

THE EASTMAN SCHOOL ARCHIVES
Eastman School of Music
Rochester, New York

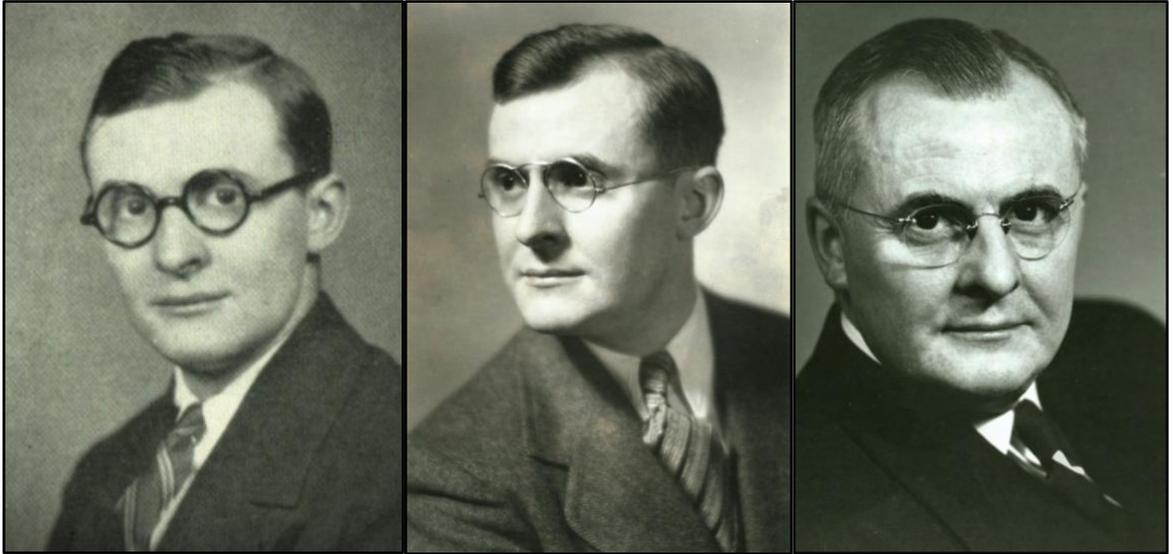
ALLEN I. MCHOSE PAPERS

INTRODUCTION

This collection was donated to the Sibley Music Library in 1986 after the death of Allen I. McHose. It was transferred to the ESM Archives in 1991.

Accession No. 992.1

Linear feet of shelf space occupied: 6.25



(Left): Photograph from The Score, 1931; (Center): Photograph from ESPA 6-67 (5x7); (Right) Photograph from ESPA 6-68 (5x7).

BIOGRAPHICAL NOTE: ALLEN I. MCHOSE (1902 - 1986)

- 1902 Born in Lancaster, Pennsylvania on May 14
- 1923 B.S. degree from Franklin & Marshall College
- 1920's Taught chemistry and Mathematics at the Moravian Parochial School
- 1927 Completed B.M., Eastman School of Music (ESM)
- 1929 Completed M.M., Eastman School of Music
Appointed as Instructor for Music Theory, ESM
- 1931-62 Chairman of Theory Department, ESM
- 1945 Honorary Doctor of Music, Oklahoma City University
- 1948 Honorary Doctor of Fine Arts, Franklin & Marshall
- 1941-53 Administrative Assistant to the Director (Howard Hanson), ESM
- 1953 Director of Summer Sessions, ESM
- 1962-67 Associate Director of ESM
- 1967 Retired
- 1986 Died, Canandaigua, New York, on September 14

SCOPE AND CONTENT NOTE

Allen I. McHose served the Eastman School in a number of capacities, including professor, Associate Director, and Director of Summer Sessions. The contents of this collection, however, relate primarily to McHose's career as a theory professor and consist of articles, theory papers, class lectures and notes, history papers, correspondence, biographical information, compositions, and books.

A large portion of the collection demonstrates McHose's interest in the so-called quantitative approach to music theory current in the 1950's. A number of papers show the literal counting and charting of chord types and non-harmonic tones in the works of McHose, as well as in those of his students and colleagues. In addition, there is considerable material on the stylistic traits of 18th and 19th Century Russian composers, a number of classroom lectures and exercises, and various unpublished compositions and arrangements by McHose and others.

ARRANGEMENT

The materials are arranged in series by document type and alphabetically within each series.

- Series 1 Articles (Box 1)
Consists of newspaper articles about McHose or his family

Series 2 Biographical Information (Box 1)

Series 3 Theory Papers (Boxes 1-2)

This set of documents consist of analyses, excerpts from theses, and general theory research by McHose and his students. Many pertain to Wagner, Debussy, 18th - 19th Century Russian composers. The texts vary in length from two pages to two hundred, and each is filed by topic (such as Wagner). Within these groupings, papers are then further organized alphabetically by topic. Theory papers that do not fit under any of the larger topics are put together under the generic listing of Theory Research and are filed by author. If a group of authors are responsible for one paper, then the file is listed under the first of each group, as noted by the paper's title page.

Series 4 Class Lectures and Materials (Box 2)

Theory-related lectures and musical examples on acetate

Series 5 Music History Papers (Box 2)

Consist of a music literature outline in three folders and history research

Series 6 Correspondence, 1948 - 1982 (Box 2)

Personal letters are grouped chronologically. Business letters which pertain to only one firm are filed separately.

Series 7 Compositions and Arrangements (Box 3)

These fall into two general groups: 1) works and arrangements by McHose, and 2) works by students and colleagues of McHose. Most of these are on manuscript paper and written by hand in pencil. However, there are a few that are xerox copies of hand-written work. Several are arrangements of Christian tunes.

Series 8 Books (Box 4)

These consist of Dictation Manuals for ear training teachers, Jewish and Christian Hymnals, a book by McHose on Eighteenth-Century Counterpoint, etc. Each has a few hand-written markings from McHose.

BOX 1

ARTICLES

Folder 1 Newspaper clippings on and by McHose

BIOGRAPHY

Folder 2 Biographical Information on McHose and Father, MTNA & Who's Who Certificates

Folder 3 Memorial service program for McHose, 1986

Folder 4 Program for McHose's Summer Institute, 1963

Folder 5 McHose's railroad maps (placed lengthwise in box)

THEORY PAPERS

Albeniz

Folder 6 "The Rhythmic Elements of Spanish Music, as Exemplified by the Piano Works of I. Albeniz," by W. Glass

J.S. Bach

- Folder 7 Analysis of Bach Chorales (includes frequency charts)
- Folder 8 Comparison of Handel's & Bach's Chorales, References to Chorales, Harmony Text's Use of Chorales
- Folder 9 "Musical Research in the Definition of Bach's Contrapuntal Harmonic Style," by McHose (1947-48)
- Folder 10 Frequency Tables on Bach's Chorales
- Folder 11 Masters Thesis: "Major & Minor Triads in 1st Inversion in the 371 Chorales Harmonized by J.S. Bach," by C. Baumbach (1944)

Beethoven

- Folder 12 Beethoven: Symphony Themes

Barber

- Folder 13 Analysis of S. Barber's Knoxville: Summer of 1915, by G. Waldrop (1951-52)

Brahms

- Folder 14 An Analysis of the Eleven Chorale Preludes Op. 122, by Sister M. Daniel, P. Freeman, & H. Brucker
- Folder 15 Analyses of Church Music (1965)
- Folder 16 See Charts for Rhythm & Notation, McHose

Chopin

- Folder 17 The Style of Chopin, by R. Bailey & C. Kent (1950)
- Folder 18 Composite Study of Chopin's Works, by Fleisher, Van Appledorn & Benis (1959)
- Folder 19 Chopin Mazurkas for Piano, by E. Kennedy
- Folder 20 "Basic Principles of the Technique of 18th & 19th Century Composition," by McHose

Debussy

- Folder 21 Debussy-isms
- Folder 22 "The Use of 7th & 9th Chords in the Piano Works of Debussy," by D. Horne
- Folder 23 "Passages of Functional Harmony (in Debussy)," by G. Bowen
- Folder 24 "Harmonic Analysis of Debussy's Giges," by J. Bein (1949)
- Folder 25 Influences on Early Debussy, by Gleman, Earls, Lanshe & Trebilox (1955-56)
- Folder 26 "The Melodic Element in Debussy's Music," by L. Merrill.
- Folder 27 "The Melodic Element in the Works of Debussy," by Dr. Warner, et al. (1952)
- Folder 28 "A Study of Debussy's Melodic Material," by L. Mennini
- Folder 29 Papers on Debussy, by Baumbach, Cohen, & Wyman (1962-63)
- Folder 30 Debussy: Studies by Freidwald, Gray, Winchester, & Almendra (1962-63)
- Folder 31 "The Styles of C. Debussy's Early Piano Works - 1888-1891," by Amt, Lewis, Sister de la Salle (1955)
- Folder 32 "The Style of Debussy," by Scott Huston (1951-52)
- Folder 33 "Stylistic Features of Debussy's Chamber Music," by J. Bein (1948)
- Folder 34 "Impressionism from 1890 to 1918," by D. Scott (1962)
- Folder 35 "A Study of Some Evidences of French Impressionistic Techniques in Germany, Italy, Spain, & Portugal," by T. Canning, et al. (1957)

M. De Falla

- Folder 36 Master Thesis (plus score) on El Amor Brujo, by R. Truitt (1946)

Glinka

- Folder 37 Excerpt from Snyder's Thesis on Formula Root Movement in Glinka's Russlan & Ludmila (1952)
- Folder 38 Glinka & Weber: Musical Examples

Graun

- Folder 39 Analysis of Chorales in Graun's Passion, Study of Doublings in Triads

Handel

Folder 40 The Four Part Writing of Handel, by H. De Jager (1946)

Liszt

Folder 41 Analyses (incomplete)

Mendelssohn

Folder 42 Formal Contrapuntal Usage, by Abel, Hunter, & Shumway (1961)

Folder 43 Mendelssohn's Fugue Subjects - Church Music (1965)

Folder 44 "Enharmonic Modulations in Mendelssohn," by R. Marek

Folder 45 Mendelssohn's Use of the 9th Chord in Nine Fugues, by Abel, Hunter, & Shumway (1961)

Folder 46 "Some Aspects of Mendelssohn's Style," by M. Falck (1960)

Folder 47 "Observations In The Style Of Mendelssohn," by N. Ovanin (1953)

Monteverdi

Folder 48 Monteverdi's Harmonic Rhythm (1954)

Ravel

Folder 49 Ravel-isms, by W. Hartley

Folder 50 "An Analysis of Melodic Line of Ravel," by L. Hopkins

Russian

Folder 51 Russian Composers - Notes & Musical Examples

Folder 52 The Russian Five - "Research in Counterpoint," by P. Bunjes (1948)

Folder 53 "Russian Folksong," by H. Skinner & M. Merriman

Folder 54 Russian Folksongs - Rhythmic Illustrations

Folder 55 Notes on Russian Music & Modes

Folder 56 "Scales & Their Melodic Usage in the Works of Russian Nationalist Composers of the 19th Century,"
by T. Dox, et al. (1962)

Folder 57 Russian National School: Nationalism

Folder 58 "Some Aspects of Style in the Music of 19th Century Russian Nationalist Composers," by Grauer,
Lewis, Miller, & Sherridan (1955-56)

Folder 59 19th Century Russian Composers: Stylistic Elements

Folder 60 Index of Stylistic Characteristics of Certain 19th Century Russian Composer, by W. Sleeper (1958)

Folder 61 "Stylistic Harmonic Devices of the Russian, Including Synthetic Scales: Shown by Example &
Explanation," by P. Laverty

Folder 62 Theory Papers on Russian Music, Dr. Sutton's class (1958)

Folder 63 "Theoretical Studies in Russian Composers," by G Fleisher (1958)

R. Schumann

Folder 64 R. Schumann: Examples for 3rd Relations

Folder 65 R. Schumann: Musical Examples for Analysis

Scriabin

Folder 66 Scriabin Acetates - Op. 45, No. 1-3, Op. 69, No. 1-2

Folder 67 Acetate - Scriabin Poeme, Op. 69, #1

Folder 68 "A Study in 140 Pianoforte Works of A. Scriabin," by Purcell, Nelson, Weed, Canning (1952-54)

Folder 69 a) List of Scriabin's Piano Works

b) Styles Textbook material on Scriabin (1955-56)

c) Scriabin - Bibliography

Folder 70 Scriabin - First Period - frequency tables

BOX 2

THEORY PAPERS (continued)

R. Wagner

- Folder 1 Acetate: Chords - Pre-Wagner - Musical Examples
- Folder 2 "Chord Movement by Third Relationship and Formula (in Wagner)," by Webb
- Folder 3 Chord Types - Musical Examples (from Wagner) of 1st Class Resolving to 2nd Class & 3rd Class
- Folder 4 Chord Types - Musical Examples of Resolution by 3rd Relation and to Single Note
- Folder 5 Musical Examples for Formula Root Movement, 3rd Relationships
- Folder 6 "A Study of Wagner's Treatment of First Class Chords of the augmented Sixth," by Green, Pierson, Schoettle, et al.
- Folder 7 Similar Motion & Formula Root Movement
- Folder 8 Deceptive Cadences in Wagner's Operas, by Gore, Hughes, Miller, Mother Carroll, et al. (1955)
- Folder 9 "Pre-Wagner Examples of Deceptive Cadences, Non-Functional Sequences, Chromaticism, & Actual Musical Fragments Which Are Also Found in Wagner," by McHose
- Folder 10 "Wagner's Treatment of the V9 Sonority," by T. Canning, et al. (1951)
- Folder 11 Wagner's Essay on Opera and Dance - Excerpts (1957)
- Folder 12 Form in Wagner, by M. Lewis (1951)
- Folder 13 "Form in the Music of Richard Wagner," A Bibliography, by Richard Loucks (1951)
- Folder 14 Form in Wagner's Operas, by D. White (1952)
- Folder 15 Frequency Charts of Progressions
- Folder 16 "Report on: Das Geheimnis der Form bei R. Wagner," by K. Frederick (1953)
- Folder 17 Short Notes on Wagner's *Gotterdammerung*
- Folder 18 "A Study of Harmonic Background in Wagner's Use of Thematic & Non-Thematic Materials in Contrapuntal Combination," by Green, Pierson, Schettle, & Weed (1951)
- Folder 19 Harmonic Material and Movement in Seven of Wagner's Operas (Percentages of Chord Types), by Sister M. Mark & Sister Francis Regis (1955-56)
- Folder 20 Harmonic Movement in Sequence Patterns, by Carrloo, Hughes, & Miller
- Folder 21 "A Study of Some Unusual Harmonic Usages of Wagner's Immediate Predecessors," by D. Kingsman (1952)
- Folder 22 Notes on the *Leit-Motif*, with Musical Examples
- Folder 23 "An Account of Some Recently Discovered Wagnerian MSS," by W. Latham
- Folder 24 Melodic Line - "Analysis of Wagner's Melodic Line," by Dr. Warner (1947)
- Folder 25 Papers on Melodic Line Pre-Wagner Prognostications
- Folder 26 "Wagner's Melodic Line: Pre-Wagner Prognostications," by Adams, Bohrnstedt, Cole, & Frederick
- Folder 27 An Analysis of Melodic Types in Wagner's Operas
- Folder 28 Wagner's Melodic Writing, by Shumway, Dox, & Wizenburger (1962)
- Folder 29 "Modulations in Act I of *Die Meistersinger*," by E. Wolpert (1960)
- Folder 30 "Wagner's Modulations." An informal, incomplete, and independent report, by R. Gore (1955)
- Folder 31 Wagner's Use of Third Relation in Modulation, by R. Marek
- Folder 32 "Non-Functional Passages in the Works of Wagner," by W. Schulz (1951)
- Folder 33 "Non-Functional Passages in the Works of Wagner." Musical Examples, by W. Schulz
- Folder 34 "Non-Functional Root Movement, Third Relation, & Deceptive Cadences in Rienzi & Flying Dutchman," by D. Hedges (1951)
- Folder 35 Non-Harmonic Material in the Vocal Lines of *Die Meistersinger*, by Lanning, McTavish, & Schnittke (1955)
- Folder 36 "Parallelism in Wagner and Predecessors," by Lorine, Johnston, and Laverty (1962)
- Folder 37 *Parsifal* - Wagner's Use of the Holy Grail Motive in Parsifal, by M. Keiger (1942)
- Folder 38 *Parsifal* - Use of the Holy Grail Motive, Musical Examples
- Folder 39 *Parsifal* - Acetates on the Holy Grail Theme
- Folder 40 Tonality in Wagner, by Ashley, Argento, Gauldin, & Hunter (1957)
- Folder 41 Tristan & Isolde, by J. Johnston & G. de Stwolinski (1964)

- Folder 42 Table of Altered Chords
- Folder 43 R. Wagner & His Style, by various authors (1947)
- Folder 44 Wagner-isms, by Hartley
- Folder 45 "Examples of Retrogression from Dominant Harmony," by Astraquillo, Erhart, Hannay, D. Hanson, et al. (1956)

Miscellaneous

- Folder 46 The Mannheim School, by A. Buchhauser
- Folder 47 Cowboy Songs, compiled by R. Bond (1952)
- Folder 48 "A Collection of Musical Examples Composed Between 1750 - 1850 Which Prognosticate The Harmonic Style of the Late 19th Century," by A.E. Bonelli (1963)
- Folder 49 Voice Doubling, T. Burges (1941)
- Folder 50 Musical Examples Sent by T. Canning on IV, V, I Relations
- Folder 51 The Harmonic Foundation of String Intonation (1949)
- Folder 52 Thesis: Borodin - Prince Igor, by M. Falck (1952)
- Folder 53 Key Context, by G. Fletcher (1968)
- Folder 54 "Pointillism As Applied To Music," by G. Fleisher (1961)
- Folder 55 "Some Nationalistic Characteristics Of Late Nineteenth and Early Twentieth-Century Spanish Music," by D. Forbes (1957)
- Folder 56 "A Study of Several Approaches to Twelve-Tone Writing," by T. Frazeur (1955)
- Folder 57 Greek Theorists, Early Christian & Medieval Theorists, by R. Gauldin, Ashley, & Moon (1957-58)
- Folder 58 Church Modes, by R. Gore (1955)
- Folder 59 "On The Qualities of Certain Fugue Themes Containing Augmented and Diminished Intervals," R. Gore (1954)
- Folder 60 "17th Century Theorists," by S. Green
- Folder 61 "A Listing of Works in the Sibley Music Library by 17th Century Theorists," by S. Green (1956)
- Folder 62 Two Theory Papers on Henry F. Gilbert, by M. Collier & R. Guenther (1950)
- Folder 63 "Outline of Some Important Elements in the Musical Style of Edward Burlingame Hill," by H. Halgedahl (1950)
- Folder 64 Report on the Modulatory Technique of Chopin, by Halvorson & Riley (1955)
- Folder 65 "John Alden Carpenter - A Stylistic Study," by K. Hughes
- Folder 66 Theory Research on Vaughan Williams: "An Analysis of Hymns and Carols for Church Use," by P. Laverty (1961)
- Folder 67 Chord Classification: Musical Examples of 1st - 4th Class Chords, PT's, and Suspensions - by McHose
- Folder 68 Short Musical Excerpts with Harmonic Analysis, by McHose
- Folder 69 McHose's Notes on Orchestration

BOX 3

THEORY PAPERS (continued)

- Folder 1 M.T.N.A. Convention Paper: "Theory: A Synthesis and a Forecast," by McHose (1955)
- Folder 2 "The Training of the Composer - Proposed Curriculum," by McHose (1958)
- Folder 3 Theory Paper given at Cleveland: "What Does Theory Do?" by McHose (1950)
- Folder 4 Excerpt from Doctoral Dissertation: "Stylistic Tendencies in Mid-Twentieth Century American Piano Music," by M. McKeon (1957)
- Folder 5 a) Theory Paper: "An Integrated Approach to the Study of Theory," by Naylor
b) List of Papers dealing with Theory at MYNA meetings
- Folder 6 Theory Research: "Alfredo Casella: Memoirs," translated by S. Norton
- Folder 7 "Creative Principles of Music Composition," by W. Pottebaum
- Folder 8 "Resources for the Interpretation of Non-Functional Tertian Harmonic Progression," by J. Pozdro
- Folder 9 "Non-Functional Passages In Chopin And Other Nineteenth-Century Composers," by D. Rahm (1962)

- Folder 10 "Formal Contrapuntal Usage in the Works of J. Brahms," by Shumway
- Folder 11 "A Study of the Fourth String Quartet of Bela Bartok," by A. Silliman
- Folder 12 Examples of Retrogression from Dominant Harmony, by Dr. Sutton (1956)
- Folder 13 "Influences of Hebrew & Byzantine Chant on Ambrosian & Gregorian Hymnody," by M. Theresine (1954)
- Folder 14 "Contrapuntal Elements in the Music of Bela Bartok," by J. Wright.

LECTURE/CLASS MATERIALS

- Folder 15 (Pedagogic) Article for Music Journal (1952)
- Folder 16 Attendance Records and Grades, McHose
- Folder 17 Classroom Material - Teaching Schedule
- Folder 18 Classroom - Composition by K. Kasilg in Style of R. Vaughn-Williams (1950)
- Folder 19 Classroom - Material on R. Thompson (1949-50) & pieces written in his style (1955-58)
- Folder 20 Classroom - Material on V. Thompson (1949) and piece written in his style (1949; 1957)
- Folder 21 Classroom - M. Tippett: Biographical information (1950) & piece in his style
- Folder 22 Classroom - B. C. Tuthill: Biography (1954) & music in his style (1954)
- Folder 23 Classroom - W. Walton: Papers (1948) on & piece in his style
- Folder 24 Classroom - H. Villa-Lobos: Paper on his style, biography, & piece in his style
- Folder 25 Aural Clinic - Melodic Memory Testing and Dubbings of Student Responses: A Report Given by McHose (1957)
- Folder 26 Lectures on Debussy - Use of Triads: Musical Examples
- Folder 27 Debussy Lectures on Seventh Chords, Form, & Use of Ninth Chords, by McHose
- Folder 28 Lecture on Debussy - Musical Examples on Acetates
- Folder 29 Debussy - "Starts" for Assignments
- Folder 30 Two Pedagogy Lectures: "Preparation for a Music School," and "Correlated Theoretical Instruction," by McHose (1948-49)
- Folder 31 Russian Church Music - Examples to go with tapes, McHose
- Folder 32 Russian Composers, McHose lecture
- Folder 33 Lecture on Russian School, given at Hochstein by McHose
- Folder 34 Russian Lecture
- Folder 35 Lecture in Styles, on Russian School, by McHose (1957-58)
- Folder 36 Russian School: Lectures Given in Styles Classes, by McHose (1957)
- Folder 37 Lectures on Style: Russian School, by McHose (1957-58)
- Folder 38 Russian Lectures: 1) Modal Scales, 2) Scales Containing the Augmented Second, 3) Whole Tone Scale, 4) Eight-Tone Scale by McHose
- Folder 39 Musical Examples for Russian Lectures (on meters), setting by Balakireff
- Folder 40 Transparencies on Russian Music (9/24/73)
- Folder 41 Scriabin: Lecture Analysis Op. 69, No. 1-2 and Op. 45, No. 1-3 by McHose
- Folder 42 (Classroom material) - Styles Textbook: Outline & Chapter Headings
- Folder 43 Lecture on Wagner - Styles Class, by McHose (1959)
- Folder 44 McHose's Wagner Lectures: Analysis of Leit Motif - Musical Examples
- Folder 45 McHose Lecture on Wagner: Musical Examples with Notes on Back

MUSIC HISTORY

- Folder 46 A Bibliography on Some 20th Century Composers, by R. Will (1947)
- Folder 47 Master Thesis: "Contemporary Piano Music Grade V," by L. Coleman
- Folder 48 English Theorists of the 17th Century
- Folder 49 Arthur Farwell: A short biography, a general analysis, and a list of compositions, by P. Laspina
- Folder 50 Dance Seminar Paper, by J. White
- Folder 51 Arthur W. Foote (1853-1937)

Folder 52 Survey of Contemporary Composers, by M. Falck
Folder 53 Moravian Material
Folder 54 History of Music Essays and Graded History Test
Folder 55 Historical Survey of Double Counterpoint
Folder 56 Music Literature Outlines: Outlines I-XI, by H. Gleason (1947-48)
Folder 57 Music Literature Outlines: XII-XX, by H. Gleason
Folder 58 Music Literature Outlines: XXI-XXV, by H. Gleason
Folder 59 Report on Edgar Varese, Alois Haba, and John Cage in "Styles," by R. Grocock (1949)
Folder 60 Ralph Vaughan Williams: 1) Paper on "Elements of his Style," and 2) Bibliography

CORRESPONDENCE

Folder 61 Correspondence: 1947-1961
Folder 62 Correspondence: May 1962 - August 1983
Folder 63 Correspondence: Theory Clinic at Southern Colorado State, October 1964 - August 1965
Folder 64 Correspondence: Appleton-Century Crofts, 1953 - 1967

BOX 4

BOOKS

Dedication. The Blakeney Memorial Organ
Contemporary Rhythmic Devices, by D. C. Fennell
Milestones In The History Of Music, by Dr. H. Hanson
Hymnal of the Evangelical Church
Ritual for Jewish Worship
The Contrapuntal Harmonic Technique of the 18th Century, by A. I. McHose (2 copies)
Basic Principles of the Technique of 18th & 19th Century Composition, by McHose (2 copies)
Sight Singing Manual, by McHose (3 copies)
Teachers Dictation Manual, by McHose
"Oriental Sacred Harp," Standard Melodies
Folksongs, Chanteys, and Singing Games, ed. by C.H. Farnsworth and C.J. Sharp

BOX 5

COMPOSITIONS (not by McHose):

Folder 1

Anonymous - Fisher
(Anonymous pieces)
Dance no. II
Adagio
The Answer My Friend
I Saw a Fair Maiden
Just as the Sun Went Down
The Little Horse Upon the Hill
Lullay My Liking
Memory Lane (3 parts)
Mustard & Cheese
Organ Music
To a Wild Rose

(Identified Works)

Song, by W. Bohrnstedt
Just a Wearying for You, by J. Bond
I Passed by Your Window, by Brahe
Fugue in E flat Major, by J.L. Buffington
From Heavenly Maid, by W. Byrd
Alaskan Season, by A. Countryman
Oriental, by C. Cui (5 parts)
Carolina Moon, by B. Davis
Sonata for Bassoon & Piano, by W. Davis
Harmonization of Bach Melody, by O. Dellis
Memory's Garden, by S. Dennis
Three Miniatures for Dot & Mac, by J. End
Excellent Is Thy Name, by K. Fisher

Folder 2 Forster - Penn

Rose in the Bud, by Forster
Alam Mater, by Gibson
Sing Me To Sleep, by Greene
An Der Wiege, by Grieg
Elfin Tanz, by Grieg
That Wonderful Mother of Mine, by Goodin
Canon, By J. Halliday
Choral Prelude, by J. Halliday
Fugue in B minor, by J. Halliday
The Sunshine of Paradise Alley, by Hamblen (6 parts & score)
Just a Cottage Small, by Hanley
Break the News to Mother, by C. Harris
Peer Gynt, by E. Hay, Jr. (2 parts)
The Swann, arr. by Kaun
Oh Come Let Us Worship, by B.C. Kelley
Coda to Pastorale, by J.E. Kelly
The Blush Rose, by G. O'Hara
Sonata for Piano, by C. Hoyt
Bye, Baby, Bye, by Clarence McHose
Come Commune with Me, by C.N. McHose
Father's Day Music, by C.N. McHose
Rejoice, A Child is Born, trio by C.N. McHose
To A Sea Gull, by M.M. Miller
Adagio, by Dan Mooney
Night Entrancing, by Offenbach
Smilin' Thru, by Penn

Folder 3 Royce - Woodford

A Fugue By Dictation, by Royce
The World Is Waiting For The Sunshine, by Seitz
In Maytime, by O. Speaks
Sahdji, by W. Still
My Laddie, by Thayer
Sonata, by R. Taylor
Sight Reading Book, by Watts (Books 1-2)
Kashmiri Song, by W. Finden

COMPOSITIONS (by McHose)

Folder 4

Two Fire Belles
Untitled
A Ballad of Trees and the Master, arr.
The Battle Hymn of the Republic, arr.
Canon in Octave
East Piano Pieces
Evensong
Exercise in Rondo Form
Exaltation
Fugue in G minor for Organ
Lithuanian Carol, arr.
March of the Gnomes, arr.
Nocturne for piano
Nocturne for piano (#2)
Nocturne for Woodwind Quintet
Olives Brow (vocal)
Once Upon A Time (piano)
Peer Gynt, arr.
Piano Sight Reading Book
San., arr. for chorus, mandolin, violin
Sanctus (9 arr.)
Agnus Dei
Sentiment
Shadows in the Water (2 copies)
The Sketch
Sonata for Oboe
Sonata for Trombone and Piano
Sonata for Violin and Piano (sketch & copy)
Symphony in f, the Piano Sketch
Harmonization of Spiritual for Flute & Orchestra
Te Deum, for chorus
The Water Lily (2 sketches)
Were You There?
Whiter Than Snow

Folder 5 Oboe Concerto - full score and parts

Folder 6 Christian Tunes arranged by McHose

A Ballad of the Trees & the Master
Beside Thy Cradle
Christians Awake
Christmas Eve Is Here
The Friendly Beast
King Herold and The Cock
Lis'en to de Lam's
Lord, I Want To Be a Christian
Masters in this Hall
Now Let All The Heavens Adore Thee
Olives Brow

Sing We Now Of Christmas
Vater Unser Im Himmelreich
Were You There

- Folder 7 Counterpoint Exercises
- Folder 8 Counterpoint Examples
- Folder 9 Counterpoint and Keyboard Exercises
- Folder 10 Descants for Publication, by McHose