

# Alleluia. Veni electa mea

Edited by Jason Smart

John Sheppard (d.1558)

Countertenor 1

Countertenor 2

Tenor

Bass

Al - le - lu -

Al - le - lu -

4

Al - le - lu -

Al - le - lu -

7

ia.

ia.

ia.

ia.

*Chorus*

Al - le - lu - ia.

*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

*Chorus*

spe - ci - em tu - am.

REPEAT POLYPHONY

## Translation

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

## Liturgical Function

Alleluia for the Lady Mass *Salve sancta parens* on Thursdays from the Feast of the Purification of the BVM (2 February) to the day before Septuagesima and from Easter Day to the day before Advent. Also Alleluia at Mass of the Common of a Virgin. Sheppard's setting is undoubtedly for votive use. Sheppard may well have written a complete cycle of Alleluias for the Lady Mass *Salve sancta parens*, of which this and three companion settings in the same source are the only survivors.

## Editorial Conventions

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

The original clef, staff signature and first note of each part are shown on the prefatory staves. No mensuration symbols are given, but  $\text{♩}$  is assumed.

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign  $\overline{\quad}$ .

Spelling of the text has been modernised.

## Sources

Polyphony: London, British Library, Add. MSS 17802–5 (c.1572–8).

17802	(Ct2)	f.24 <sup>v</sup>	at beginning:	master sheperd
17803	(Ct1)	f.22 <sup>v</sup>	at beginning:	master sheperde
17804	(T)	f.22 <sup>v</sup>	at beginning:	master sheperde
17805	(B)	f.22	at beginning:	Maister shepard

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

## Notes on the Readings of the Sources

In bar 8 the B in the Bass is a minim.