

Alma Redemptoris Mater

Keyboard harmonization by Jeff Ostrowski (5 December 2025).
Rhythm matches the *Editio Vaticana*, the Church's official edition.

Ál - ma Red-em-ptó-ris Má - ter, quæ pér - vi - a cæ - li Pór - ta má - nes,

et stél - la má - ris, suc - cúr - re ca - dén - ti, Súr - ge - re qui cú - rat pó - pu - lo:

tú quæ ge - nu - í - sti, Na - tú - ra mi - rán - te, tú - um sán - ctum Ge - ni - tó - rem,

Vír - go prí - us ac po - sté - ri - us, Ga - bri - é - lis ab ó - re Sú - mens

íl - lud Á - ve, pec - ca - tó - rum mi - se - ré - re.

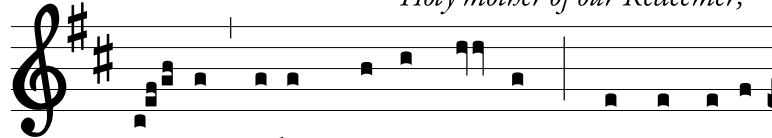
NOW IS NOT the time for weak theology in a hymnal. Nor is it time to bring back off-Broadway, undignified, mawkish tunes from the 1970s. Let's bravely proclaim our Catholic Faith! The **Father Brébeuf Hymnal** is based upon the authentic treasury of Catholic hymnody: *Ad Cenam Agni; Summi Largitor Praemii; Adoro Te Devote; O Esca Viatorum; Te Deum Laudamus; Auctor Beate Saeculi; Audi Benigne Conditor; Ave Maris Stella; Christe Redemptor; Consorti Paterni Luminis; Corde Natus Ex Parentis; Creator Alme Siderum; Ave Vivens Hostia; Mundus Effusus Redemptus; O Gloriosa Femina; O Salutaris Hostia; Surrexit Christus Hodie; Tantum Ergo; Veni Redemptor Gentium; Veni Veni Emmanuel; Vexilla Regis Prodeunt*; and hundreds more! — <https://ccwatershed.org/hymn>

Text: Herimann the Lame, monk of Reichenau (d. 1054)

Holy mother of our Redeemer,

Advent to 2 Febr.

A



L-MA Redemptó-ris Má-ter, quæ pér-vi-a

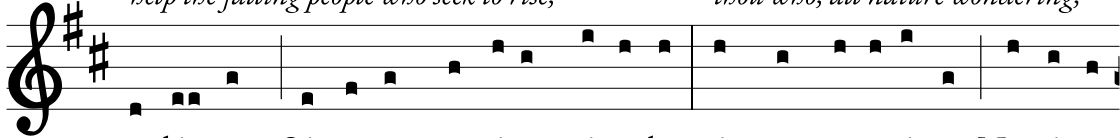
thou gate leading to heaven and star of the sea;



cá-li Pórta mánes, et stél-la má-ris; succúrre

help the falling people who seek to rise,

thou who, all nature wondering,



ca-dén-ti, Súrge-re qui cúrat pópu-lo: tú quæ genu-í-sti, Na-tú-ra

didst give birth to thy holy Creator.

Virgin always,



mi-ránte, tú-um sánctum Geni-tó-rem, Vírgo prí-us ac posté-ri-us,

hearing that greeting from Gabriel's lips,

take pity on sinners.



Gabri-é-lis ab ó-re Súmens íllud Á-ve, pecca-tó-rum mi-se-ré-re.

In Adventu:

Ÿ. Angelus Dómini nuntiávit Mariæ.

R7. Et concépit de Spíritu Sancto.

Orémus.

Oratio.

Grátiam tuam, quaésumus Dómine, méntibus nostris infúnde: † ut qui, Angelo nuntiánte, Christi Fílii tui incarnatiónem cognóvimus, * per passiónem ejus et crucem ad resurrectiÓnis glóriam perducámur. Per eúndem Christum Dóminum nostrum. R7. Amen.

A primis Vesperis Nativitatis Domini et deinceps:

Ÿ. Post partum Virgo invioláta permansísti.

R7. Dei Génitrix intercède pro nobis.

Orémus.

Oratio.

Deus, qui salútis aetérnae, beátae Mariæ virginitáte foecúnda, humáno géneri praémia praestitísti: † tríbue, quaésumus; ut ipsam pro nobis intercédere sentiámus, * per quam merúimus auctórem vitæ suscipere, Dóminum nostrum Jesum Christum Fílium tuum. R7. Amen.

THIS SPLENDID hymnal contains hundreds of hymns set to simple-yet-gorgeous melodies. Most of the translations are by Roman Catholic priests & bishops. We're unaware of any other book that includes such rich history; indeed, the *Saint Jean de Brébeuf Hymnal* includes English texts (!) stretching all the way back to 1599AD. — <https://ccwatershed.org/hymn>

Note on Rhythm • In volume VII of the *Paléographie musicale* (published in 1901) Dom André Mocquereau filled up hundreds of pages attempting to prove that the accent of Latin words should fall on the final syllable, like it does in the French language. To do this, Dom Mocquereau assembled copious examples from a variety of composers, including: Francisco Guerrero, Tomás Luis de Victoria, Philippe Verdelot, Adrian Willaert, Constanza Festa, Cipriano de Rore, Jehan Ghero, Thomas Bateson, Thomas Morley, Claude Goudimel, Jérôme-Joseph de Momigny, Josquin de Près, Antoine Brumel, Pierre de la Rue, Clemens non Papa, Vincent d’Indy, Antoine de Févin, Charles Borde, and Palestrina.

The official edition (*Editio Vaticana*) gives flexibility to each choir director vis-à-vis the precise elongation for TROCHEES before bar lines. The German school lengthens **each and every one**. But—as Dom Johner points out—that can make plainsong a bit heavy. Therefore, we’ve chosen a *via media* recognizing the pervasive presence of the French school yet still (we hope) encouraging correct pronunciation of Latin words. ✠

The German method elongates every Trochee before a bar line. While it’s a valid interpretation, it can sound heavy:

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No 183. Alma Redemptoris.

Von der I. Vesper des ersten Adventssonntags bis zur II. Vesper von Mariä Lichtmeß.

Al - - - ma Re-dem-pto - ris Ma - ter quæ per - vi - a cœ - li por - ta ma - nes
 et stel - la ma - ris suc - cur - re ca - den - ti sur - ge - re qui cu - rat po - pu - lo:

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THE FOLLOWING translation of comes from a 1669^{AD} Roman Catholic hymnal, courtesy of the *Saint John Brébeuf Hymnal*. Note its remarkable use of enjambment. Its text can be sung with any 77 77 hymn. (ST ANNE works well, too.) The tune below is METZLER'S REDHEAD (*Brébeuf Hymnal* # 738) with a harmonization by J. Ostrowski written in December of 2025:

1. Sweet Moth - er of our Sav - ior blest, gate where - by souls as - cend

to heav'n, thou star that_ rul'st the sea: thy help - ing hand ex - tend

2. To peo - ple fall'n, who strive to rise; thou who hast brought to light

thy Fa - ther, as wise_ na - ture stood a - ston - ished at the sight,

3. A Vir - gin once, a Vir - gin still, tak - ing from Ga-briel's speech

this hap - py Hail: on_ sin - ful souls have mer - cy, we be - seech.

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