

# Veni electa mea

('De assumptione beate Marie')

Jean Richafort (c. 1480-50)  
Source: Attaingnant, Liber Octavus ..., 1534  
Ed. Mick Swithinbank

Superius (C1)  
Contratenor (C3)  
Secundus contratenor (C3)  
Primus tenor (C4)  
Secundus tenor (C4)  
Bassus (F4)

3  
S  
C1  
C2  
T1  
T2  
B

6  
S  
C1  
C2  
T1  
T2  
B

Ve - - - - -  
Ve - - - - -  
ni e - lec - ta me - a, me -  
Ve - - ni e - lec - ta me -  
ni,  
Ve - - ni, ve - - - - -  
ni, ve - ni e - lec - ta, ve - - ni  
Ve - - - - -  
a, ve - - - - -  
a, ve - ni, ve - ni  
ve - - - - - ni, ve - - - - -

9

S  
ni e - lec - ta me -

C1  
e - lec - ta me - - - - a, e - lec - ta me -

C2  
ni e - - -

T1  
ni

T2  
e - - - lec - ta me - - - -

B  
ni e - lec - ta me - a, e - lec - ta me -

12

S  
a, e - lec - ta me - a,

C1  
a, e - lec - ta me - - - - -

C2  
lec - - - cta me - - - -

T1  
e - lec - ta me - a, e - lec - ta me -

T2  
a et po - - - - - nam

B  
a, e - lec - ta me - a, me - - - a,

15

S

C1  
a, et po -

C2  
a

T1  
a et po - - - - - nam

T2  
te, et po - - - - -

B  
et po - - - - -

18

S et po - - - - - nam

C1 - - - - - nam te,

C2 et po - - - - -

T1 te,

T2 nam te,

B - - - - - nam te,

21 C2's A in bar 22 should be held throughout the bar according to the source, creating multiple clashes.

S te, et po - - - - - nam

C1 et po - - - - - nam

C2 - - - - - nam te,

T1 et po - - - - - nam te, et

T2 et po - - - - - nam

B et po - - - - - nam

24

S te in thro - num me -

C1 te in thro - num me -

C2 et po - - - - - nam te

T1 po - - - - - nam te

T2 te in thro - num me -

B te, et po - - - - - nam te

27

S um, in thro - - - - - num me - -

C1

C2

T1

T2

B

in

in thro -

um,

30

S um, in thro - num me - -

C1 um, in thro - num me - - - - -

C2 thro - num me - - - - - um, in thro - num me -

T1 num me - um, in thro - num me - - - - -

T2 in thro - num me - - - - - um, in

B in thro - num me - - - - - um, in

33

S um.

C1 um. Qui - - - - -

C2 um. Qui - - - - -

T1 um.

T2 thro - num me - - - - - um.

B thro - num me - - - - - um. Qui - - - - -

38

S  
C1  
C2  
T1  
T2  
B

Detailed description: This system contains measures 38 through 42. The Soprano (S) part has whole notes. The Contraltos (C1, C2) and Bass (B) parts have more complex rhythmic patterns with slurs. The Tenors (T1, T2) have whole notes. The music is in a key with one sharp (F#) and a common time signature.

43

S  
C1  
C2  
T1  
T2  
B

Qui - - - - - a, qui - a con -  
Qui - - - - - a, qui - a con -  
\_a

Detailed description: This system contains measures 43 through 47. It features vocal entries for Soprano (S), Contraltos (C1, C2), Tenors (T1, T2), and Bass (B). The lyrics are: "Qui - - - - - a, qui - a con -" for Soprano and Tenors, and "Qui - - - - - a, qui - a con -" for Contraltos and Bass. The Soprano part has a slur over the final two notes. The Contraltos and Bass parts have a slur over the first two notes. The Tenors have a slur over the first two notes. The music is in a key with one sharp (F#) and a common time signature.

48

S  
C1  
C2  
T1  
T2  
B

cu - pi - - - - - vit, qui - a con - cu - pi - - - - - vit, qui -  
a, qui - a con - cu - pi - vit rex,

Detailed description: This system contains measures 48 through 52. It features vocal entries for Soprano (S), Contraltos (C1, C2), Tenors (T1, T2), and Bass (B). The lyrics are: "cu - pi - - - - - vit, qui - a con - cu - pi - - - - - vit, qui -" for Soprano and Tenors, and "a, qui - a con - cu - pi - vit rex," for Contraltos and Bass. The Soprano part has a slur over the first two notes. The Contraltos and Bass parts have a slur over the first two notes. The Tenors have a slur over the first two notes. The music is in a key with one sharp (F#) and a common time signature.

53

S

C1  
cu - pi - vit, qui - a con - cu - pi - vit, qui - a con -

C2

T1  
a con - cu - pi - vit, qui - a con - cu -

T2  
qui - a con - cu - pi - vit, qui - a con -

B  
qui - a con - cu - pi - vit, qui - a con -

59

S

C1  
cu - pi - - - vit rex

C2

T1  
pi - - - - -

T2  
cu - - pi - vit rex qui - - a con - -

B  
cu - pi - vit rex

64

S

C1

C2

T1  
- - - - - vit

T2  
cu - - pi - - vit rex spe - ci -

B  
spe -

69

S

C1

C2

T1

T2

B

rex

spe -

em, spe - ci - em tu -

ci - - - em, spe - ci - - - - -

73

S

C1

C2

T1

T2

B

ci - - - em, spe - ci - - - em tu -

spe - ci - - - em tu - - -

am,

em tu - am,

78

S

C1

C2

T1

T2

B

am,

am.

al - le - lu -

am, tu - - - - am,

spe - ci - em tu - am, al - le - lu -

al - le - lu -



99

S al - le - lu - ya.

C1 al - - le - lu - ya, al - le - lu - - - ya.

C2 ya, al - le - lu - ya.

T1 ya, al - le - lu - ya, al - le - lu - - - ya.

T2 ya al - le - lu - - - - - ya.

B al - le - lu - - - ya, al - - le - lu - - - ya.

Detailed description: This is a musical score for a SATB choir. It consists of six staves: Soprano (S), Contralto 1 (C1), Contralto 2 (C2), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The music is in 8/8 time and features a key signature of one sharp (F#). The lyrics are 'al - le - lu - ya'. The Soprano part begins with a melodic line that includes a sharp sign above the staff. The Contraltos and Tenors have more rhythmic and sustained parts, while the Bass part provides a steady accompaniment. The score concludes with a double bar line.