon
   IV Finale
dft dated June-September 1949; FC + mst + c; 1 c St. Mary's Press 1954
letter and FC of Pavane arr. for violin and organ by Mary Canberg, 1960

11 6 Sonata for Organ
   I Allegro
   II Chorale Prelude on "Herzliebster Jesu"
   III Toccata@
dft; 1 c Harold Flammer 1980
Dedic: Norman Mackenzie as birthday gift, July 17, 1975
Prem: December 12, 1976, at 10th Pres

14 3 Suite for Organ
   I Chorale
   II Theme and Variations
   III Andante ("Retrospection")
     additional FC + mst + c; 1 phc J. Fischer 1940
     Dedic: Rollo Maitland
   IV March
     sketches as student exercises (including II as Musette and Minuetto)
dft; FC; [1931-1933]

Suites in Rhythm

See Rhythmic Suite
1. Organ works
a. Solo (Cont.)

Box FF

14 3 Triad for Organ

See Two Pieces for Organ

Trio: Canon all' Ottava

See Two Pieces

Twelve Interludes for Organ
dfts of #4 and #6; 1 c Elkan-Vogel 1965

Two Pieces
1 phc H. W. Gray 1943

Dedic: Kanga

1. Air@ inc dft

2. Trio: Canon all' Ottava FC + mst + c

4

Two Pieces for Organ

1. Holiday for Organ phc from Sacred Songs 1956

Dedic: David Craighead

See also Holiday: Rhapsody for Two Pianos.

2. Triad for Organ
   I Tonic
   II Mediant
   III Dominant
dft dated 1943, revised April 14, 1944; mst + 2 cc

1. Organ works
b. Combinations of organ with instruments

Box FF

Christ the Lord Is Risen Today

See Festival Toccata

Chorale Fantasia

See Until Our Rest Be Won
1. Organ works
   b. Combinations of organ with instruments (Cont.)

Box FF

11 7 Concertino for Trumpet and Organ
   I Andante-Allegro
   II Adagio
   III Scherzo
   dft and instructions to copyist (See also partial dft on We in One Covenant)
   8 copyist's phc of dft; copyist FC
   Prem: April 20, 1977, at Curtis Institute of Music, by Jeffrey Shuman, trumpet, and Robert Elmore, organ

14 5 Concerto for Organ, Brass, and Percussion
   I Andante molto moderato
   II Interlude for organ and solo trb on "Veni, Creator Spiritus"
   III Passacaglia--Andante molto moderato
   last sheet (p. 13a and p. 16) of dft dated August 12, 1964
   mst + c; 1 set pts from H. W. Gray 1969
   Dedic: Robert Plimpton
   Prem: November 1, 1964, at CM
   Score published H. W. Gray 1964 is in Van Pelt Library.

Concerto in C Minor for Organ and Orchestra  See orchestral works

6 An Easter Alleluia (on "Llanfair" and "Coronation")  Organ, brass, perc
dft; FSc; pts for 2 trpts, 2 trbs, and perc; phc with editorial indications;
1 c Harold Flammer 1986
   Dedic: "in memory of my good friend and beloved teacher, Pietro Yon
         (1886-1943)"
   Prem: April 15, 1979 at 10th Pres

7 Fanfare for Easter (on "Palestrina"/"Victory")  Organ, 2 trpts, 2 trbs, perc
dfts dated February 22-29, 1960; FSc mst + 2 cc
   2 cc Harold Flammer 1961, 3 extra cc of brass and perc pts

11 9 Fantasy on "Aylesbury"  Organ and cello
   phc of FC (22 pp); copyist cello pt (2 pp); organ registrations (1 p)
1. Organ works
   b. Combinations of organ with instruments

Box FF

11 9  Fantasy on "Aylesbury" (Cont.)
    Prem: April 27, 1969, at First Presbyterian Church, Moorestown, N.J.,
          by Robert Plimpton, organ, and James Holesovsky, cello

Festival Prelude

15 1  Festival Toccata (on "Easter Hymn")
    Organ, 2 trpts, 2 trbs
dft (10 pp) dated February 20, 1965; FSc mst; copyist brass and perc pts
1 c Harold Flammer 1972

Invocation (on "Aylesbury")
    mst + c (6 pp)
    Dedic: Elmer Mack
    Prem: November 4, 1962, at CM

2  The Living Church
    dft; str pts; FC (5 pp) for str and wdwd behind introductory titles;
25 1 1 c Westminster Press 1953 of Projectionist Cue Sheet and Utilization
    Guide, I-III (For filmstrips and reels see audio recordings.)

15 3  Look Up, My Soul, to Christ Thy Joy
    inc dft; FC + phc
    Comm: Delta Omicron, 1982
    Prem: 1984 for Delta Omicron Foundation 75th anniversary

Meditation on Veni Immanuel
    Organ, 2 trpts, 2 trbs
    mst (7 pp) + c with tam-tam added; 1 c J. Fischer 1963
    Also in The Son of Man, cantata compiled by Howard D. McKinney, textsheet
    and 1 c J. Fischer 1963

Poem for Carillonic Bells and Organ

See Speranza
1. Organ works
   b. Combinations of organ with instruments (Cont.)

Box FF

15  4 Rhapsody for Organ and Brass
    mst (23 pp) + 2 cc, 1 marked with revisions
    Dedic: Marilyn Mason
    Prem: January 17, 1954

11  10 Speranza
   Organ and carillon bells
   dft pp. 1-6 (dft pp. 7, 8, and 8a dated "begun November 8, 1947" are on back of
   Holiday: Rhapsody for Two Pianos, pp. 19-21); mst
   in Twelve Compositions by American Composers for Organ and Bells,
   2 cc Theodore Presser 1949
   This composition won first prize in 1947 Schulmerich contest.

Thanksgiving Paean See Thanksgiving Praise

15  5 Thanksgiving Praise
   Organ, brass, opt perc
   (on We Gather Together, and Come, Ye Thankful People)
   dft; FSc; sheet of Halpin's suggestions for editor; 1 c Harold Flammer 1985
   Dedic: "To the memory of my Father who died Thanksgiving Eve, 1935"

6 Two Portraits
   Organ, strings, and perc
   I  Andante Cantabile and Adagio lamentoso
   II  Allegro giusto
   1954: inc dft; mst (131 mm) + 2 cc for organ and string quartet;
       1 set str pts; copyist additional set of mst + str pts
       Prem: August 4, 1954, at Washington Memorial Chapel, Valley Forge
   7  1961: revised mst (240 mm) + c for organ, strings, and perc
       different copyist set of pts
       Dedic: William Whitehead
       Prem: November 5, 1961, at CM

15  4 Until Our Rest Be Won (Chorale Fantasia)
FC
   Organ, string quartet, and horn
   Dedic: "in memory of Mrs. Honeycutt"
   Prem: January 10, 1960, at CM
1. Organ works
   b. Combinations of organ with instruments (Cont.)

Box FF
11 10 Venite Adoremus (Festival Prelude)  
   Organ and piano  
   Inc dft dated February 12-March 12, 1951  
   (Inc dft also on back of p. 4 of dft of vocal secular solo From the Heights  
   and on back of pp. 6-18 of Holiday: Rhapsody for Two Pianos)  
   1 c J. Fischer 1951

2. Orchestral works

Box FF
16 1 Concerto in C Minor for Organ and Orchestra  
   I Andante maestoso  
   II Andante cantabile  
   III Allegro  
   Inc dfts  
   2 possible preliminary dfts as student exercises  
   3 wdwd pts; str pts (1 each of originally 9 vln 1, 8 vln 2, 7 vla, 6 vc, 5 cb)  
   4 brass pts; 1 (of originally 3) perc pts  
   25 2 mst  
   36 3 copyist (Skolovsky) bound oversize FSc dated March 10, 1938  
   Scoring: 2 fl, picc, 2 ob, Eng hn, 2 clar, bass clar, 2 bsn, contrabsn, 4 horns, 2  
   trpt, 3 trb, tuba, tym, perc, harp, organ, 5 str  
   Pseudonym "F. B. Knapp" is on covers of I and II.  
   Cover II is filed under cantata The Prodigal Son, as on the back is a partial dft of the cantata, as well as a dft fragment of this concerto.

17 1 Introduction and Allegro for Solo Clarinet in Bb and Orchestra  
   Sketch; orch dft dated May 24, 1946; FSc dated May 1946  
   Clar pt and sheets of revisions; inc mst (41 pp) of different versions  
   Scoring: 2 fl, 2 ob, 2 clar, 2 bsn, 2 horns, 3 trpt, tym, solo clar, 5 str

Legend  
   See Narrative for Solo Horn and Orchestra

2 Legend of Sleepy Hollow: Suite for Orchestra  
   I Sleepy Hollow  
   Andante moderato
2. Orchestral works

Box FF

17 2 Legend of Sleepy Hollow: Suite for Orchestra (Cont.)
   II Ichabod Crane
   III The Party at Van Tassells’ (Barn Dance)
   IV The Ride of Ichabod and the Headless Horseman
   Andante con moto
   Alla Breve
   Lento misterioso
   dfts; bound FSc
   copyist (DeCesare, December 1940) set of str pts
   mst + c of additional set of str pts
   (1 each of originally 9 vln 1, 9 vln 2, 6 vla, 6 vc, 6 cb)
   3 mst of FSc + bound phc inscr "First performance by Pennsylvania Symphony
   Orchestra, Guglielmo Sabatini, conductor, June 7, 1942."

25 3 Litany for Orchestra
   dft; mst of FSc (33 pp); copyist mst of str pts
   copyist all pts (1 each of originally 3 vln 1, 3 vln 2, 2 vla, 1 vc, 1 cb)
   36 4 2 cc of oversize FSc dated 1951
   Scoring: 1 fl, 1 ob, 2 clar, 1 bsn, 2 horns, 2 trpt, 1 trb, tymp, cymbal, tamtam,
   harp, 5 str

18 1 Music for Autumn
   orch dft dated November 24, 1945, before revision of ending dated January 4 and
   January 9, 1945 [6]; copyist mst of FSc and bound phc
   Scoring: 2 fl, 2 ob, 2 clar, 2 bsn, 3 horns, 1 trpt, tymp, cymbal, 4 str

2 Narrative for Solo Horn and Orchestra
   p. 1 of sketch; orch dft dated June 9, 1942 (was first titled "Legend")
   copyist (DeCesare, June 1942) mst of FSc + bound phc inscr "first performance
   by the Trenton Symphony Orchestra, Gugielmo Sabatini, conductor,
   William Sabatini, soloist, January 12, 1943," marked for revisions,
   with 1958 correspondence and receipt inside cover
   solo horn mst + 2 cc; copyist str mst; bass clar and 3d fl pts
   Scoring: 1 fl, 2d fl/picc, 3d fl ad lib, 2 ob, 2 clar, bass clar ad lib, 2 bsn, 3 horns,
   solo horn, 3 trpt, 2 trb, tymp, cymbal, triangle, tamtam, 5 str
   Dedic: William Sabatini, solo horn of Trenton Symphony Orchestra
2. Orchestral works (Cont.)

Box FF

18 3 Three Colors: Suite for String Orch
   I  Green
   II Blue
   III Orange
dft; FSc; copyist (DeCesare, January 1941) mst of FSc and mst of pts + 1 set of pts (1 each of originally 7 vln 1, 6 vln 2, 5 vla, 4 vc, 2 cb)
2 cc Associated Music Publishers 1942 (but only 1 set of pts)
Prem: May 18, 1941, by NBC Radio String Symphony Orchestra, cond. Frank Black, over station WEAF

19 1 Valley Forge-1777--A Tone Poem for Full Orchestra
dft; orch dft; FSc (58 pp) dated August 22, 1935
2 FSc (51 pp) inscr "First performance by Philadelphia Orchestra, Leopold Stokowski, conductor, April 9-10, 1937" + mst
3 copyist (Skolovsky) FSc and pts (1 each of originally 8 vln 1, 8 vln 2, 7 vla, 6 vc, 5 cb)
   Scoring: picc, 3 fl, 2 ob, Eng horn, 2 clar in A, bass clar, 2 bsn, contrabn, 4 horns, 3 trpt, 3 trb, tuba, perc, harp, 5 str

4 [Untitled full score]
   inc dft (pp. 1-4); mst of FSC (40 pp)

3. Other
   a. Small ensemble

Box FF

19 5 O Bethlehem
   String quartet and harp
   FSc; copyist all pts

   Quartet in C#, No. 2
   dft (9 pp) dated December 19, 1942; FC (16 pp) + mst; copyist pts

11 12 Prelude
   Brass quartet
   copy ist pts
3. Other
   a. Small ensemble (Cont.)

Box FF
20 1 Trio for Violin, Violoncello, and Piano
   I  Andante doloroso
   II  Allegro molto
   III Lento triste
   dft (11 pp) dated September 2 through November 27, 1950
   FC; vln and vc pts

3. Other
   b. Keyboard

Box FF
11 12 Danny Boy
Piano
   dft arr. for Flora McCurdy (Mrs. Alexander)
   3 letters of correspondence dated May-June 1975

   [for Eunice Eaton]
   dft dated August 10, 1950

20 2 Holiday: Rhapsody for Two Pianos
   dft [1938]; mst + phc of a FC (16 pp); copyist (Pemberton) FC
   rejection slip from G. Schirmer 1948
   Dedic: Harold Triggs
   (On back of pp. 6-18 of FC is inc dft of Venite Adoremus;
    on back of pp. 19-21 is inc dft of Speranza.)
   See also Holiday for Organ in Two Pieces for Organ

3 Introduction and Fugue
   Harpsichord
   mst + c (5 pp)

   Look Up, My Soul, to Christ Thy Joy
   See combinations of organ with instruments
3. Other
   b. Keyboard (Cont.)

Box FF
20 3 Swing Rhapsody            See Holiday: Rhapsody for Two Pianos

Two Psalms for Piano@
   I Psalm 69:1-3 Andante doloroso
   II Psalm 149:3 Allegro vigoroso
dft dated September 23, 1943; mst (5 pp) + c; copyist mst (9 pp) + c
Dedic: Eunice Eaton
Prem: December 7, 1945

Vinite Adoremus            See combinations of organ with instruments

[untitled] 2 pianos
Largo and Allegro giusto
dft; mst plus pages of revisions (19 pp)

3. Other
   c. Accompaniments for congregational hymns

Box FF
20 4 The Blessed Christ Is Risen Today 2 trpts and 2 trbs
   pts

"Diadem (All Hail the Power) Brass quintet
   inc dft; FC; 1 vs and Amen

"Easter Hymn" (Jesus Christ Is Risen Today)
   Organ, 2 trpts, 2 trbs, and perc dft;
   2 sets of pts + phc of trpts I and II TH 198 1 vs

"Ein feste Burg" (A Mighty Fortress) Organ and brass quintet
   inc dft; FC; 2 vss and Amen
3. Other
   c. Accompaniments for congregational hymns (Cont.)

Box FF

20  4  "Sagina" (And Can It Be)        Brass quintet
     dft; FC + phc; 1 vs

5  Jesus Makes My Heart Rejoice        Organ, 3 trpts, and 3 trbs
    inc dft; brass pts; 2 vss

   Joy to the World                           2 trpts, 2 trbs, and perc
    dft; pts; TH 149

   Onward Christian Soldiers ("St. Gertrude") Descant for 2 trpts
    dft + phc for copyist, inscr [to follow] "last chord of Lancashire";
        copyist (Halpin) worksheets and pts; introduction and 3 vss

   Processional hymn "Creation" (The Spacious Firmament) Brass and viola
        pts for 2 trpts, trb, vla
        vs 3 with interlude of The Heavens are Telling (from Beethoven)

6  "Rhuddlan" (Judge Eternal)            Organ and Brass
    dft; TH 620 2 vss

6  The Strife Is O'er ("Palestrina"/"Victory")  2 trpts, 2 trbs, and perc
    dft; pts; TH 201 1 vs

6  "Wacht auf"                           4 trpts, 2 fl, and tymp
    dft; pts; TH 231 1 vs

6  With All Thy Hosts                     SATB, 2 trpts, 2 trbs, tymp, and organ
    dft; FC; copyist mst + 2 sets of brass and choral pts
        tune of "Vom Himmel hoch" 1 vs
Music Series
I. Compositions by Robert Elmore

B. Instrumental compositions

3. Other

c. Accompaniments for congregational hymns (Cont.)

Box FF

20  7  "St. Anne" (O God Our Help in Ages Past)  Organ, strings, and brass
   inc dft;  FSc + 2 phc;  copyist mst + pts
   TH 26;  7 vss for 10th Pres 150th anniversary

11 13  My Faith Looks Up to Thee  Descant
   dft;  FC;  July 28, 1976 rejection letter

Music Series
I. Compositions by Robert Elmore

C. Other

1. Arrangements of works by other composers

Box FF

20  8  Antes, John. Sing and Rejoice. For SATB, organ, strings, brass, perc
   mst of FSc (19 pp) + phc;  brass pts;  phc (7 pp) of vocal score

   perc
   pt

20  9  Di Lazzaro. "Campane" (tango)
   3 mss:  2 SATB, partially transposed, and one 3-voice with piano
   Faure, Gabriel. In Paradisum (from Requiem )
   FC

11 14  Gregor, Christian. Glory to God
   vocal score as dft for arr;  2 cc choral score;  choral mst (2 pp)
   trpt pt;  copyist trb and tympt mst + all pts;  2 cc Harold Flammer 1980
   Prem:  October 12, 1958, at CM for the dedication of the Möller organ
1. Arrangements of works by other composers (Cont.)

Box FF

11 14 ________. Good Friday
mst of choral score

20 9 Hallström. O Dearest Jesus. Arr. for SATB, solo, organ, and strings
mst (13 pp) + 2 cc; copyist str mst

21 1 Handel, G. F. Aria (Larghetto from Concerto Grosso No. 12).
Arr. for organ, brass, and strings
mst (9 pp) + 2 cc; copyist str mst + all pts
(1 each of originally 3 vln 1, 3 vln 2, 2 vla, 2 vc)

20 9 Kern, Jerome
Three Songs from Music in the Air mst for vocal pt (9 pp)
I Bring My Song to You 2 FC vocal score
The Whistling Boy 4 FC vocal score

25 4 Moussorgsky, M. Pictures at an Exhibition. Piano score
G. Schirmer, 1950.
Arr. for organ and perc; regis marked in piano score
copyist (mixed FC and phc) 3 perc pts; miscellaneous memos
Prem: December 6, 1970 in dedicatory series for Allen organ@

20 9 Schubert, Franz. Litany
FC

21 2 Sorensen. O Blest Bethany
Arr. for SATB, strings, celesta, organ
pp. 5-16 of dft; FSc mst (19 pp) dated September 26, 1962 + 1 c

11 13 Widor, Charles. Toccata (from Symphony V).@
FC + phc of brs and perc pts
### 2. Student works

<table>
<thead>
<tr>
<th>Box FF</th>
<th>Early exercises--a</th>
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<tbody>
<tr>
<td>21 3</td>
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<table>
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<tr>
<th>Early exercises--b</th>
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<th>Early exercises--c</th>
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<table>
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<th>Early exercises--d</th>
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<tr>
<td>22 1</td>
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<tr>
<th>Early exercises--e</th>
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<td>25 5</td>
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| For Mrs. Newberry: Three Selections (1928, with revisions); The Manger Song |
|-----------------------------|-----------------------------|
| 22 2                         |

<table>
<thead>
<tr>
<th>Advanced exercises</th>
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<tr>
<th>Alice-Mag-George</th>
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<table>
<thead>
<tr>
<th>Songs</th>
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<tbody>
<tr>
<td>The Dog-Catchers FC</td>
</tr>
<tr>
<td>&quot;For Kanga on her Birthday with an immense amount of love from Pooh&quot; FC dated April 22, 1933; text by Frederick Locker-Lampson Georgia FC</td>
</tr>
<tr>
<td>&quot;I Have Seen Beauty...&quot; dft; inc FSc for voice and orchestra &quot;Les Silhouettes&quot; FC</td>
</tr>
<tr>
<td>To a Golden-Haired Girl in a Louisiana Town 3 FC [ca. 1936-37]; text by Paul Laurence Dunbar</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mass in E minor various mss [1930]; FC for SATB</th>
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<tbody>
<tr>
<td>Sing to the Lord various mss; inc FC for SATB and keyboard</td>
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<table>
<thead>
<tr>
<th>Instrumental pieces</th>
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<tr>
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<table>
<thead>
<tr>
<th>Scherzo, Largo, and Toccata movements for organ various mss</th>
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<table>
<thead>
<tr>
<th>Sonata Prima for Organ various mss; mst (21 pp) + FC [April 1932]</th>
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<table>
<thead>
<tr>
<th>Sonata Seconda for Organ various mss; FC (21 pp)</th>
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2. Student Works (Cont.)

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<tbody>
<tr>
<td>23</td>
<td>3</td>
<td>String Quartet in C-sharp minor, No. 1</td>
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<tr>
<td></td>
<td></td>
<td>dft (partial dft also on back of a FC of student song To a Golden-Haired Girl) [1934-1936]</td>
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<tr>
<td></td>
<td></td>
<td>FC (loose in 10 bifolia); pts</td>
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<td>4</td>
<td></td>
<td>bound FC + mst + c</td>
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<tr>
<td></td>
<td></td>
<td>Won prize at University of Pennsylvania; pseudonym &quot;Francis Vale&quot;</td>
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<tr>
<td></td>
<td></td>
<td>Performed June 7, 1939 at Philadelphia Art Alliance; slow movement broadcast June 28, 1939, over radio WIP</td>
<td></td>
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</table>

See also Suite for Organ and orchestral works Concerto in C minor and Valley Forge-1777

3. Miscellaneous

<table>
<thead>
<tr>
<th>Box</th>
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<tbody>
<tr>
<td>24</td>
<td>1</td>
<td>Texted incomplete works</td>
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<tr>
<td></td>
<td></td>
<td>Te Deum Laudamus</td>
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<tr>
<td></td>
<td></td>
<td>inc dfts of two settings for SATB: undated, and August 24, 1950, plus textsheet and letter regarding a contest</td>
<td></td>
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<td></td>
<td></td>
<td>Gloria in Excelsis</td>
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<tr>
<td></td>
<td></td>
<td>dft; inc FC (21 pp) for SATB, soli, organ, brass, and perc</td>
<td></td>
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</tbody>
</table>

2  Texted fragments

3  Fragments in keyboard scoring: unidentified pages, and identifiable hymntunes

4  Untitled dft in FSc  
   I  Andante mosso pp. 1-50, dated June 15, 1944  
   II  Andante pp. 51-87  
   III  Largo maestoso pp. 88-112 plus unnumbered pp; appears inc

5  Unidentified fragments scored for instruments

6  Unidentified fragments in undesignated scoring
II. Articles
   A. Essays

<table>
<thead>
<tr>
<th>Box</th>
<th>FF</th>
<th>Title</th>
<th>Source</th>
<th>Pages</th>
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</thead>
<tbody>
<tr>
<td>25</td>
<td>6</td>
<td>&quot;Adventure in Writing Film Music.&quot;</td>
<td>Crescendo (February 1954)</td>
<td>4-5, 10-11.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Art for the Lord's Sake.&quot;</td>
<td>The American Organist 43 (June 1960)</td>
<td>22, 28, 30, 2 cc.</td>
</tr>
<tr>
<td>25</td>
<td>6</td>
<td>&quot;The Place of Music in Church.&quot;</td>
<td>The Church News (December 1940)</td>
<td>14.</td>
</tr>
<tr>
<td>26</td>
<td>1</td>
<td>&quot;A Plea for a Serious Approach to Fundamentals of Technic.&quot;</td>
<td>Etude (August 1941)</td>
<td>523, 562.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Transferring the Student from the Piano to the Organ.&quot;</td>
<td>Etude (November 1942)</td>
<td>739, 778.</td>
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</table>
**II. Articles**

**A. Essays (Cont.)**

<table>
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<tr>
<th>Box</th>
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<th>Title</th>
<th>Journal/Date</th>
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<tbody>
<tr>
<td>26</td>
<td>1</td>
<td>&quot;Tribute to Pietro Yon by Friend and Pupil.&quot;</td>
<td>Diapason (February 1, 1944): 7.</td>
</tr>
<tr>
<td>26</td>
<td>1</td>
<td>[untitled].</td>
<td>Crescendo. Reprint in Diapason (May 1, 1944).</td>
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**B. Reviews**

<table>
<thead>
<tr>
<th>Box</th>
<th>FF</th>
<th>Title</th>
<th>Journal/Issue/Year</th>
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<tbody>
<tr>
<td>25</td>
<td>8</td>
<td>Reviews of recordings for Eternity Magazine</td>
<td>December 1958-January 1965</td>
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**III. Lectures and speeches**

<table>
<thead>
<tr>
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<th>Title</th>
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<tr>
<td>25</td>
<td>10</td>
<td>&quot;Debussy&quot; for Pennsylvania Music Teachers Association, December 1940</td>
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<tr>
<td></td>
<td></td>
<td>&quot;Music in Modern Life&quot;</td>
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<td></td>
<td></td>
<td>&quot;On the Advantages of Score Reading&quot;</td>
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<tr>
<td></td>
<td></td>
<td>Panel Discussion on Hymns; Ministry of Music Seminar June 26-27, 1957, 3 pp</td>
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<tr>
<td></td>
<td></td>
<td>untitled, n.d., 5 pp</td>
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<tr>
<td></td>
<td></td>
<td>untitled, n.d. [HT], 4 pp + phc</td>
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<tr>
<td></td>
<td>11</td>
<td>miscellaneous notes on small fragments of scrap paper</td>
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Lectures for University of Pennsylvania classes:

<table>
<thead>
<tr>
<th>12</th>
<th>Music 13; Orchestration quiz</th>
</tr>
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<tbody>
<tr>
<td>13</td>
<td>Music 5 (1945)</td>
</tr>
<tr>
<td>14</td>
<td>Music 50 (1948)</td>
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</table>
**IV. Audio Recordings**

Format:  R = reel tape, D = phonograph disc, C = cassette tape, C* = copy on cassette

**A. Robert Elmore**

1. Solo organ programs

<table>
<thead>
<tr>
<th>Box</th>
<th>FF</th>
<th>Contents</th>
<th>Format</th>
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<tbody>
<tr>
<td>30</td>
<td>1</td>
<td>WISL, Shamokin, Pa.</td>
<td>D + s. 7 C*</td>
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<tr>
<td></td>
<td></td>
<td>1a--Bach: Toccata and Fugue in D Minor; Allegro and Gigue from</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Concerto in E Flat</td>
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<tr>
<td></td>
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<td>1b--Bach: Prelude on &quot;Christ lag in Todesbanden&quot;; Reger: Fantasy on &quot;Ein feste Burg&quot;</td>
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<tr>
<td></td>
<td></td>
<td>1c--Elmore: Prelude on &quot;Seelenbräutigam&quot;; Humoresque in the Form of a Gavotte</td>
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<tr>
<td></td>
<td></td>
<td>Liszt: Prelude and Fugue on B-A-C-H</td>
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<tr>
<td>31</td>
<td>2</td>
<td>Organ Hymn Preludes (from reels 1-3 before September 1951)</td>
<td>R</td>
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<tr>
<td>3</td>
<td></td>
<td>Organ Hymn Preludes--Classical (reel 4 before 1952, partially recorded at HT)</td>
<td>R</td>
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<tr>
<td>4</td>
<td></td>
<td>Hymn Improvisations 1951-53; Bach: Toccata and Fugue in D Minor at Church of the Redeemer in Bryn Mawr and at HT</td>
<td>C</td>
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<tr>
<td>30</td>
<td>5</td>
<td>Preliminary checking for Boardwalk Pipes; 5a and 5b</td>
<td>D + C*</td>
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<tr>
<td>6</td>
<td></td>
<td>Boardwalk Pipes--Mercury MG 50109 pre-production copy</td>
<td>D + C*</td>
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<tr>
<td>31</td>
<td>7</td>
<td>Boardwalk Pipes (copied from 1958 commercial Mercury disc)</td>
<td>C</td>
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<tr>
<td></td>
<td></td>
<td>Elmore: Fantasy on Nursery Tunes; arr. from Kreisler</td>
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<tr>
<td>30</td>
<td>8</td>
<td>Bach on the Biggest: Toccata and Fugue in D Minor; Chorale preludes on Wachet Auf and In Dulci Jubilo--1958 Mercury preliminary disc</td>
<td>D + C*</td>
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<tr>
<td>31</td>
<td>9</td>
<td>Organ recital #2, Calvary Radio Ministry</td>
<td>R</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>Franck: Grande Piece Symphonique; Bossi: Alla Marcia, at HT</td>
<td>R + C*</td>
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<tr>
<td></td>
<td></td>
<td>Bingham: Passacaglia, July 1952, at Eastern Baptist Seminary</td>
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<tr>
<td></td>
<td></td>
<td>Nobody Knows the Trouble I've Seen</td>
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<tr>
<td>Box</td>
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<tr>
<td>31</td>
<td>11</td>
<td>Messiah's Lutheran Church, South Williamsport, Pa., November 19, 1957, for AGO Chapter</td>
<td>R</td>
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<tr>
<td>30</td>
<td>12</td>
<td>Sacred Classics, CM, Bethlehem, Pa., [early 1960s]</td>
<td>D + C*</td>
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<tr>
<td></td>
<td></td>
<td>Franck: Chorale in A Minor; Brahms: two settings of Passion Chorale</td>
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<tr>
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<td></td>
<td>Bach: Jesu, Joy of Man's Desiring; I Call to Thee; In Dulci Jubilo</td>
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<tr>
<td></td>
<td></td>
<td>Elmore: <em>Three Miniatures</em>; Boellmann: Toccata</td>
<td></td>
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<tr>
<td>31</td>
<td>13</td>
<td>Methodist Church, Lancaster, Pa., excerpts from recitals January 1960 and November 1967</td>
<td>R</td>
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<tr>
<td>14</td>
<td></td>
<td>Aircheck: Jongen: Symphonie Concertante with Philadelphia Orchestra, cond. Eugene Ormandy, and intermission interview, May 14, 1973</td>
<td>R + C*</td>
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<tr>
<td>30</td>
<td>15</td>
<td>Washington Memorial Chapel at Valley Forge, Pa., 2 cc</td>
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<td>Elmore: Suite in Rhythm; Franck: Piece Héroïque;</td>
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<tr>
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<td>Bach: Toccata and Fugue in D Minor</td>
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<td>16</td>
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<td>Cathedral Church of St. John, Wilmington, Del., Canterbury label, 2 cc</td>
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<td>Brahms: Fugue in A-flat Minor, Prelude and Fugue in A Minor,</td>
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<td></td>
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<td>Chorale Prelude and Fugue on &quot;O Traurigkeit,&quot; Prelude and Fugue in G Minor</td>
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<tr>
<td>31</td>
<td>17</td>
<td>Vierne: Symphony No. 6, May 20, 1979, Wayne Presbyterian Church</td>
<td>R + C*</td>
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<td>18</td>
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<td>April 7, 1981, Irvine Auditorium--master reels 18a and 18b</td>
<td>R + C*</td>
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<td></td>
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<td>Bach: three chorale preludes, and Passacaglia and Fugue in C Minor</td>
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<td>Guilmant: Pastorale and Final from Sonata I</td>
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<td>Kramer: Eklog Lemare: Concertstück in the Form of a Polonaise;</td>
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<td>Yon: Concert Study</td>
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<td>Elmore: Fantasy on Nursery Tunes; Donkey Dance; Finale from Sonata</td>
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<tr>
<td>19</td>
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<td>April 7, 1981, Irvine Auditorium--small reel December 17, 1981, letter from Benjamin Epstein</td>
<td>R + C*</td>
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1. Solo organ programs (Cont.)

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<tbody>
<tr>
<td>31</td>
<td>20</td>
<td>Recital March 25, 1984, 10th Pres Mendelssohn: Allegro from Sonata I; Bach: two chorales Reubke: Sonata on the 94th Psalm Elmore: Donkey Dance; Toccata from Sonata for Organ; Stars and Stripes Forever Yon: Echo, and Concert Study on the Chromatic Scale</td>
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2. Ensembles involving Elmore as conductor or performer

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<tbody>
<tr>
<td>30</td>
<td>21</td>
<td>Augustine Haughton, soprano; RE, piano--Strauss and Puccini</td>
<td>D + C*</td>
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<tr>
<td>22</td>
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<td>Audiodisc [Augustine Haughton, soprano; RE, piano, from 1930s] Elmore: Arise, My Love; Verdi: Ave Maria #1; German and French art songs</td>
<td>D + C*</td>
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<td>31</td>
<td>23</td>
<td>Elmore: The Incarnate Word, tape X64</td>
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<td>24</td>
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<td>Elmore: The Incarnate Word, HT, ca. 1950 (Old Time Music #19 copies 13 and 107)</td>
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<td>26</td>
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<td>Elmore: The Incarnate Word, December 19, 1982, 10th Pres Side B: Carol and John Corbin--Hits from Messiah</td>
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<td>27</td>
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<td>Elmore: Three Psalms, November 5, 1961, CM; Three Miniatures, May 1963; Air, and Autumn Song, 1951; Stars and Stripes; Messiaen: Dieu Parmi Nous</td>
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<td>28</td>
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<td>The Living Church filmstrips; 28a--28c</td>
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<td>Choir Themes, and June 22, 1961, letter from Donald Wetzell</td>
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<td>30</td>
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<td>The Bible Study Hour, Program No. C-5</td>
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<td>Elmore: A Hymn for the First Easter, recorded October 10, 1962</td>
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<td>Christmas Eve Service, December 24, 1969, 10th Pres</td>
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<td>33</td>
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<td>Dedicatory series for Allen organ, November 1, 1970, 10th Pres</td>
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<td>Elmore: Concerto for Organ, Brass, and Percussion; Psalm of Redemption</td>
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<td>Dedicatory series for Allen organ, December 6, 1970, 10th Pres</td>
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<td>Bach: Cantata 61 on &quot;Nun komm&quot; Moussorgsky: Pictures at an Exhibition</td>
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<td>Easter Music, 10th Pres</td>
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<td>Elmore: On the First Day of the Week; Widor: Toccata</td>
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<td>36</td>
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<td>Music for Two Choirs and Two Organs, May 2, 1971, choirs of 10th Pres and First Presbyterian Church of Moorestown, N. J.</td>
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<td>Elmore: Chorale Fantasia</td>
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<td>37</td>
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<td>&quot;Man of Sorrows&quot; by Ruth Richardson; duet by John and Carol Corbin, March 19, 1972</td>
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<td>38</td>
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<td>May 20, 1973, 10th Pres</td>
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<td>Elmore: Psalm of Redemption; Concerto for Organ, Brass, and Percussion</td>
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<td>The Cross, March 19, 1978, 10th Pres</td>
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<td>40</td>
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<td>Spring Music Festival, May 7, 1978, 10th Pres (Old Time Music #93 copy 33)</td>
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<td>Elmore: Concerto for Organ, Brass, and Percussion (Norman Mackenzie, organ); Elmore: Psalm of Redemption; Messiaen: excerpts from Ascension Suite</td>
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<td>41</td>
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<td>Nancy Nicks-James Bucklin wedding, December 2, 1978, 10th Pres</td>
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<td>Elmore: One View, Lord Jesus Elmore: Liebestod, arr. from Wagner, Tristan und Isolde</td>
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<td>42</td>
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<td>150th anniversary of 10th Pres, December 9, 1979</td>
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<td>Elmore: Three Psalms; Psalm of a Pilgrim People</td>
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2. Ensembles involving Elmore as conductor or performer (Cont.)

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<tr>
<td>31</td>
<td>43</td>
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<td>Ray McAfee Sings Religious Classics (Old Time Music #92 copy 10)</td>
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<td>James Bucklin: Glory to God in the Highest, December 24, 1983</td>
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<td>James Bucklin: God So Loved the World, January 31, 1982</td>
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<td></td>
<td>Philadelphia Conference on Reformed Theology--Music 1984,</td>
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<td>Elmore: All Ye Servants of the Lord; Gigout: Grand Chorus and Dialog</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>(with Westminster Brass);</td>
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<td>Vivaldi: Concerto in C for 2 Trumpets</td>
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<td>Bach: Toccata and Fugue in D Minor</td>
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<td>47</td>
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<td>Interviews by Alfred Lunde (with Thomas Halpin),</td>
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<td>March 16-19, 1982; 47a-47c</td>
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3. Other persons performing Elmore compositions

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<tr>
<td>30</td>
<td>48</td>
<td></td>
<td>Carnegie Hall Recording Co.; Overture to <em>It Happened [Began] at Breakfast</em></td>
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<td></td>
<td>National Orchestra rehearsal broadcast, cond. Leon Barzin for WNYC, March 16, 1945</td>
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<td>49</td>
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<td>N.B.C. String Symphony Orchestra, cond. Frank Black, May 18, 1941;</td>
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<td>RCA reference recording for WEAF Three Colors: Suite for String Orchestra</td>
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<td>49a--I Green, III Orange; 49b--II Blue</td>
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<td>50</td>
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<td>Broadcaster Soundcraft--Three Colors</td>
<td>D + C*</td>
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<tr>
<td>51</td>
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<td>no identification; string ensemble [Green from Three Colors]</td>
<td>D + C*</td>
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<tr>
<td>32</td>
<td>52</td>
<td></td>
<td>Two Psalms, Eunice Eaton, piano; Paraclete Music Disc</td>
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<td>53</td>
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<td>Music for the Organ, Ernest White on Möller at Church of St. Mary the Virgin, New York City</td>
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<td>Elmore: Pavanne</td>
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3. Other persons performing Elmore compositions (Cont.)

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<td>55</td>
<td>Richard Purvis at Grace Cathedral in San Francisco</td>
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<tr>
<td>56</td>
<td>Sound Selecting Series #1, Sacred Music Press</td>
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<td>30</td>
<td>Central Methodist College Choir 1963-1964</td>
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<td>31</td>
<td>The Incarnate Word, at First Presbyterian Church, Philadelphia, December 15, 1957; Alexander McCurdy, organist; letter from Robert Haas</td>
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<tr>
<td>60</td>
<td>Choral-Prelude on &quot;Zurich,&quot; Joel Krott at First United Methodist Church, Moorestown, N. J., February 21, 1971</td>
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<tr>
<td>61</td>
<td>God Is Ascended, directed by Norman Mackenzie</td>
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<tr>
<td>62</td>
<td>Psalm of a Pilgrim People, directed by Robert Plimpton, for 100th anniversary year of Bryn Mawr Presbyterian Church (beginning January 14, 1973); taped performance December 9, 1973</td>
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<tr>
<td>63</td>
<td>Aircheck: Concerto for Organ, Brass, and Percussion; Norman Mackenzie with the Philadelphia Orchestra, cond. William Smith</td>
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<tr>
<td>64</td>
<td>Fantasy on Nursery Tunes, Richard Grant in Portland, Maine, City Hall, Summer 1992; phc of letter</td>
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3. Other persons performing Elmore compositions (Cont.)

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<td>31</td>
<td>65</td>
<td>Copies (from discs): Overture to <em>It Began at Breakfast</em> (48);</td>
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<td>piano pieces (89)</td>
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<td>Augustine Haughton and RE (21); Suite in Three Colors (49-51);</td>
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<td>Bach on the Biggest (8).</td>
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<tr>
<td>66</td>
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<td>Copies (from discs): Arise, My Love (22); Two Psalms for piano (52);</td>
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<td>Boardwalk Pipes (5-6); Suite for Three Colors (49); Hail, Alpha and</td>
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<td>Omega (56); &quot;Seelenbräutigam&quot; (1c)</td>
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<td>67</td>
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<td>Copies (from discs): soprano songs (22); Humoresque in the Form of</td>
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<td>a Gavotte (1c); Canticle of Triumph (57); Sleep, Holy Babe (58)</td>
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IV. Audio recordings

B. Commercial Recordings by Others

1. Discs

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<td>33</td>
<td>68</td>
<td>Dr. Culbertson Talks Man to Man with pastors: Moody Bible Institute</td>
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<td>68a (set of two discs) and 68b</td>
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<td>32</td>
<td>69</td>
<td>Respighi: The Fountains of Rome; 69a and 69b</td>
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<td>70</td>
<td>The Living Word, Westminster Press, 1952, 2 cc</td>
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<td>71</td>
<td>Rachmaninoff: Glory to the Trinity; Choral Art Society of Philadelphia,</td>
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<td>H. Alexander Matthews, director</td>
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<td>33</td>
<td>72</td>
<td>Aria--Lento from Suite No. 3, in D Major (Bach-Stokowski)</td>
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<td>73</td>
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<td>Eine feste Burg (Bach-Stokowski), and Russian Christmas Music</td>
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<td>74</td>
<td>Coronation of King George V; 80a--No. 1-2 and 80b--No. 15-16</td>
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<td>75</td>
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<td>Martens-Yon: Gesu Bambino; Granier: Hosanna</td>
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<td>33</td>
<td>76</td>
<td>Latvian Singers: The Lonely Heart--Etude for No. 51; A City Called</td>
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<td>Heaven; three textsheets</td>
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<td>77</td>
<td>Mendelssohn: I Waited for the Lord, and O Come, Everyone that Thirsteth</td>
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<td>Ravel-Garban: Kaddisch; Bloch: Abodah</td>
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<td>79</td>
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<td>Harl McDonald: Cakewalk; Menotti: Overture to Amelia</td>
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<td>Harl McDonald: Legend of the Arkansas Traveler Novacek: Moto Perpetuo</td>
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<td>Harl McDonald: Rhumba, and Dance of the Workers</td>
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<td>Harl McDonald: San Juan Capistrano</td>
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<td>83</td>
<td>Harl McDonald: Concerto for Two Pianos and Orchestra</td>
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<td>84</td>
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<td>Harl McDonald: My Country at War (Symphonic Suite)</td>
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<td>85</td>
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<td>Harl McDonald: Songs of Conquest</td>
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<td>86</td>
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<td>Harl McDonald: Suite from Childhood for Harp and Orchestra</td>
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<td>87</td>
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<td>Harl McDonald: Symphony No. 1 (&quot;The Santa Fe Trail&quot;)</td>
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<td>33</td>
<td>88</td>
<td>John Christopher Smith (1712-1795): Miniature Suite, freely transcribed by Harl McDonald William Boyce (1710-1799): Overture to the Power of Music</td>
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2. Aeolian Duo-Art pipe organ rolls (Cont.)

Box FF
34 87 Rimsky-Korsakoff: Romance in A-Flat
   Transcribed and played for the Aeolian Company by Archer Gibson

34 94 Corelli: Christmas-Pastorale
   Transcribed and played for the Aeolian Company by Archer Gibson

35 11 Grieg: Solvejg’s Song
   Played by Archer Gibson

35 72 Bach: Passion Chorale--Herzlich thut mich verlangen
   Played by E. Harold Geer

36 25 Chenoweth:
   (1) In a Patio (Spanish Serenade)--Copyrighted 1930 Bendix Publ. Co.
   (2) Harvest Festival--Copyrighted 1924 Carl Fischer
      Played by Wilbur Chenoweth

36 29 Chopin: Nocturne Op. 9, No. 2
   Played by Archer Gibson

Rolls have been transferred through Automatic Musical Instrument Collectors Association.
(Further information may be obtained from Archives staff.)

IV. Audio recordings
   C. Noncommercial Recordings by Others

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<td>Audio Devices [unidentified piano music]-- 89a-89b</td>
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<tr>
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<td>90</td>
<td>&quot;Symphonic Suite&quot; by James Bucklin</td>
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<td>31</td>
<td>91</td>
<td></td>
<td>John Knowles Paine (1839-1906) Mass in D--91a-91b</td>
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<td>92</td>
<td>Henry C. Smith, . . . with . . . Minnesota Orchestra, Hovhaness Symphony #29</td>
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<td>93</td>
<td>Various Carousel Organs American and Swiss</td>
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11 16 Ballantine, Edward. Variations on "Mary Had a Little Lamb." Arthur P. Schmidt, 1924

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25 20 Bingham, Seth. Vocal works:

Benedictus es, Domine. H. W. Gray, 1938


The Christmas Man. J. Fischer, 1949


Hymntunes: Thou Father of Us All; Lord God of Hosts; Psalm 148

The Lord's Prayer. Carl Fischer, 1941

Love Came Down at Christmas. H. W. Gray, 1980

Motet on "Tippy-Tippy-Tin." Ms.

O Come and Mourn. Galaxy, 1945

O Man, Rejoice. Edwin B. Morris, 1948

Wilderness Stone. H. W. Gray, 1937

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26  2  Perfect Through Suffering. Inc dft, and Henmar Press, 1971 (Peters 66348)
    Worship the Lord. Ms., August 7, 1960

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    Festal Song (Rise Up, O Men of God). Ms.
    The Good Shepherd. Galaxy, 1966

    *Seven Preludes or Postludes on Lowell Mason Hymns.* H. W. Gray, 1945
    Ut Queant Laxis. Henmar Press, 1962 (Peters 6289)

11  16  Bonnet, Joseph. Variations de Concert. Alphonse Leduc, 1908


    *Sämtliche Orgelwerke.* Breitkopf & Härtel (Nr. 6062), n.d.

11  16  Brown/Davis. Draw Near to God. Ms., 1984

26  2  Bucklin, James. Glory to God in the Highest. Ms., August 25, 1983@
    Twenty-third Psalm. Ms.
    What a Friend We Have in Jesus. Ms.


19  Chenoweth, Wilbur. Bourrée and Musette for Organ. G. Schirmer, 1937
    Carillon Christmas Carols. SATB. Boston Music, 1930
    Dreams. Carl Fischer, 1929
    Hear Our Prayer. Boston Music, 1931
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11  19  Chenoweth, Wilbur. Bourrée and Musette for Organ.  G. Schirmer, 1937 (Cont.)

  The Harvest Festival.  Carl Fischer, 1924.  

  The Hidden Waterfall.  Bendix, 1929.  

In a Patio:  Spanish Serenade.  Bendix, 1930.  

La Joie de Vivre.  Carl Fischer, 1929.  

March Triumphant.  Carl Fischer, 1933.  

Valse Charmante.  Carl Fischer, 1924.  

Waltz-Caprice.  Carl Fischer, 1924.  


  Letter; dedicated "to Robert Elmore Distinguish[ed] artist Organist."  


26  3  Handel, G. F.  Orgel-Konzert No. 5.  Breitkopf & Härtel, 1905.  2 cc.  


  Hymntunes for the use of the Protestant Church of the United Brethren.  
  Revised and enlarged.  London:  Moravian Publication Office, 1887.  Given  
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Oakley, Thornton. Texts of vocal works:
   PMSIA. Music by Robert Elmore. Elkan-Vogel, 1940.

   Allen Co., 1940.


26 6 Oglesby, Frank. Various mss.


Perilhou. The Virgin at the Manger. Copyist pts for string quartet, and related
mss. (Programmed by Augustine Haughton, soprano, and RE, piano, 1935)

Plimpton, Robert. Prelude for Brass, Organ, and Percussion.
To Newell Robinson. Mst.

27 2 Polifrone, Jon. Letter, publicity, and sample choral works:

   Missa Brevis I. Ms.

*Popular and Successful Anthems*. H. W. Gray Collection, n.d.


27 2 Reed, Robert B. Consume, O Lord, with Goodness (Bach, arr.).

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Vocal solos:

I Miss You. Oliver Ditson, 1943.


Piano works:


Five Tone-Pictures, Nos. 2-5. J. Fischer, 1918.


Organ works:

Hymn (Tarenghi, transcr. Yon). G. Schirmer, 1924.

Principles of Organ Playing. Typewritten notes for pp. 1-33 (2 cc pp. 4-8).

The Modern Organ. Typewritten notes (5 pp).


(See also Pagello, D. G.)

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26 7  Hymntunes and incomplete works--larger size

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  Washington Memorial Chapel--See Valley Forge Historical Society
25  We
26  Wh-Wi
  Wheaton College--See Wright, Gladys.
  White, Ernest--See Music Publishers--Saint Mary's Press
27  Williams, Rosanna
28  Wo-Wy
29  Y-Z
30  Yon, Pietro
31  Illegible and unidentified

III.  Correspondence
  B.  Outgoing correspondence

Box FF
45 32 A-El

33  Bingham, Seth
34  Ev-W

35  Hale, Zilla: Jackson, Mabel
III. Correspondence
   C. Third-party correspondence

   Box FF
   45  36  Elmore, Rachel; Jackson, Mabel
   37  Elmore, Wilber T. and Maud; others
   38  1904-1905

IV. Appointment Books

   Box FF
   46  1920, 1926, 1931, and 1937-1964

V. Financial Documents

   Box FF
   48  1  Account book--1963
   2  Bills and invoices--1954
   3  Bills and invoices--1964
   4  Bills and invoices--1969
   5  Bills and invoices--England 1933
   6  Bills and invoices--Hospital 1984
   8  Checks--cancelled 1941, 1968-1969
V. Financial Documents (Cont.)

Box FF

48 11 Insurance

12 Investments--1985

13 Promissory note--1966


15 Receipts--Membership dues 1929, 1933, 1954, 1964

16 Receipts--Miscellaneous 1925, 1927, 1950

17 Record book of income--1954

18 Record book of income--1967

19 Royalty agreements--1940-1982

20 Royalty statements--1938-1949

21 Royalty statements--1950-1955, 1958


23 Royalty statements--1985-1990

See also Incoming Correspondence--Byers, Bertha

VI. Photos

A. Publicity

Box FF

49 1 Pietro Yon

2 Robert Elmore with Pietro Yon

3 Robert Elmore--1923-1927

52 1 Robert Elmore at Yon studio organ, age 14

49 4 Robert Elmore--eight poses by Rembrandt Studios, 1930s

5 Robert Elmore--1930s

6 Robert Elmore--from two angles at the piano, late 1930s
### A. Publicity (Cont.)

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<td>Robert Elmore--for WFIL, 1940s</td>
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<td>Robert Elmore--by Louis Mosier, Los Angeles, November 1941</td>
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<td>Robert Elmore--at Setauket, Long Island, 1945</td>
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<td>Robert Elmore--1973; 1977</td>
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<td>Robert Elmore with others</td>
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### B. Informal

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### C. Other

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<td>Related to Holy Trinity Church</td>
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<td>Related to Central Moravian Church</td>
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VI. Photos
   C. Other (Cont.)
   Box FF
   49  25  Related to Tenth Presbyterian Church
       26  Other organs and auditoriums

VII. Theatre Organ Materials

   Box FF
   49  27  Music and publicity items
       28  Theatre Organ Series, 2 vols.

VIII. Memorabilia
      A. Robert Elmore
          1. Personal items

      Box FF
      50  1  Student notes
           2  Student notebooks
           3  Student French books
           4  Europe 1933--mementos
           5  Europe 1933--postcards
           6  Europe 1933--bon voyage letters
           7  Europe 1933--letters of introduction
           8  Europe 1933--London examinations
           9  Materials concerning Pietro Yon
          10  Pasted-picture book
1. Personal items (Cont.)

Box FF
50 11 University of Pennsylvania class notes 1935-1937
12 University of Pennsylvania "Psychology Experiment" 1936-1937
13 Medals: University of Pennsylvania Bicentennial--Honorable mention
1940; Mendelssohn Club--First place 1938
14 Military draft papers 1942
15 Religious notes
16 LL.D. diploma 1958
17 L.H.D. diploma 1958
18 Elmore studio Rodgers specifications 1966
19 Miscellaneous
52 2 Certificates
3 Publicity posters
4 Art
5 Decorated box cover

2. Articles and publications

Box FF
50 20 On church music--Moravian
21 On church music--from American Guild of Organists;
from Concordia Publishing House
22 On church music--from Eternity
23 On church music--from Journal of Church Music, and Hymn Society of America
24 On church music--from National Church Music Fellowship
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<td>On opera stars and other musicians</td>
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<td>On art and literature</td>
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<td>On various topics--whole publications--A: 1942-1962</td>
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VIII. Memorabilia
   B. Elmore family

Box FF
51  20  Papers saved by parents--See also third-party correspondence, 1904-1905.
   21  Rachel's 1929 diary

IX. Information provided by Thomas E. Halpin, Jr., secretary

Box FF
51  22  Funeral notice and papers concerning decease
   23  Letters of condolence
   24  Lists compiled by Halpin
   25  Miscellaneous papers saved by Halpin
52  7   Tribute by David Spicer in Diapason (March 1986): 17
Chronological List of Works

These works are found in the Collection as complete, dated, or from Elmore's mature years. The earliest date from the individual Series entry is used. As Elmore frequently composed for his own church and recital events, and for those of friends and students, the date of a first performance usually falls soon after the date of composing or copying; then, a long period may elapse before publication. It has been attempted to list items in order within the given year. In the Subseries column, scoring for "Combinations of organ with instruments" is specified.

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