Bruno Antonio Buike

O sanctissima / O du fröhliche
Research exposee and Bibliographical Survey

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Buike Music and Science
bbuike_11@hotmail.com

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Research Exposee on "O du froehliche" / "o sanctissima"

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### 1. Introduction

#### 1.1 General

On 08.12.2006, feast of "Immaculate Conception of St. Mary, Mother of God" we finished redaction on a composition for organ on this theme (first

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Well, on this occasion of composition we felt some need to have proper informations about this "German" folksong-tune with so-called "Sicilian melody" - but with NEARLY NO Italian sources at all and with SO FAR earliest known print only from the US (1794 and 1795). Odd, isn’t it??!

First internet-research with German keywords "O du froehliche" delivered fairly enough results concerning origins of German text in the wellknown surroundings of Herder covering the years 1788 (Herder, just hearsay), Falk (1816/1819), Holzschuher 1829. As early as that BEETHOVEN took interest in this tune - but under the title of LATIN original of text "o sanctissima, o piissima". With regard to decennia from 1788-1829 the impression or estimation is, that with additional conventional research efforts in German libraries we would be able to get touch on PRIMARY SOURCES including proper BIBLIOGRAPHICAL reference, that normally - but not everywhere, especially not in internet! - are considered necessary for HISTORICAL PROOF.

Second step was an internet-research with keywords "o sanctissima, o piissima" - that is a text from POETRY on St.Mary dealing with her ROMAN-CATHOLIC (and even (Eastern-)orthodox!) DOGMATICAL aspect of "immaculate conception" - in major search engine, that provided appr. 480 entries/listings. From these we extracted our little "research exposee" - so far. Impression here is, that in PROTESTANT SURROUNDING they produced no real SCIENTIFIC understanding for LATIN origins - may be combined with POOR command of Latin language. In these modern times of ecumenism we of course have to report the FACT, but would not like to add - let us say: - "non-diplomatical" INTERPRETATION. But we feel a scientific DUTY, to report SCIENTIFIC PROBLEMS and QUESTIONS, especially those that could have been AVOIDED! And it is not only a scientific question but a matter of REAL interest, whether the LATIN original is from as far back as from 13th century - or NOT - and it is a SHAME, that we only have ONE SOURCE SO FAR dealing with this (FRENCH wikipedia - really FORGET US- Wikipedia's "Latin" informations!)

OUR RESULT SO FAR is extracted to chosen title of essay: RESEARCH EXPOSEE, meaning NOTHING THAT COULD BE PRESENTED IN OLDFAashioned STANDARDS OF HISTORICAL SCIENCE, at least not on REAL universitariant level, as was STANDARD at least in EUROPE - but nevertheless THE BEST that could be achieved, especially if considering
POOR INTERNET CONTENT and INTERNET WASTE on this subject!

Third step internet-research with keyword "o sanctissima" produced 82.000-85.200 listings - and has been completed to page 78 of google filtered listings with appr. 780 entries.

Forth step internet-research with other keywords and other language was time-consuming with FEW but significant results.

Fifth step of emailing special information requests - as is GENERAL experience in the web - did RESULT in MORE "mailer-demon-feedback" than in answers (indeed to 31.12.2006 we only got 2 responses in email) - and if depending on this method alone, would mean the end of all research and inquiry!

Thus in the end we see science reduced to some sort of hearsay and entertainment - with poor KNOWLEDGE, but at least some interesting connections. But if there is in this exposee few REAL science, then at least it may be of some use for the PRACTICAL musician searching for new versions to be performed at christmas. That's little result, but obviously not nothing! And if it must be added: THESE REMARKS ARE QUALIFYING - or, to be more precise: DISQUALIFYING - OPINION with special regard to SCIENTIFIC COLLEAGUES and SCIENTIFIC COMMUNITY - with ONE OUTSTANDING EXCEPTION here ONLY, the Library of Congress - and FEW other libraries mainly from good old Europe (Sweden/Germany) with GOOD information

Thus we close research with DISMAY and REGRET - and we are really not sure from what to take the enthusiasm for our intended German and Italian version of exposee, that thus NEVER may come to public light - because we have to prepare for something more important, that is the WONDER of CHRISTMAS to be celebrated even in December 2006!

Well, they in the US in meantime have qualified our ENGLISH as "spotty" - well, perhaps reader should try medical anti-spot-dots - "dots" HERE colloquial for "medical dotations"! -, say CLEARASIL or so?! As they say in Spain: Peligro advertido, peligro combatido! And be assured: Our ITALIAN would be by far "spottier" or "more spotty" ...

Ma importante : sporadici errori sulle parole stranieri di lingue stranieri meno usate non li posso escludere.

TECHNICAL REMARK: IF weblinks do not work, just SHORTEN them - step by step of logical unit - and try again - and if with third trial there is no connection, may be, that link has changed, or that my html-editor "auto-correct-function" - or even a hobby-hacker - has changed the link … Yeah, there is NO progress without malfunctions sometimes, isn't there?
1.2 spots on history of christmas-singing

Not being a specialist in history of protestant denominations, we may resume: "Christmas carols in general were discouraged by the CALVINISTS. Carol singing altogether was suppressed by PURITANS." (source of information is out of diplomatical concerns regarding today unneccessary ressentiments not disclosed) A changing with special regard to christmas singing came with the METHODISTS (not known in which century). From all this differs situation among GERMAN LUTHERANS, namely because Luther himself CREATED poems and songs on christmas and during his lifetime took lively interest in making the FIRST GERMAN PROTESTANT SONGBOOK in which were engaged partly under Luther's supervision other musical and literal apted people during 1520 to about 1580, causing on Catholics side some sort of counteraction afterwards leading to heavy INTERMIXTURE in PEOPLES SINGING in church - lifting SPECIFIC DIFFERENCES between Catholics and Protestants to that point, that today rarly an everyday Catholic will discover, that songtext at hand "O du froehliche" is SIGNIFICANT PROTESTANT in origin - which will but have no influence on peoples enthusiasm in singing, regardless of faith and denomination. With the socalled "folksong-interests" that especially are connected with PROTESTANT J.G.Herder starting at around 1780 it began a GENERAL REVIVAL OF CHRISTMAS SINGING especially in PROTESTANT countries and starting in GERMANY and growing especially in 19th century - until at end of 20th century we see a DISSAPEARING OF POPULAR SINGING in complete sectors of society in socalled INDUSTRIAL DEVELOPED COUNTRIES in connection with changings caused by BEHAVIOR OF INDUSTRIAL CONSUMPTION, not to speak of the fact, that SCHOOL-SINGING as a GENERAL EDUCATION METHOD became IDEOLOGICAL SUSPICIOUS culminating in the fact, that TODAY in 2006, we cannot be shure any longer, that in the whole of Germany children get music-lessons REGULARLY AT ALL (with the exception of widely Catholic Southern Germany), that is: not only on schedule-papers and in curriculum-papers but REALLY. It is self-evident that from this COMPLEX historical developement in which we not even referred to the even more COMPLEX history of CATHOLIC and EASTERN-Orthodox christmas-singing - both popular and liturgical - we have quite a lot of historical problems around SHIFTING of TEXTS, SHIFTING of DOGMATICS, SHIFTING OF LANGUAGES, ORIGINS AND HANDLING of melody - that partly are seen in this exposee as well, that even in engaging socalled HISTORICAL CRITICAL METHOD in a lot of cases and samples CANNOT BE OVERCOME, so that this exposee has FEW answers and produced LOTS of OPEN QUESTIONS.

We may conclude: TODAY "O du froehliche" in whatever language IS

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EVERYBODIES PROPERTY WORLDWIDE regardless of any IDEOLOGICAL
BACKGROUNDs - thus perhaps indicating some sort of VICTORY OF MUSIC
ITSELF over all other accidentials - with the exception of the NATURAL
SEASONS of year, so that we find the song normally bound to the FOURTH
SEASON of (EUROPEAN WHITE) WINTER (before all these climate changings
occurring) ... and contemporary webservice
http://music.idealo.com/prices/P20000014984K1.html is going as far as
categorizing "o sanctissima" as WEDDING music ... thus CONTRADICTING
DIRECTLY the "immaculate conception" of the Latin forerunner-text and
reducing ALL METAPHYSICS of same to quite common PHYSICS AND
BIOLOGY of flesh and body, so that the descendence of supernatural
breaking into the natural has vanished, leaving human bodies NAKED
without any hope to TRANSCEND the boundaries of 4thfold dimensioned
MATERIAL UNIVERSE as is open to normal human perception ... In other
words: Where the original Christian MEANING went, we find TODAY left
everyday customs of old pagan solsticice celebrations, that is: eating and
drinking - or sometimes the other way round: DRINKING and eating!

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2.. ON ORIGIN

2.1 FIRST THESIS of origin: Sources are reporting a visit of Johann
Gottfried Herder in 1788 to Sicilia and HE HIMSELF is on record as to
classifying the melody as " of Sicilian origin, especially sung by
FISHERMEN" (perhaps in his 1803/1807 or so publication of "Stimmen der
Voelker in Liedern" ("voices and tunes from all countries") (according to
GILCHRIST, A.: 1807 Herder Opera omnia, see below) - but this MAY be
just "scientific hearsay" as is commonplace especially in German
"Volkslied-movement" in 19th century - and the name "Sicilian Mariners"
or "Sicilian/Sizilianisch" is in use up to today! On the contrary we have
from http://www.christentum.ch/odufroehliche.htm a quotation from
Herder's 1807 publication reading like follows: "... veröffentlichte sie
1807 stolz: "Als schönste Probe italienischer Volkslieder steht hier das
sizilianische Schifferlied mit seiner einfachen, sanften Melodie."(claim of
Herdings original voice from 1807: " As niciest sample from Italian popular
tunes here is placed the Sicilian mariners-song with its simple, gentle
melody.") The TEXT "o sanctissima, o pissima" however is LATIN - NO
Italian!!! - and there are - as is said - NO EARLY ITALIAN PRINTINGS of
same - and the Latin text has NOTHING to do with "fishermen"!!! VERY
ODD in this essay Simon, William L. printed source from 1981 is quoted
with first US-printing from 1794 -- and we have FURTHER information on
that from GILCHRIST, Anne G. below: A REAL SURPRISE . - BUT if we
modern folks wonder, what in good heavens name St.Mary may have to do

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with “fishermen”, we perhaps should remember her SPECIAL invocation as "O Santissima di naufragi (dei naufragati)" ESPECIALLY in ITALY!

So situation with Herder-origins is not quite clear, we add information from Herder-surroundings during his famous visit to Sicily as follows. We read in Embach, Michael: (Lexikonartikel) Dalberg, Joh. Friedrich (1760 Mainz-1812 Aschaffenburg); in: Biographisch-Bibliographisches Kirchenlexikon, Bautz-publishers, http://www.bautz.de/bbkl:


Well, Dalberg, J. F. opera omnia - in style of polyhistor including musical works - are not published completely so far, but assumption is, that somehow the journey to Italy may or may not be reflected in his works, let's guess namely in:

(Dalberg, J.F.) Das Geschlecht der Frommen, eine sizilianische Idylle; in: Morgenblatt für gebildete Stände, Nr. 126, vom 27. Mai 1807, S. 502 f. 21

Because we in German Folksong-mouvement in 19th century never can be shure, before checking EVERYTHING, we perhaps should remember, that famous collection of Arnim, Achim von / Brentano, Clemens, DES KNaben WUNDERHORN appeared as early as 1806 - see full bibliographical coverage at end of essay.

2.2 So a SECOND THESIS of origin was born telling that Johann Falk (1768-1826) in Weimar around 1816/1819 made a GERMAN text covering the occasions of 3 Christian feasts, that is: Christmas, Easter and Pentecost - from which the German text for Christmas became famous all over the world alone ("O, du froehliche")! It is said, that FIRST printing was in:

(Falk, J.) Gesammelte Werke (Opera omnia), 1819 - we now add: Günter BALDER, lecturer, Seminary for Theology (Theologische Hochschule), Elstal (near Berlin) found in their library FIRST print in: “Zweiter Bericht des Sozialdiakonischen Fördervereins "Gesellschaft der Freunde in der Noth"”, 30. Jan. 1817, telling that the Falk-songtext was spread after christmas 1816 already. SOURCE of melody for FALK according to HEARSAY was NOT his friend Goethe nor Herder but an Italian boy from the Napoleonic armies and one of the war-orphans Falk - sometimes called "the Pestalozzi of the North" - and his wife devoted their life after their own 4 children (out of 7) died suddenly by at that time quite ordinary disease (typhus). The name of the boy in German speaking sources VERY SELDOM is mentioned as "PIETRO GRANUCCI" (so far only:

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Roland MARTIN from web, but not giving verified sources)- and they sometimes add: 3 years after Falk died - that is: 1826 plus 3 = 1829 - a coworker in charities, Heinrich Holzschuher, wrote the 2nd and 3rd verse of German text "O du froehliche" - but most of these informations WITHOUT EVIDENCE ON SCIENTIFIC LEVEL, that is namely, without quoting VERIFIED sources!

Well, from chapter "composed music, late 20th-21st century" we learn from entry "Toller, Eva", Sweden, that Swedish translation of Falk-text is claimed to be from 1829 - as early as that!! This report may indicate, that we have to expect a spreading of Falk-text into MAIN PROTESTANT countries of the NORTH, that is Norway - where google listings show very clearly that it is known and sung there TODAY - , Sweden, Danmark, Finland on EARLY STAGE - may be even a spreading into protestant parts of POLAND - thus being quite in line with our own research experience from other song-research on "puer natus/Ein Kind geborn zu Bethlehem" (Buike,2005 http://www.geocities.com/buikemusic2)

BUT - always there is a "BUT" - from list "composed music", entry "Foerster, Anton" we learn, that "o sanctissima" was known even in (Catholic) SLOVENIA in 19th century - and, very sorry, there are even online SERBOCROATIAN biographical informations listed.

2.3 We may TRY a THIRD THESIS: BECAUSE the text is LATIN and BECAUSE we have no other year EARLIER than 1788 named - we really should consider the HISTORY of development of SCICLIAN POPULAR CUSTOMS all around christmas and COVERING "advent" to "epiphany", that is whole of December to 6th of January, meaning that we find QUITE A LOT OF DIFFERENT TYPE of music, texts, even DANCES and even JOKING pieces in the type of medieval "joculatori". The main point now is: The CHURCH herself did some sort of "CLEANING" within that - culminating in the effort of "TRIDENTINUM" meeting at Trient from which especially the JESUITS took interest for some sort of "cleaned popular traditions" - and this would explain from FACTS GIVEN, that we have a LATIn text and that this text is said to be from 18th century! Well, this is a GENERAL PATTERN only ... but we probably get difficulties with explanation if following FRENCH WIKIPEDIA telling - so far the first and last - that the text "O sanctissima" is from 13th century ... but thus contradicting entry "Rondeau, Michel" in chapter "composed music", that original is "Latin approx. 1500" ... and again contradicting to following quotation:" O Sanctissima The sixteenth-century Latin text was a hymn to the Virgin; the melody is believed to be of Sicilian or Italian origin, and was once known as the ‘Sicilian Mariner’s Prayer’. As "O Du Frohliche, O Du Selige," with words by Johann Gottfried Herder, it became one of the most popular Christmas hymns in Germany, and several hymn versions have
been used in the US and England." (websource http://www.oratoriosociety.org/ShawBennett.htm -- The Oratorio Society of Charlottesville-Albemarle -- Robert Shaw/Bennett Many Moods of Christmas) Well, choose yourself from 13th, 15th century and approx.1500 ... or just add ANYTHING (for instance 18th century as entry Matteo, Iannone in "composed music") ... and try to get a HISTORY DEGREE from that - provided the academical staff has not sunk to the floor unable to withstand irresistible laughter!

2.4 on printed sources in general

In our own collection of PRINTED sources we found one giving the following:

German text:
"Dreifeiertagslied" / 3-holiday-seasons-song of Joh.Falk
"O du fröhliche Weihnachtszeit" - "O du fröhliche Osterzeit" - "O du fröhliche Pfingstenzeit" - NO 2nd/3rd vers of Holzschuher forming the TODAY spread text

LATIN text
"O sanctissima, o piissima ... virgo Maria", 1st verse ONLY

MELODY
"Sizilianische Volksweise"

source:
(from our experience estimated: something between 1890-1910 - but MAY be OLDER (let's say not a lot older than 1850, because of NAMES of composers listed) OR YOUNGER -- research in Peters-archives in Leipzig/Lipsiae TODAY should be promising!

And this version with German text for christmas, easter and pentecost, but WITHOUT ANY LATIN text, which to our best estimation from today's feeling may be considered as some sort of MARKETING-mistake, we have in:

Bolte, Johannes (Friedlaender, Max / Meier, John / Panzer, Friedrich / Roediger, Max) (Lautenbegleitung: Kickstat, Paul): Alte und neue Lieder

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2.5 IMPORTANT US-PRINTINGS and MS from 1792-1795

Source Douglas A. Anderson web-site "Hymns and Carols" is reporting EARLY US-printing dating back to 1794 (!!!!!) excerpting printed source: William L. Simon, ed., Reader's Digest Merry Christmas Songbook (1981) - should be checked because it's nearly UNBELIEVABLE (but NOT impossible, because "folksong-interests" were INTERNATIONALLY "organized" at beginning of 19th century already!).

From Anne G. Gilchrist - see weblinks - we learn about this 1794-US printing: "Sicilian Mariners' was set to Psalm xix. in Merrick's version of the Psalms, 1794, announced as 'with new music collected from the most eminent composers.' It is said to have been a Sicilian boat-song, and is printed as such in J. G. Herder's Collected Works, 1807 ..." No error possible, because Gilchrist is continuing with quotation of 1st verse "O sanctissima, o piissima"!!!

But sorry, Gilchrist is not the last word, because we have other information as follows: Library of Congress, Washington, DC, Facs E27694, The Gentleman's Amusement, Philadelphia: B.Carr publisher 1794; "Prayer of the Sicilian Mariners, page 25, first line/incipit "o sanctissima", instruments 2GF/2VN/2VO (whatever that may mean) -- see chapter "bibliography" as well

And if you are in chapter "bibliography" just look up there Williams, Sally, MS Boston/MA 1795

Yaeh, and then there is this odd quotation in homepage of Mezzo-Soprano Colleen B. McCool reading like follows: "O sanctissima, Tattersall's Psalter 1794" - websource: http://pages.videotron.com/vlgelpie/ZapColleenBMcCool.html

Believe it or not: THUS in our materials SO FAR US printed sources from 1794/1795 are BEST DOCUMENTED and PARTLY CONFIRMED and EARLIEST SECURED SOURCES - as would have NOBODY EXPECTED!!

And believe it or not: SOMEONE - really don't know WHO is "Sheldon Brown" - is just telling the following "story":

It is believed that whole crews of Sicilian seamen would sing this melody in unison at sunset. It first appeared as a hymn in 1792 in The European Magazine and London Review as the "Sicilian Mariner's Hymn to the
websorce of this INCREDIBLE information - listed as well in bibliography - is
http://www.sheldonbrown.org/revels/christmas99-program.html

Well, question is: HOW and WHY our sources produce the impression, that "Sicilian Mariners" has been known to US PRINTS EARLIER than to German HERDER???

2.6 source from 15th/16th century

2.6.1 Kleber Organ Tabulature ca 1521/25 - bibliographical report

Well, THIS IS REAL SURPRISE - as follows:
We have an entry "O sanctissima " in edition of socalled "Kleber Organ Tabulature"! Full stop! Oh, not where you would EXPECT it, but in a SALES-CATALOG from the Netherlands! Not knowing, whether this is "o sanctissima, o piissima" we nevertheless are giving full report on this finding regarding author KLEBER, Leonhard (Göppingen, Heidelberg, Pforzheim), approx. 1495-1537 (other informations: approx: 1490-1553) - further information and bibliography online http://www.stadt-pforzheim.de/portal/page?_pageid=123,50600&_dad=portal&_schema=PORTAL


Kleber, Leonhard
Tablatur fur die Orgel (1524). Compiled by Leonhard Kleber. Sacred and secular works to be played on manuals and arrangements which use pedals -- Staatsbibliothek Berlin, Preussischer Kulturbesitz, Manuscript Mus. Ms. 40026 -- photographic reproductions online: Indiana Bloomington University Libraries - William and Gayle Cook Music Library

Musikgeschichtliche Kommission e.V., ed./Hrsg.: Das Erbe deutscher Musik, Tübingen (?); Bd.91 / Bd.92: Die Orgeltabulatur des Leonhard Kleber I /II

2.6.2 socalled Burnet-Psalter, Aberdeem, Scotland

Like it or not: the socalled “information" reading "manuscript from 15th century" MAY BE MISREADING - at least with regard to commentary on
BURNET-Psalter said to be from 15th century now in Aberdeen-University, Scotland, the commentary -
http://www.abdn.ac.uk/diss/historic/collects/bps/prayers.htm
- referring to "o sanctissima" - but the reproduction of Burnet-Psalter folio 101v ("v"=verso) -
http://www.abdn.ac.uk/diss/heritage/collects/bps/text/101v.htm -
showing a prayer in PROSE - not a song or POETRY - "O sanctissima, o certissima spes omnium in te sperancium (sic! no classical Latin) Sancta Maria domina... "

2.7 the Corelli-problem

From entry "Kreisler, Fritz" in "composed music" we learn, that Kreisler MAY have used a MELODY OF CORELLI - MAY BE of "o sanctissima".

Therefore should be checked especially:
Corelli, Arcangelo (1653-1713, other information: 1658-1718), op 6, No 8, title: "12 concerti grossi", No.8 "fatto per la notte di natale" (for christmas eve).

Problem however is, that it SEEMS, that EARLY UK edition of this Corelli comes along with CHORAL ADDITIONS from British source around 1730 - whereas possibility, that this "story" is a FAKE, may not be excluded ... 

2.8 an early British mention of "Sicilian Mariners"

websource

author: D'Israeli, Isaak (1766-1848)

title of source: Curiosities of Literature; article: "Songs of trades, or Songs for the People"

edition history:
vol.1 - 1791 - (vol.2) 1793 - (vol.3) 1807 - (vol.4) 1817 - (vol.5) 1823 --
single vol. edition: undated, approx. 1870s/1880s as reproduction of an 1820s (single volume?) edition -- "Lost Articles" in 1790s only, omitted in later editions

quotation: "Our sailors at Newcastle, in heaving their anchors, have their "Heave and ho! rum below!" but the Sicilian mariners must be more deeply affected by their beautiful hymn to the Virgin!"
2.9 FURTHER RESEARCH

should concentrate on ORIGINS of "o sanctissima" WITHIN 18th century church traditions of POPULAR Catholic orders like Jesuits or Order of St.Francis, may be even with regard to special veneration of St.Mary in ITALIAN surrounding may be connected with ALFONSO DI LIGOURI (1696-1787)

- ODD ENTRY - "O Santissima. Canti di Sant'Alfonso de' Liguori" - websource http://www.musigramma.com/en/thestore/sc_ediz.lasso?Search&-Database=edz&-Table=base&id=47021 . - could not be checked and may or may not be FALSE).

But checking list of prayers of St Alphonsus in websource http://www.catholictradition.org/Mary/mary-index.htm
nor hymns of same in
http://www.stalphonsusbalt.org/staprayers.htm
produced progress in our question of origins of " o sanctissima". To be honest: We ourself do not believe, that Alfonso di Liguri is first choice for possible authorship of Latin text!

RESEARCH may be extended to LITURGICAL PLACE of "o sanctissima", Latin text, - MAY be 8th December "Feast of Immaculate Conception" and with certainty in use in ORDER OF CARMELITES - but below quoted in English version. Well "place in life" as supposed by us on 8th of December is CONFIRMED by ITALIAN source with texts for this feast of "immaculate conception" from Palermo Cathedral
http://www.cattedrale.palermo.it/chiesa%20madre/coro%20canti%208%2012%2003.htm

With no further or specific information we collected somewhere from the web hint, that "O sanctissima" MAY OR MAY NOT have been part of VESPERS ("ad verspertinos") within by origin MONASTICAL "prayer/liturgy of the hours", say of 8th December ...

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3. LATIN VERSIONS

3.0 first steps to analysis of LATIN versions

3.0.1 general

We have so far NOT ANY bibliographical proof for Latin texts presented here. We should be sceptical, whether melody of Latin versions is the same as for "o du froehliche". At least all Latin versions here do NOT
REPORT melody! We should be sceptical, that Latin versions are from "Sicily" - because we read, that in late 20th century it has been in the repertoire of VENICE Gondolieri with no reports on Sicily POPULAR singing-practice so far at all, with the exception of LATIN report from PALERMO Cathedral. On the other side we cannot exclude Latin from POPULAR USE, because we have complete Latin masses from CORSICA for instance in POPULAR tunes. -- See especially ITALIAN translations this chapter, that may or may not lead to the consideration, that LATIN was FIRST and Italian second - and if it was first, we then really should ask for an AUTHOR, who DID it. At least: THIS LATIN IS NOT POPULAR TEXT, but HIGHLY STRUCTURED POETRY following IN DETAIL ANCIENT THEORY OF RHETORICS and POETRY - which would be rather a 2nd essay to explain fully! -- This Marian poetry is but NO "lamentatio" which type of Medieval poetry started at around 13th century, such for instance in wellknown "SEQUENCE" of "STABAT MATER" by Jacopone da Todi! -- This Latin text but does refer to SEVERAL wellknown OTHER LATIN PRAYERS to the Holy Virgin, which the AUTHOR of poem MUST HAVE KNOWN well, trying especially to COPY "structures from LITANY-type of prayers"! (see "table of concordance" below) -- From - not very much SPECIFIC - LATIN VOCABULARY USED in poem, we may GUESS, that it cannot be EARLIER than 13th century, but MAY BE little bit later, say to 15th century, and IF 15th century may be some sort of NEO-LATIN poetry, as was for instance the case with German Martin Opitz (1597-1639)! -- See especially LATIN and SPANISH from LATIN AMERICA source with GREATEST QUANTITY of verses SO FAR, leading to consideration, that LATIN traditions OUTSIDE ITALY may be BETTER or MORE COMPLETE, so that LATIN MAY BE originated OUTSIDE ITALY!!! Or at least: If we consider HISTORICAL FACT of SPANISH RULE in SICILY for centuries, we may take into consideration, that this Latin text is REFLECTING SPANISH PRAYER TRADITION regarding the IMMACULATE VIRGIN.

3.0.2 table of concordance of LATIN "o sanctissima o piissima" with OTHER PRAYERS in LATIN including those to the Holy Virgin

This table was elaborated after receipt - with MANY THANKS - of email from LISA THERIOT, Texas/USA on 30th of December 2006

Text version of table: Latin with 6 verses from Spain/Latinamerica

<table>
<thead>
<tr>
<th>Latin</th>
<th>Litany of LORETTO Lauretanische Litanei</th>
<th>Litany of ALL SAINTS Allerheiligenlitanei</th>
<th>SALVE REGINA (Marian Antiphon)</th>
</tr>
</thead>
<tbody>
<tr>
<td>o sanctissima</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>o piissima</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[o purissima]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st verse</td>
<td>Mater purissima</td>
<td></td>
<td>o pia</td>
</tr>
</tbody>
</table>

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(from first web-html-edition 2006)
### 3.1 First Latin

And well, LATIN FIRST VERSION complete text may be the following (from contemporary Italian web-source "Coro A.N.A. Milano"):

1. O sanctissima, o piissima, dulcis Virgo Maria. Mater amata, intemerata, ora pro nobis!

2. Tu solatium et refugium, Virgo Mater Maria. (Mater amata, intemerata, ora pro nobis! REFRAIN?)

3. Quidquid optamus, per te speramus, ora pro nobis! (Mater amata, intemerata, ora pro nobis! REFRAIN?)

4. Tua gaudia et suspiria, juvent nos, o Maria. In te speramus, ad te clamamus, ora pro nobis! (Last REFRAIN changed?)

### 3.2 Second Latin

The great FREE web-source "Hymns and Carols" by Douglas A. Anderson is giving a SECOND LATIN VERSION as follows:

1. O Sanctissima O Piissima Dulcis Virgo Maria Mater amta intemerata Ora ora pro nobis

2. Tota pulchra es O Maria Et macula non est in te Mater amata intemerata
Ora ora pro nobis

3. Sicut lilium inter spinas Sic Maria inter filias Mater amata intemerata Ora ora pro nobis

4. In miserica in angustia Ora Virgo pro nobis Pro nobis ora in mortis hora Ora ora pro nobis

3.3 translations of Latin 2

TRANSLATIONS of SECOND LATIN VERSION by no-name entry URL FREE http://la.wikipedia.org/wiki/Usor:Jondel/Collage

3.3.1 (French) Latin 2

Ô Très Sainte

Ô Très Sainte, Ô Très Pieuse Douce Vierge Marie Mère ayant été aimée sans tache Priez, priez pour nous

Tu es toute belle, ô Marie Et la faute originelle n’est point en toi Mère ayant été aimée sans tache Priez, priez pour nous

Comme le lys entre les épines Telle est Marie entre les filles Mère ayant été aimée sans tache Priez, priez pour nous

En misère et en angoisse Priez Vierge, pour nous Pour nous priez à l’heure de notre mort Priez, priez pour nous

3.3.2 (English) Latin 2

O Very Blessed

O Very Blessed, O Very Pious Sweet Virgin Mary Mother having been loved without stain Pray, pray for us

Thou art all fair, O Mary And there is no stain of original sin in thee Mother having been loved without stain Pray, pray for us

Like the lily among thorns Such is Mary among the maidens Mother having been loved without stain Pray, pray for us

In misery and in distress Pray Virgin, for us For us pray at the hour of our death Pray, pray for us

3.4 Latin 3

websource: http://www.prayforcolinreadeanddave.com/hymns.html

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O Sanctissima, O Piissima,
dulcis Virgo Maria!
Mater amata, intemerata,
Mater innocentium, ora pro eis!

Tu solatium, et refugium,
virgo mater, Maria!
Quidquid optamus, per te speramus!
Mater innocentium, ora pro eis!

Ecce debiles, per quam flebiles,
salva eos, O Maria!
Tolle languores, sana dolores,
Mater innocentium, ora pro eis!

Tua gaudia et suspiria
iuvent eos, O Maria!
In te speramus, ad te clamamus!
Mater innocentium, ora pro eis!

LATIN 3 in POOR Latin from Polish webservice as may happen everywhere
TODAY (we have seen from Polish Catholic church source CORRECT Latin
as well and of course!) -- is placed here for reason, that LATIN MUST BE
CHECKED, and cannot first glance be trusted ...

umer=1&art=6

O Sanctissima O piissima
Dulcis Virgo Maria
Mater amata in te merata
Ora, ora pro nobis!
Tu soletium et refugium
Dulcis Virgo Maria
Ouidquid optamus in Te speramus
Ora, ora pro nobis!
Ecce dobiles perguam flebiles
Salva nos o Maria!
Tolle langueres, sene dolores
Ora, ora pro nobis.
Virgo respice, mater adspice
Audi nos o Maria
Tu medicinam portas divinam

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(from first web-html-edition 2006)
Ora, ora pro nobis.
Tua gaudie et suspira
luvent nos o Maria
In Te speremus ad Te clamamus.
Ora, ora pro nobis!

3.5 Latin 3 English translation

websource: http://www.prayforcolinreadeanddave.com/hymns.html

O most holy one, O most lowly one,
O sweet Virgin Maria!
Mother best beloved, mother undefiled,
Mother of the Innocent, pray for them!

Be thou their comfort and their refuge,
virgin mother Maria!
All that we long for, through thee we hope for!
Mother of the Innocent, pray for them!

See how hurt they are, lost in tears,
save them, O Maria!
Lighten their anguish, soothe their sorrows!
Mother of the Innocent, pray for them!

May thy joys and thy sufferings
be their help, O Maria!
In thee we place our hope, to thee we lift our cry!
Mother of the Innocent, pray for them

3.6 LATIN 4

websource: Paroquia da Amadora, Region Lisboa, CHOIR, RUMO A FESTA
http://www.paroquia-amadora.pt/raf/canticos.html - go to "rafino" for pdf
in numerical order, page 50, No.171 - file-name of pdf  raf_2003-2004_A5.pdf -- if we are not mistaken, we have seen similar version with FIVE verses seen somewhere in webpage from POLAND

1. O sanctissima
O piissima
Dulcis virgo Maria
Mater amata
Intemerata

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(from first web-html-edition 2006)
Ora, ora pro nobis.

2. Tu solatium  
Et refugium  
Virgo mater, Maria.  
Quidquid optamus  
Per te speramus,  
Ora, ora pro nobis.

3. Ecce debiles  
Per quam flebiles  
Salva nos, o Maria,  
Tolle languores,  
Sana dolores  
Ora, ora pro nobis.

4. Virgo respice  
Mater, adspice  
Audi nos, o maria.  
Tu medicinam,  
Portas divinam  
Ora. ora pro nobis.

5. Tua gaudia,  
Et suspiria  
Juvent nos, o Maria  
In te speramos (speramus?)  
Ad te clamamus  
Ora, ora pro nobis.

3.7 Latin 4 in ENGLISH translation from page "The Brown Scapulier, 16 July, Commemoration of Our Lady of Mount Carmel (Haifa/Israel) Liturgy of the hours" from CARMELITE source

http://www.ocarm.org/eng/articles/jul16eng.htm

6 O Sanctissima, O Piissima

O most holy one, O most pitiful, O sweet Virgin Mary!  
Mother best beloved, Mother undefiled, pray for us!
Thou art our comfort, and our refuge, Virgin Mother Mary!
All that we long for, through thee we hope for; Pray for us!

See how weak we are, lost in tears; save us, O Mary!
Lighten our anguish; soothe our sorrows; pray for us!

Virgin turn and look; Mother behold us; hear us, O Mary!
Thou art the bearer of health divine; pray for us!

May thy joys and thy sorrows be our help, O Mary!
In thee we hope; to thee we cry; pray for us!

3.8 Latin 5 (quoted from Spain/Latin America) with 6 verses

websource http://www.multimedios.org/docs2/d001256/index.html
title of website: Biblioteca Electronica Cristiana

1. O Sanctissima, o piisima,
dulcis Virgo Maria!
Mater amata, intemerata,
ora, ora pro nobis.

2. Tu solatium et refugium,
Virgo Mater Maria!
Quidquid optamus per te speramus.
Ora, ora pro nobis.

3. Ecce debiles per quam flebiles,
salva nos, o Maria!
Tolle languores, sana dolores;
ora, ora pro nobis.

4. Virgo respice, Mater adspice,
audi nos, o Maria!
Tu medicinam portas divinam,
ora, ora pro nobis.

5. Tua gaudia et suspiria
iuvent nos, o Maria!
In te speramus, ad te clamamus.
Ora, ora pro nobis.

6. In miseriis, in angustiis,
opem fer, o Maria!

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(from first web-html-edition 2006)
Ingruunt hostes, suffice vires.
Ora, ora pro nobis.

3.9 Latin 5 in SPANISH translation

websource http://www.multimedios.org/docs2/d001256/index.html
title of website: Biblioteca Electronica Cristiana

1. ¡Oh Santísima, oh piadosísima,
dulce Virgen María!
Madre amada y pura,
ruega, ruega por nosotros.

2. ¡Tú eres nuestro consuelo y refugio,
Virgen Madre María!
Todo lo que deseamos por tu intercesión lo esperamos.
ruega, ruega por nosotros.

3. ¡Hemos aquí débiles y llenos de lágrimas,
sálvanos, oh María!
Quitas nuestras enfermedades y sana nuestros dolores;
ruega, ruega por nosotros.

4. ¡Virgen, vuélvenos la mirada, Madre, míranos,
escúchanos, oh María!
Tú llevas contigo la Divina Medicina,
ruega, ruega por nosotros.

5. ¡Que tus gozos y tus sollozos
nos ayuden, oh María!
En ti esperamos, a ti clamamos.
ruega, ruega por nosotros.

6. ¡En nuestras miserias, en nuestras angustias,
auxílanos, oh María!
los enemigos están acometiendo, obténnos las fuerzas necesarias.
ruega, ruega por nosotros.

3.10 Two not very perfect translations in ITALIAN

3.10.1 Italian 1 ("anonimo")

nota bene: In Italy they of course have not such a lot of problems as elsewhere to sing LATIN ... so that Italian texts are not of such an urgent need ...
1. O Santissima, o piissima,  
Madre nostra, Maria.  
Tu preservata immacolata,  
prega, prega pei figli tuoi (bis)  
2. Benedetta ed eletta  
fra le donne, Maria.  
Sei la speranza, o tutta santa,  
prega, prega pei figli tuoi (bis)  
3. Il Signore ha compiuto in te  
grandi cose, Maria!  
Tu sei la Madre del Salvatore:  
prega, prega pei figli tuoi (bis)  
4. Tu del cielo sei Regina,  
o beata Maria.  
Noi ti amiamo, noi t’invochiamo:  
prega, prega pei figli tuoi (bis)  

3.10.2 Italian 2  
O Santissima, o piissima Madre nostra, Maria.  
Tu, preservata immacolata.  
     Prega, prega per i figli tuoi.  
Tu confortaci, tu difendici, Madre nostra, Maria.  
Con te chiediamo, con te speriamo.  
     Nei pericoli, nelle lacrime, Madre nostra, Maria.  
     Tu sei la luce, tu sei la pace.  
     ó affidamento alla Madre di Dio

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4. O sanctissima in COMPOSED MUSIC

Please don't mix up here with "o piissima, o sanctissima mater" by (Louis-) Nicholas CLERAMBault (1600-1749) in his "motets for the church of St.Sulpice (Paris)!!

4.1 18th century and earlier

1. Corelli, Arcangelo, 1653-1713 - see entry "Kreisler, Fritz" in 4.2 - NOT CLEAR -- From informations gathered it's UNCLEAR whether entry "Kreisler, Fritz" is in STYLE of Arcangelo Corelli or USING A MELODY OF ARCANGELO CORELLI, which latter would be of GREAT INTEREST of course which but must not necessarily be the same as in most recordings of "o sanctissima" today, but MAY or MAY NOT similar to DIFFERENT MELODY of entry "Hoffmann, E.T.A."

2. Kleber, Leonhard, 1495-1537 (1490-1553) - see chapter 2.6 - NOT CLEAR

3. Mozart, W.A., 1756-1791 - see bibliography, entry "Goodman" - NOT CLEAR

4.2 19th century - early 20th century


Digitales Archiv" (Bonn, Germany) - and look up there EDITIONS HISTORY and FIRST PRINTS in GERMAN - or in ENGLISH


9. Dvorak, Antonin: (Missa?) O sanctissima dulcis virgo Maria, op.19a - 1879 - is said to make use of old song "o sanctissima, o piissima", but NOT VERIFIED here so far -- other information: op.19A duett "O sanctissima dulcis Virgo Maria", setting A, Bar., orgue 1879, setting S,A, organ 1890


http://memory.loc.gov/cgi-bin/query/r?ammem/mussm:@filreq(+@OR(@field(AUTHOR+@3(Gleason,+Frederick+Grant++))+@field(OTHER+@3(Gleason,+Frederick+Grant+++)))+@field(COLLID+sm1870))

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(from first web-html-edition 2006)
12. Guilmant, Alexandre, 1837-1911: Fantasie de concert sur "O sanctissima"

13. Haydn, Franz Josef, 1732-1809: 23 petites pieces d'eglise (Graduels, Offertories, Motets), Hob XXIV, Supplement F2 "o sanctissima, o piissima" - other information: Hob XXIIIc F2: Lied für Männerchor "O sanctissima"

14. Hiller, Paul (1850-1924), O sanctissima - 5 variations for organ, op.71


18. Kreisler, Fritz (1875-1962): O sanctissima (in the STYLE of Corelli - other information: "based on a melody of Arcangelo Corelli"), violin,
E21 O sanctissima / O du fröhliche - essay

piano, Mainz: Schott ED 3147 - published in USA before 1923, location Library of Congress


**Text of Körner-Kontrafaktur with hint to "o sanctissima"


**start of quotation:**

"Hör' uns Allmächtiger!
Hör' uns Allgütiger!
Himmlischer Führer der Schlachten!
Vater, dich preisen wir!
Vater, wir danken dir!
Dass wir zur Freiheit erwachten.

Wie auch die Hölle braust,
Gott deine starke Faust
Stürzt das Gebäude der Lüge.
Führ' uns Herr Zebaoth,
Führ' uns drei ein'ger Gott,
Führ' uns zur Schlacht und zum Siege!

Führ' uns! Fall' unser Loos
Tief auch in Grabes Schoos:
Lob doch und Preis deinem Namen!
Reich, Kraft und Herrlichkeit
Sind dein in Ewigkeit
Führ' uns, Allmächtiger! Amen.

Text: Theodor Körner

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Musik: Carl Maria von Weber
Musik (alternativ): sizilianische Melodie "o sanctissima"

END OF QUOTATION

commentary: scientific reporting does not necessarily mean, that author of report has no personal judgement on facts reported, namely that there may be some so-called "national poetry" from German 19th century, that in terms of CLASSICAL POETRY may be omitted ...

20. Lvoff, Alexis (Lwow, Alexey Fedorowitsch), 1799-1870: "Zarenhymne" (Russian national anthem, Nicholas I.?) -- see websource http://www.usc.edu/dept/polish_music/PMJ/issue/5.2.02/polandzielinski.html -- Zielinski, Jaroslaw: The Poles in Music, In Polish Music Journal, vol.5, no.2, winter 2002; ISSN 1521-6039: "Lvoff's hymn, which appears in many hymnals, is really made up of the well-known "Sicilian Mariner's Hymn" and Haynes Bayly's "I'd be a Butterfly." -- location in essay: The composers of 19th Century, chapter "Kazynski, Victor *1812, Wilno -- is said to be confirmed by (and stored online in JSTOR): Barrett, W. A., Russian Music, in: The Musical Times and Singing Class Circular, Vol. 27, No. 522 (Aug. 1, 1886), pp. 452-457, JSTOR online - quotation from search engine: "This was written to order, and so little inspiration was the composer Lvoff able to command, that his work was compounded of the "SicilianMariner's Hymn"


Hungarian notice: "Mertz János Gáspár könnyen játszható gitárátiratikben jelentette meg a legkedveltebb dallamokat a 19. század közepén. Ebből a kiadványsorozatból válogattunk olyan darabokat."

English notice: "Johann Kaspar Mertz published the most beloved tunes of the mid 19th century in easily playable guitar transcriptions. This
selection enumerates the most exciting pieces for today’s listener."

24. Schirner, Roseta, 1889 (Brazil?): O sanctissima, Latin, choir-setting SAT websource with sheetmusic

25. Schmutzer, Anton, 1864-1936, Feldkirch/Austria: Motette für gemischten Chor "O sanctissima" - websource: German wikipedia, name of author

http://magazin.klassik.com/records/teaser.cfm?RECID=9681
-- biography http://de.wikipedia.org/wiki/Joseph_Ignaz_Schnabel
-- special: Schnabel is known as author of "transeamus usque ad Bethlehem" as well


29. Urteaga-Iturrioz, Luis Jose, 1882-1960, San Sebastian, Cataluna, Spain: O sanctissima, 4 v. gr. coro y órgano. O sanctissima, 3 v. m. y órgano -- websource opera omnia

4.3 late 20th century - 21st century

-- Leroy Anderson christmas CD with single title "o sanctissima"
http://www.overstock.com/cgi-bin/d2.cgi?PAGE=PROFRAME&PROD_ID=1011878


3. Borstelmann, Juergen: Christmas toccata based on "Adeste fidelis" (-correct to better Latin: "adeste fidelES"-) and "o sanctissima" for organ,
Munich/München: Strube publishers 2004


6. Carr, Benjamin: O sanctissima

7. Chipp, Edmund Thomas: "O sanctissima" with two variations and finale websource http://www.bodensee-musikversand.de/


11. Lehrndorfer, Franz: O du froehliche, organ


"W programie, oprócz utworów Cesara Augusta Franck’a i Jacques Nicolas Lemmensa mieliśmy okazję usłyszeć w znakomitym wykonaniu utwory polskich kompozytorów: Mieczysława Surzyńskiego "Impresje na temat polskiej pieśni kościelnej Święty Boże", Friedericha Willema Markula z Gdańska "O Sanctissima ...", ..."

14. Matteo, Iannone (Italy): O sanctissima - 18th century (sic!!!) - in
"Canti di Natali"

15. Migliavacca, L. *1919: O sanctissima a 1 o 3 voci - edition
http://www.edizionicarrara.it/pdf/Cat.OC-MADONNA.pdf -- further information: Capella Musicale del Duomo di Milano

16. Miller, John D, Omaha, Nebraska: Carol fantasy, No.1 O sanctissima - UNKNOWN COMPOSER, ceased already, source of information: homepage of choir in Naperville/Illinois, websource
http://www.napervillechorus.org/carolfantasy.html
-- Naperville choir emailed: NO other information available as in weblink above, contact to wife of composer failed.

17. Mueller, Alois Maria: O du fröhliche, op.138, choir organ, Boehm (publishers) 11030-01

18. Paulmichel, Herbert (Bolzano, Italy?): (Weihnachts-) Partita "O du froehliche"


20. Pozzoli, Ettore: O sanctissima a 4 v.- edition of "o sanctissima"
http://www.edizionicarrara.it/pdf/Cat.OC-MADONNA.pdf - webbiography wiki
http://it.wikipedia.org/wiki/Ettore_Pozzoli

21. Rondeau, Michel, *1948, Canada: Nativity Suite, 1994, containing: Resonet in laudibus, o sanctissima, adeste fideles, quem pastores laudevere; web-source: Werner Icking Music Archive ( The Royal Academy of Music, Aarhus, Danmark) - SPECIAL: Randeau, M. on pdf-file of his setting "o sanctissima" indicates as origin "Latin appr.1500"


24. Skoygeneie, Stein (Sweden?): Julefantasi over "Adeste fideles" og "O sanctissima" for orgel - websource http://www.bodensee-musikversand.de/

25. Teuber, Fred William, USA, retired in 2000: O sanctissima in (vol) II:4 - title-compilation Lulajze Jezuniu; We Wish You a Merry Christmas; Deck the Halls: O Sanctissima. Parts (brass sextet); score (Lulajze Jezuniu & O Sanctissima) - University of South Carolina. Music Library, Teuber

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collection and archives - websource
http://www.sc.edu/library/music/FWTeuber_coll.htm

26. Thomas, Ludwig: o sanctissima - carol setting of vocal-ensemble "Singphoniker" Munich (?), Bavaria - mentioned in Mainz: Schott publishers and elsewhere -- homepage "Singphoniker" with audio-sample
http://www.singphoniker.de/pages/deutsch/discografie/christmas.php

27. Toller, Eva (Sweden): O du saliga, o du heliga / O du froehliche (Falk), 2004 -- Swedish translation of Falk-text claimed from 1829(!!), setting for mixed choir SATB plus piano-reduction

28. Williamson, Malcolm (1931 Sydney, Australia - 2003): o sanctissima - Published by Boosey & Hawkes. (48003113) -- see wikipedia
http://en.wikipedia.org/wiki/Malcolm_Williamson

---xxx---

5. O sanctissima KONTRAFAKTUR "O du fröhliche"

MAIN point during CHANGING text from "o sanctissima" to "o du fröhliche" is - nearly self-evident -, that veneration of St. Mary within PROTESTANT context of Joh. Falk 1816/1819 was some little bit "out of political correctness" and therefore CHANGED to (typical) protestant CHRISTOCENTRISM ...

5.1 GERMAN (from which nearly all contemporary texts sprang off, even Norsk: Å du heilage - or - O, du herlige)

O du fröhliche! (O Sanctissima / Oh, how joyfully : German)

O du fröhliche, o du selige, gnadenbringende Weihnachtszeit! Welt ging verloren, Christ ward geboren: Freue, freue dich o Christenheit!

O du fröhliche, o du selige, gnadenbringende Weihnachtszeit! Christ ist erschienen, uns zu versöhnen! Freue, freue dich o Christenheit!

O du fröhliche, o du selige, gnadenbringende Weihnachtszeit! Himmlische Heere, jauchzen dir Ehre: Freue, freue dich o Christenheit!

5.2 ENGLISH

Look up other English versions in web "Hymns and Carols" (of christmas)
by Douglas A. Anderson.

Oh, how joyfully, Oh, how joyfully, Oh, how merrily Christmas comes with its grace divine! Grace again is beaming Christ the world redeeming; Hail ye Christians, Hail the joyous Christmas time!

Day of holiness Peace and happiness. Joyful, glorious Christmas Day Angels tell the story Of this day of glory; Praise Christ our Saviour, Born this Christmas Day.

Oh, how joyfully, Oh, how merrily Christmas comes with its peace divine! Peace on earth is reigning, Christ our peace regaining; Hail, ye Christians, Hail the joyous Christmastime

Oh, how joyfully, Oh, how merrily Christmas comes with its life divine! Angels high in glory, Chant the Christmas story; Hail, ye Christians, Hail the joyous Christmastime

5.3 JAPANESE


(O Sanctissima)

いざ歌え いざ祝え うれしきこの宵(よい)
神の御子(みこ) 現れぬ いざほめたたえよ
いざ歌え いざ祝え 楽しきこの宵
救い主 世に出(いて)ぬ いざほめたたえよ
いざ歌え いざ祝え 清けきこの宵
いと高き 嫌児(みどりご)を いざほめたたえよ

(Japanese, Roman character)

Iza utae, iza iwae, ureshiki kono yoi, Kami no Miko, arawarenu, iza home-tataeyo!

Iza utae, iza iwae, tanoshiki kono yoi, Sukui-nushi yo ni idenu, iza home-tataeyo!

Iza utae, iza iwae, kiyokeki kono yoi, Ito takaki Midorigo wo, iza home-tataeyo!

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5.4 Korean

source: http://romaaeterna.jp/korean/kr069.html
title: Chant sicilien / o sanctissima

5.5 Swedish 1829 (important to chapter "Second thesis of origin")

source: Toller, Eva, Sweden, 2004 (see "composed music")

ERRORS in Swedish spelling POSSIBLE

1. O du saliga, o du heliga nådebringande juledag! Ära (?) ske Herran nara (?) och fjärran (?). Änglar förkunna Guds välbehag.
Refrain (?): Född år, frålsarem och, förlossarem (?)

Gåvor heliga outsägliga gav oss Faderns barmhärtighet (?).
Krist varehålsad, världen är fralsad. Fröjda, Fröjda dig o Kristenhet.

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6. SPECIALS

6.1 Homepage of Schwerd-Gymnasium, Speyer, Germany is telling, that on pavement inside Speyer cathedral is engraved in 4 stones "O sanctissima, o piissima dulcis Virgo Maria" - connecting this fact with a legend around St.Bernardus and an icon of St.Mary speaking to him - see weblinks (German and English) This information may or may not shed new light on question of AGE OF LATIN text, but of course INDIRECTLY.

6.2 From source Bonanzinga, Sergio "I suoni della nativita" - see weblinks, we learn, that "Sicilian christmas" is a HIGHLY STRUCTURED COMPLEX of its own - in which "o sanctissima" NOT NECESSARELY MUST FIT IN - not to mention that within Bonanzinga it's NOT LISTED.

6.3 Listening to US audio-samples of traditional "o sanctissima" showed, that more often tempo is nearly EXTREME SLOW - which for our German music-experience was very surprising!

6.4 The tune "O sanctissima" is known in ITALY of today - but clearly ITALIAN sources are RATHER RARE, as is the case right from the beginning

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of German Herder-traditions (1788/1807) - thus perhaps indicating, that it MAY be in Italy not of the same importance as in protestant and protestant-influenced countries ... at least not with regard to christmas EVE - and this concentration on christmas eve of TODAY is something VERY DIFFERENT from 40-days christmas-TIME of centuries before (including such for instance FASTING, which TODAY would be considered at least ODD, if not worse!) - with closing of the complete "christmas-cycle" on 2nd of February in Western-Latin church of old.

6.5 From list "composed music" we learn with entry "Foerster, Anton", that "o sanctissima" was known in (Catholic) Slovenia in 19th century as well ... and from same list, that it has been known PROBALY in 19th century BRAZIL, see entry "Schirner, Roseta"!

6.6 UNCLEAR listing was found in "Archivio Musical de Covadonga", Asturia, Spain - famous for battle of Covadonga 722 and start of RECONQUISTA - reading like follows: "Dieguez "O sanctissima"" and "O sanctissima, Mittlerer Offertorium" - MAY be or MAY BE NOT connected with OUR song at hand, because Covadonga TODAY is a sanctuary of the Holy Virgin - but, of course, needs confirmation - websource http://www.santuariodecovadonga.com/ficheros/listado.pdf

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7. O sanctissima WEBLINKS


http://de.wikipedia.org/wiki/O_du_fr%C3%B6hliche GERMANY

o du froeliche in German prints in online-shops 2006 http://www.musikalienhandel.de/listen/liste_00436.php

Günter BALDER source "Woher "O du fröhliche stammt" http://www.jesus-online.de/article.php?article=95 GERMANY

Sergio BONANZINGA (Sicilian christmas) I suoni della nativita http://www.sicilyweb.com/natale/5.htm ITALIAN -- "o sanctissima" MISSING here!


SCHWERD-GYMNASIUM, Speyer, Germany, pavement engravings in Speyer cathedral of "o sanctissima", 1st line 1st verse, connected with legend of St.Bernardus. -- GERMANY "Das redende Marienbild" http://www.fmsg-speyer.de/Extras/Comenius2004/legends_speyer_g.html -- ENGLISH "the
speaking Madonna"
http://www.fmsg-speyer.de/Extras/Comenius2004/legends_speyer_eng.html

Roland MARTIN source (from German Wikipedia)
http://www.ug.dafeg.de/2004/12/0412/pg_0001.htm GERMAN

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8. o sanctissima / o du froehliche bibliography


Beckwith, John : Tunebooks and Hymnals in Canada, 1801-1939, American Music, Vol. 6, No. 2 (Summer, 1988), pp. 193-234 - online in JSTOR - o sanctissima, o piissima mentioned

Berg-Kotterba, K. ed.: The Kleber Organ Tabulature (c.1521/25; D-B mus.ms Z26), 2 vol's, entry in alphabetical order: "O sanctissima"; in: Muziekhandel Saul B. GROEN, Amsterdam, catalog (pdf), page 6 - web http://www.saulbgroen.nl

Blail, Gerhard: O du fröhliche, Stuttgart 1994 - monography: is said to have NO information about origin of melody

Bode, Karl: Bearbeitung der Vorlagen in "Des Knaben Wunderhorn", 1909 - 807 S


D'Israeli, Isaak (Disraeli, Isaak): Curiosities of Literature, article: Songs of Trades, or Songs for the People, "Sicilian Mariners" mentioned only, see

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chapter "an early British mention of "Sicilian Mariners"" (2.8)

quotation from google-search listings: "von den mitgeteilten Proben des originalen Schriftbilds zeigt ,,O sanctissima" bei Wolf, a.a.O. S. 26, reine C-Oktave, ebenso ,,kum hayliger gaist" -- online entry in JSTOR database


Godman, Stanley: The MacDermott Collection of Sussex Music; in: The Musical Times, Vol. 95, No. 1338 (Aug., 1954), pp. 436-438 -- quotation from google search: "This is interesting for its attribution of the 'Sicilian Mariners' Hymn' to Mozart (words: 'Awake, my soul ') ... " - online in JSTOR


Kleber, Leonhard:
Tablatur fur die Orgel (1524). Compiled by Leonhard Kleber. Sacred and secular works to be played on manuals and arrangements which use pedals -- Staatsbibliothek Berlin, Preussischer Kulturbesitz, Manuscript Mus. Ms. 40026 -- photographic reproductions online: Indiana Bloomington University Libraries - William and Gayle Cook Music Library

Magrini, Tullia / updated by Fugazzotto, Giuliana : Bibliography of Italian Folk Music - in collaboration with the ICTM Italian National Committee websource http://www.provincia.venezia.it/Levi/ma/database/B_Index.htm

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Musikgeschichtliche Kommission e.V., ed./Hrsg.: Das Erbe deutscher Musik, Tübingen (?); Bd.91 / Bd.92: Die Orgeltabulatur des Leonhard Kleber I /II

O du froehliche (o sanctissima), German: Evangelisches Gesangbuch,Nr.44

O du froehliche (o sanctissima), German: (Katholisches) Gotteslob (für den deutschsprachigen Raum), Ausgabe/Edition für das Bistum Lüttich (Belgium), Anhang (missing in Cologne-edition of "Gotteslob")

O du froehliche: listing of German editions 19-20th century

O du froehliche; in: Erni, Franz Xaver / Erni, Heinz Alexander: Die schönsten Weihnachtslieder, Freiburg/ Brsg. etc.: Herder 2002, p.95-97; carol: p.188 -- analysis and theses on origin p.97 are excerpting Blail, Gerhard in "bibliography" -- LATIN text is NOT EVEN MENTIONED

O sanctissima Erk (vol.3) No.532 (from US source referring to Erk edition of 1916 or so) - MUST BE CHECKED, because Erk, Ludwig in our memory started Germany editions at around 1838, followed by Erk/Böhme in 1893/1898 or so in our memory

<table>
<thead>
<tr>
<th>O Sanctissima / O Most Virtuous / Oh Santísima</th>
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<tr>
<td><strong>Text:</strong></td>
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<td><strong>Text Detail:</strong></td>
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<td><strong>Text Copyright:</strong></td>
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<tr>
<td><strong>Tune:</strong></td>
</tr>
</tbody>
</table>

O sanctissima in contemporary US (Catholic?) sources: (WIII #712, PMB #181, AH #542, CH #318, CBW #616, SMH #468)

AH = The Adoremus Hymnal, Ignatius Press
CBW = Catholic Book of Worship II / Canadian Conference of Catholic Bishops
CH = The Collegeville Hymnal, The Liturgical Press

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SMH = The Saint Michael Hymnal, Saint Boniface Church, Lafayette IN

Prayer of the Sicilian Mariners; in: The Gentleman’s Amusement, Philadelphia: B.Carr publisher 1794; page 25, first line/incipit “o sanctissima”, instruments 2GF/2VN/2VO (whatever that may mean); Library of Congress, Washington, DC, Facs E27694 -- web-source of information: http://www.colonialdancing.org/Easmes/Source0/S000893.htm -- web-source of “Gent’sAmus”
http://www.colonialdancing.org/Easmes/Biblio/B000869.htm


Rother, Michael / Schlechter, Armin (Hrsg.): Die Lieder und Sinnsprüche der Heidelberger Wunderhorn-Sammlung: Katalog, 1992 - XXXVI, 699 S


homepage of database-institution: The Colonial Music Institute , 276 Oak Court, Severna Park, MD 21146 USA email info@colonialmusic.org

Sicilian Mariner’s Hymn to the Virgin; in: The European Magazine and London Review, 1792; source of information
http://www.sheldonbrown.org/revels/christmas99-program.html

SO FAR OUR EARLIEST HALF-SECURED and NOT VERIFIED PRINT

Thüringisches Staatsarchiv Rudolstadt (Vorwort: Grandke, Uwe):
http://www.thueringen.de/de/staatsarchive/rudolstadt/online-findbuecher/content.html


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9. bibliography "popular music Sicily"

SOURCE Magrini, Tullia / updated by Fugazzotto, Giuliana : Bibliography of Italian Folk Music - in collaboration with the ICTM Italian National Committee

websource
http://www.provincia.venezia.it/Levi/ma/database/B_Index.htm

NOT IN ALPHABETICAL ORDER YET


G. Mele and P. Sassu, eds. Liturgia e paraliturgia nella tradizione orale. Santu
Lussurgiu: Centro di cultura popolare UNLA.


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