

Jesu redemptor

André Moutinho

P-Cug MM 34, f.40v

Edited by Owen Rees



Ie - - - su re - de[m]p - - - - - tor

Ie - - - su re - - - de[m]p - - - - - tor

Ie - - - su re - de[m]p - - - - - tor

Ie - - - su re - de[m]p - - - - - tor

7
su - - - sci - - - pe il - - - - - lam

su - - - sci - - - pe il - - - - - lam

su - - - sci - pe il - - - - - lam

su - - - sci - pe il - - - - - lam

12
a - - - ni - mam e - - - - ius

a - - - ni - mam e - - - ius, [a - ni - mam e - - - ius]

a - - - ni - mam e - ius, [a - ni - mam e - - - ius]

a - ni - man e - - - - ius, [a - ni - mam e - - - ius]

19
in pa - - - ra - di - so.

in pa - ra - di - - - - - so.

in pa - ra - - - - - di - - - - - so.

in pa - ra - di - - - - - so.

Jesu redemptor is a litany *pro defunctis*, of which the text set here is the refrain. Some thirty-five settings of *Jesu redemptor* have been located in Portuguese manuscripts and printed sources of the sixteenth, seventeenth and eighteenth centuries. The *cantus* of this setting, attributed to André Moutinho in the manuscript source (a sixteenth-century *Livro dos defuntos*, probably from Coimbra), is based upon the chant formula which seems (judging from the surviving settings) to have been the most frequently used to sing this litany. Singing of the refrain would have alternated with the verses. The verse text presented in the *Cantum Ecclesiasticum* edited by Filipe de Magalhães includes phrases common among those *Jesu redemptor* settings which give some verse text: ‘*Sancta Maria ora pro eo./Precibus nostris sis intercedens/ut anima eius sit in paradiso*’.

In the copy of Moutinho's setting, the second note of b.17 in the bassus has been partly erased in the source, and the previous note dotted, but no minim has been added after the resulting dotted semibreve.