AN INVENTORY OF MUSIC FOUND IN THE
BASILICA OF OUR LADY OF SORROWS, CHICAGO

(Composer and Title)

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Annunciata Priory
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INTRODUCTION

The music which the parish choir of Our Lady of Sorrows used in the period before Vatican II has remained virtually untouched in the choir loft of the Basilica. It has now been placed in new envelopes and the cabinets thoroughly cleaned, and a complete inventory drawn up.

There are 417 pieces of music listed in the present inventory. Copies of a particular selection which have different copyright dates or different publishers are listed separately. Only one listing is made, however, in cases where there are two or three printings of the same selection, the copyright dates, the publishers and the music being the same and only the covers being different.

The date given in the entry is the latest copyright date found on the music. This indicates that the music could not have been used before that date, but it is not much help in judging when a particular composition was acquired. It could have been purchased at any time after the date indicated. But from the name/address labels on several of the compositions, the music was in the possession of the Our Lady of Sorrows choir before 1909, for the address is the old numbering system for the city of Chicago which was changed in 1909. Six compositions were in the possession of the choir before 1909 and another six were dated 1909. But it will be noted that often no date is given.

For each piece of music the following information is given: title, composer (and editor or arranger), the voices for which it is arranged, whether there is a piano or organ accompaniment, the place and name of the publisher, the latest copyright date (if one is given), and the number of pages. If there is only one copy of the selection, this too is indicated.
The music has been divided into the following categories:

I. Masses p. 3
II. Anthems, motets, etc p. 6
III. Solos p. 15
IV. Christmas songs p. 16
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VI. Oratorios, longer works p. 19
VII. Hymnals (and collections of hymns) p. 20
VIII. Secular music p. 21
Alphabetical Index of Composers p. 25

At times more than one composition is printed in a single piece of music (e.g. An O Salutaris Hostia and Tantum Ergo will be printed together). The titles of such compositions are preceded by an asterisk (*), which means it might be necessary to look within the piece of music for the title indicated.

Conrad Borntrager, OSM
Annunciata Community
Jan. 22, 1994
I. MASSES


52. Singenberger, J. Missa pro Defunctis. ["The Caecilia" vol. 57 (1930), no. 4]. 1, 2, or 3 voices, without accompaniment. n.d.: J. Singenberger, c1924. [1 copy]

II. ANTHEMS, MOTETS, ETC.

79. *Ave Maria*, op. 76, no. 5, by Bruno Oscar Klein. Soprano solo and mixed chorus with accompaniment. New York: J. Fischer & Bro., c1930. Pp. 5. [This is the same version as the one copyrighted in 1902, no. 78.]
87. Ave Maris Stella, by Edvard Grieg. SATB with accompaniment. New York: G. Schirmer, n.d. Pp. 4. [There are two slightly different printings of this version.]
103. *Climb up, Ye Chillun, Climb*, (Spiritual). SATB. Ms. No date. Pp. 1. [Includes *Who Did?*, no. 246.]


127. *Hosanna*, following the Benedictus. SATB without accompaniment. Ms. no composer or date. Pp. 1.


III. SOLOS, DUETS, TRIOS, AND QUARTETS
(There is only one copy of the following unless otherwise noted)

247. *Ave Maria*, by G. Alary. Duet for Soprano and Contralto or Tenor and Bass, with accompaniment. New York: G. Schirmer, c1877 (but cover design copyright is 1899, and "1913" is printed at the bottom of each page). Pp. 4.


260. *Ave Maria*, by Franz Schubert. Original poem by Sir Walter Scott; German translation by Adam Stork; English adaptation by Dr. Theo. Baker. Solo in B-flat (high) with accompaniment. New York: G. Schirmer, Inc., c1902. Pp. 6. [There are two printings of this piece, differing only the front and back covers; there are also a flute and a violin obligato in B-flat, c1887, but they seem to go with yet another printing.]


### IV. CHRISTMAS SONGS


V. VESPERS


315. *The Vesper Psalms with Magnificat* Adapted for Choirs According to the eight tones, denoted by Numbers, (18th ed.). Edited by Joseph Mohr. [Gives text of psalms and indicates by numbers the modulations for the eight Gregorian tones. There is no music. A Brief
explanation is given in German and in English.] New York: Frederick Pustet, imprimitur 1891. Pp. 30. [See also 313.]


318. *Vespers* (no. 1 in F minor), by Eduardo Marzo. SATB with accompaniment. New York: G. Schirmer, c1886. Pp. 51. [Bears the label with pre-1909 address of OLS; there is also another edition, identical to this, but with notation that the copyright was renewed in 1914.]


**VI. ORATORIOS, LONGER WORKS**


VII. HYMNALS (and collections of hymns)


332. *Collection of Catholic Music*, compiled by A. H. Rosewig. [This copy is in poor condition; the cover is barely legible and it seems that there are two words before the word "collection."] Boston: Oliver Ditson Company, no date. Pp. 182. [1 copy]


342. *Marian Hymns*. [Hymns sung at the Sorrowful Mother Novena, each on separate sheet of paper; this copy has been completed with photocopies of a complete set found in the Servite Provincial Library.] No publisher or date. 1 copy - very poor condition.


358. [Title page and pages 1-6 missing]. This is a series of loose pages numbered 7-34 and 39-58 from some hymnal. The pages are in very poor condition and were found in disorder within the covers of the Wreath of Mary (see no. 356). No indication as to publisher or date.

359. Loose pages from some hymnal

VIII. SECULAR MUSIC


Index of composers of the collection of pre-Vatican II music in the Basilica of Our Lady of Sorrows

The numbers after the names indicate the number in the general inventory of the 417 compositions in this collection. While the general inventory is divided into eight sections according to the type of music, this alphabetical list is a single list of the entire collection. It includes all the composers but not the arrangers of the music. The name of arranger is rather common for earlier works. But in a few cases when the name of the composer is not given, the arranger’s name is listed with the note (arr. by) to indicate that the person named was not the composer.

In a few instances a collective name is used, especially in the cases of hymnals which include various composers, e.g. Basilian Fathers is listed for the three editions of the St. Basil Hymnal found in the collection. Volumes of Gregorian Chant are listed simply as “Gregorian Chant” since there is no special composer for the volume.

Note also that numbers 360 to 417 are in the section of secular music.

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# INVENTORY OF OLS CHOIR MUSIC
ARCHIVES OF THE BASILICA OF
OUR LADY OF SORROWS
(January 5, 1994)

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