

# Alleluia

Edited by Jason Smart

John Taverner (c.1495–1545)

*2 rulers of the choir*

Al - le - lu - ia.

Treble  
Mean  
Tenor  
Bass

Al - le - lu - ia.

5

lu - lu - lu

10

lu - lu - lu

15

20

#### Editorial Method

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.

Ligatures are denoted by the sign  $\ulcorner$ , coloration by the sign  $\lrcorner$ . The coloration is inessential and its purpose unclear.

The original spelling, *Alleluya*, has been modernised.

#### Liturgical Function

Judging from the other Alleluia settings preserved in the same source, Taverner will have composed this Alleluia for use at a votive mass. In performance it would have been followed by a verse, sung by the rulers, but the plainsong used as a cantus firmus in the Tenor has not been identified. It shows some similarities with the Lady Mass Alleluias *Salve virgo* and *Virga Jesse*, but is nevertheless a quite different chant.

#### Source

Polyphony: London, British Library Add. MSS 17802–5 (c.1572–1578).

17802	(M)	f.16 <sup>v</sup>	at beginning:	Alleluya m <sup>r</sup> tavernar
17803	(Tr)	f.14	at end:	M <sup>r</sup> Tauernor [later hand]
17804	(T)	f.14 <sup>v</sup>	at end:	M <sup>r</sup> Tauernor [later hand]
17805	(B)	f.14 <sup>v</sup>	at beginning:	Alleluya mr tavernar

Plainsong: The incipit has been reconstructed from the polyphony.

#### Notes on the Readings of the Source

9 Tr *crC* erased after *crD* / 10 B  $\sharp$  for F appears to be in the same hand as other accidentals but may be a later addition / 11 B *-ia*  $\neq$  below  $\text{G}^2\text{G}$  / 14 Tr *-lu-* below G (and in 6) / 23–24 M D is a corrected minim / 24 M  $\natural$  for B / 24 B  $\natural$  for B /