

Alma Redemptoris Mater

gebaseerd op Maria-antifoon

Hermann von Reichenau
(1013-1054)

Wytze Oostenbrug
(*1943)

A Grave ♩=80

SOPRANO

ALTO

TENOR

BASS

Ma -

Ma -

Al - - - ma - re-demp - to - ris -

re-demp - to - ris -

6

ter, -

ter, -

Ma - ter, quae per - vi - a - coe - li por - - ta ma -

Ma - ter, quae per - vi - a - coe - li por - - ta ma -

musicalion
click for more

B

12

-nes, et stel - la ma - ris, suc - cur - re ca - den - ti,

-nes, et stel - la ma - ris, suc - cur - re ca - den - ti,

nes, et stel - la ma - ris, ca - den - ti,

nes, et stel - la ma - ris,

C

18

mi - ran -

mi - ran -

sur-ge-re qui cu - rat po pu - lo, tu quae ge - nu - is - ti na -

sur-ge-re qui cu - rat po - pu - lo, tu quae ge - nu - is ti na -

24

- te, na - tu - ra mi -

- te, na - tu - ra mi -

- tu - ra mi - ran - te, na - tu - ra mi -

tu - ra mi - ran - te, na - tu - ra mi -

musicalion
click for more

29

D

ran - te, tu - um sanc - tum ge - ni - to - rem.

ran - te, tu - um sanc - tum ge - ni - to - rem. tu - um sanc

ran - te, tu - um sanc - tum ge - ni - to - rem.

ran - te, tu - um sanc - tum ge - ni - to - rem. tu - um sanc

E Più mosso

35

f

Vir - go pri - us____

tum_ ge - ni - to - rem.____

f

Vir - go pri -

f

Vir -

tum_ ge - ni - to - rem.____

41

ac pos - te - ri - us, Ga - bri - e - lis

- us ac

-go pri - us____ ac pos - te - ri - us, Ga - bri - e - lis____

f

Vir - go pri - us____ ac pos - te - ri - us, Ga - bri - e -

musicalion
click for more

45 **F** Tempo primo

p

-re a - ve, pec - ca -

f sempre

su - mens_ il - lud,____ *p*

a - ve, pec - ca -

p

a - ve, pec - ca -

p

-lis a - ve, pec - ca -

48

rit.

pp *morendo*

to - rum, — mi - se - re - re, mi - se - re - re.

pp *morendo*

to - rum, — mi - se - re - re, mi - se - re - re.

pp *morendo*

to - rum, — mi - se - re - re, mi - se - re - re.

pp *morendo*

to - rum, — mi - se - re - re, mi - se - re - re.

Delft, 2008
rev. 11-1-2021

duur 4'50"

musicalion

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Alma Redemptoris M.
quae pervia coeli porta manes,
et stella maris,
succurre cadenti,
surgere qui curat, populo;
Tu quae genuisti, natura mirante,
tuum sanctum genitorem,
virgo prius ac posterius;
Gabrielis ab ore sumens illud ave,
peccatorum miserere.

*Verheven moeder van de Verlosser,
die altijd zijt de open deur des hemels
en de ster der zee,
kom het volk te hulp dat valt
en poogt op te staan.
Gij die tot verwondering van de natuur
Uw heilige Schepper hebt gebaard
en maagd zijt gebleven;
gij die door Gabriël zijt begroet,
ontferm u over ons, zondaars.*

32. Alma Redemptoris.

6. *A* L' ma * Red-emptó-ris Ma- ter, quæ
pervi- a cœ-li por-ta ma- nes, et stel- la ma- ris, suc-
curre cadén- ti, súrge-re qui cu- rat pópu-lo : Tu quæ
genu- í- sti, na-tú- ra mi-rán- te tu-um sanctum Ge-ni-
tó-rem. Vir- go pri- us ac posté- ri- us, Gabri- é-
lis ab o- re sumens il-lud A- ve, pecca-tó-rum mi-se-ré-re.

Type: Sheet music

Título: [Alma redemptoris mater](#)

Compositor: [Wytze Oostenbrug](#)

Época: Siglo XXI

Tema: Navidad / Adviento, Fe

Categoría: Canciones (espirituales)

Dificultad: Mittel

Instrumentación Grupo: Coro mixto a capella

Arrangement: Coro>SATB

Instrumentación: Canto coro>voces de bajo = B (1), Canto coro>voces de contralto = A(1), Canto coro>voces de soprano = S(1), Canto coro>voces de tenor = T(1)

The Alma Redemptoris Mater is a Marian antiphon, sung during Compline and Lauds on the first Sunday of Advent until Christmas. The motet closely follows the Gregorian setting. An attempt has been made to reproduce the characteristic rhythm and phrasing as faithfully as possible. The music will sound as “measureless” as possible. The Requiems by Pizzetti and Duruflé were a source of inspiration. The motet consists of three parts with a coda. It starts with a unanimous opening statement by the tenor with a melisma on Alma, completed by the men. The second sentence is continued by sopranos with the other voices in opposition. The Et stella maris is a first radiant highlight with imitational stakes in all voices. The support for the fallen people is sung by the men in Surgere qui curat, ending in D minor. This concludes the first section. The tenors start the second section with the proclamation of the miracle Tu quae genuisti, leading to a climax with the sound of the wonder of nature: Natura mirante. Parallel fifths lead to the Tuum Sanctum Genitorum. With Virgo prius ac posterius, a third section starts entirely in a rocking 9/8 at a more lively tempo and with radiant conviction. The spout sumens illis is only brought by the altos. All voices bring the closing Ave. In general, the tonality is floating. In the coda Peccatorum miserere, the main key of F is reached for the first time.