Alleluia. Veni electa mea

Edited by Jason Smart

John Taverner (*c*.1490–1545)

1st time continue to verse 'Veni electa mea'
2nd time continue to 'Alleluia'

2 rulers of the choir

Ve - - - - - ni, e - le - cta me - - - - a,

et po - - -

- - nam te in thro - - - - - - num

me - - um: qui - a con - cu - pi - - - - - -

- - - - vit Rex

Repeat the polyphony to the words 'speciem tuam', then sing the following 'Alleluia'

2 rulers of the choir

Al - le - lu - - - ia.

<div align="center">**Translation**</div>

Alleluia. Alleluia. Come, my chosen one, and I will place you on my throne because the king desired your beauty. Alleluia.

<div align="center">**Liturgical Function**</div>

Alleluia for the Lady Mass *Salve sancta parens* on Thursdays from the Feast of the Purification of the Blessed Virgin Mary (2 February) to the day before Septuagesima and from Easter Day to the day before Advent. Also the Alleluia at Mass of the Common of a Virgin.

<div align="center">**Editorial Conventions**</div>

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. The accidental with the superscript dot in bar 4 is a result of modernising the original staff signature.

Ligatures are denoted by the sign ⌐‾‾‾⌐, coloration by the sign ⌐ ⌐.

<div align="center">**Sources**</div>

Polyphony: **A** London, British Library Add. MSS 17802-5.

17802	(M)	f.17	at beginning:	Alleluya m^r tav*er*nar
			at end:	m^r tavernar
17803	(Tr)	f.14^V	at end:	m^r Tav*er*nor [later hand]
17804	(T)	f.15	at end:	m^r Tav*er*nor [later hand]
17805	(B)	f.15	at beginning:	Alleluya m^r tav*er*nar

B London, British Library Add. MS 4900.

Tr	f.58^V	at beginning:	Alleluya m^r Taverner
		at end:	m^r Tavern*er*
Lute	f.59	at beginning:	Alleluya of m^r Taverner / Descendit Bassus
		at end:	m^r Taverner

Plainsong: London, British Library, Add. MS 17001, f.124.

<div align="center">**Notes on the Readings of the Sources**</div>

B is an arrangement of the work for a solo voice with lute accompaniment, the voice singing the cantus firmus. The phrase 'Descendit Bassus' in the lute part appears to be an instruction to tune the lowest string down from G to F. The lute part is not fully collated below, but its readings do not differ significantly from those of **A**, except at bars 20–22 and 27 where its readings highlight errors in the partbooks. **A** has consecutive fifths between the Mean and Tenor at the end of bar 26, followed by consecutive octaves at the beginning of 27. **B** is rhythmically corrupt at the end of 26 and it is not possible to be certain how the copy text read, but bar 27 is clear. **B** confirms all of the editorial accidentals in the score.

Neither source directs that the polyphony should be sung again to the words *speciem tuam*, but this practice was certainly known. As common in responsorial Alleluias, the plainsong of the two choral sections of the chant – the repeat of the Alleluia and the conclusion of the verse – used identical melodies. In Ludford's seven Lady Masses all seven Alleluias underlay both the word 'Alleluia' and the end of the verse to the same musical staves, as do other Alleluias elsewhere. Further examples of text substitution survive, notably for the processional prose *Salve festa dies* and there is no reason to doubt that Tudor choirs were familiar with the practice.

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke. The order within each entry is: 1) bar number(s); 2) voice; 3) source; 4) reading of the source, with any subsequent bar numbers in brackets. Pitches are given in capital letters, preceded by a number where necessary, e.g. ^{3}F = 3rd note F in the bar. Note values are abbreviated in italics: *dot-m* = dotted minim, *cr* = crotchet.

Accidentals and Staff Signatures
1 Tr **B** staff signature ♭s for B and E / 5 Tr **B** ♭ for E implied by staff signature / 6 **A** Ct new line in source with staff signature ♭ for B (only) begins with B / 7 B **A** ♭ for B / 25 B **A** ♭ for B /

Underlay and Ligatures
1 Tr **B** 'Alleluia' below staff at beginning, not underlaid / 5 T **A** -*a* below D, (6) ⸿ below G / 9 B **A** the coloration is superfluous / 12–13 Tr **B** ligatures for FB, AC (not BA) / 16 M **A** -*lu*- below F (and in 1) / 16–17 Tr **B** ligature for FA only / 18 B **A** -*lu*- below ^{3}F (and in 2) / 21 Tr **B** -*a* below F, (22) *allelu*- below GAB /

Other Readings
20–22 M **A** rests for GD+DC minim rest DEF, notes supplied from **B** / 27 Tr **B** B is C; T **A** *cr*F *cr*E *m*F for *dot-m*F *cr*E (reading of **B** adopted) /