

Jesu dulcis memoria

Anonymous (early 17th century?)
formerly attributed to Tomás Luis de Victoria
edited by Patrick Russill

Original pitch and note-values retained

Soprano (C1)
Je - su dul - cis me - - mo - ri - a, Dans ve - ra,

Alto (C3)
Je - su dul - cis me - mo - ri - a, Dans ve -

Tenore (C4)
Je - su dul - cis me - mo - ri - a, Dans ve -

Basso (F4)
Je - su dul - cis me - - mo - ri - a, Dans ve - ra

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ve - ra cor - di gau - - di - a, dans ve - ra cor - di
- ra cor - di gau - - di - a, gau - -
- ra cor - di gau - - di - a, dans ve - ra cor - di
cor - di gau - di - a, ve - ra cor - di gau -

The earliest manuscript sources for this exquisite setting of *Jesu dulcis memoria* appear to be mainly from Germany and from no earlier than the first few decades of the 19th century. It was first published by Johann Friedrich Rochlitz in the second volume of his *Sammlung vorzügliche Gesangstücke*, Mainz, undated (around 1840) and in Piero Alfieri's *Raccolta di motetti*, Rome, 1840. While few, if any, modern editions accept Victoria's authorship, virtually all (including John Rutter's *European Sacred Classics*, OUP) have accepted Alfieri's text more or less intact, with its frequently inelegant underlay, especially: soprano bb. 9-10; tenor bb. 15-16, and soprano and tenor bb. 17-21; implausible bass rhythm (in Alfieri's edition only) in bb. 22-23; and clearly corrupt musical text in b. 12, whose consecutive 5ths can be readily resolved by delaying the tenor entry by two beats to restore the elegant imitative logic clearly intended by the skilful, but unknown and presumably 17th-century composer.

Rochlitz and Alfieri present almost identical texts, including the clumsy underlay noted above and the parallel 5ths in b. 12. Alfieri has three variants: tenor, b. 14, beat 2, b natural; tenor, bb. 16-17, c1 natural tied over the barline; bass, b. 22-23, 5 beat A. This edition takes Rochlitz's musical text complete, except for the necessary reworking of b. 12, and readjusts the verbal underlay noted above.

For further context see: Russill, Patrick (2026): 'Renaissance 'classics' for SATB: rediscovered or invented in the 19th-century polyphonic revival?' at www.church-music.org.uk/lectures-papers.asp

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gau - di - a: Sed su - per mel et o - - - mni - a,
 - di - a: Sed su - per mel et o - - - mni - a, su -
 gau - di - a: Sed su - per mel et o - - - mni - a, su -
 - di - a: Sed su - per mel et o - mni - - - a,

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su - per mel et o - mni - a, E - jus dul - cis prae -
 - per mel et o - mni - a, E - jus dul -
 - - per mel et o - mni - a, E - jus dul - -
 et o - mni - a, E -

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sen - ti - a, prae - sen - ti - a, dul - cis prae - sen - ti - a.
 - cis prae - sen - ti - a, dul - cis prae - sen - ti - a.
 cis prae - sen - ti - a, prae - sen - ti - a, dul - cis prae - sen - ti - a.
 jus dul - cis prae - sen - ti - a.