

# Stella caeli

Edited by Jason Smart

Robert Cooper (d.1539/40)

Countertenor

Tenor

Bass

Stel - la cae - li ex -

Stel - la cae - li ex -

Stel - la cae - li

3

- tir - pa - vit quae la -

- tir - pa - vit quae la - cta - vit Do -

ex - tir - pa - vit quae la - cta - vit Do -

6

- cta - vit Do - mi - num mor - tis pe - stem, quam

- mi - num mor - tis pe - stem,

- mi - num mor - tis pe - stem, quam

9

plan - ta - vit pri - mus pa -

quam plan - ta - vit pri - mus pa - rens

plan - ta - vit pri - mus pa -

The image shows a musical score for three voices: Countertenor, Tenor, and Bass. The score is in G minor (three flats) and 4/4 time. It consists of three systems of music. The first system (measures 1-2) shows the vocal entries. The second system (measures 3-5) continues the vocal lines. The third system (measures 6-8) continues the vocal lines. The lyrics are in Latin and describe the Star of Bethlehem. The Countertenor part is in the alto clef, the Tenor part is in the bass clef, and the Bass part is in the bass clef. The lyrics are: 'Stella caeli extirpavit quae lactavit Dominum mortis pestem, quam planta vit primus parens'.

11

- rens ho - mi - - - - num. I - psa stel -

— ho-mi - - - - - num. I - psa stel -

- rens ho - mi - - - - num. I - psa stel -

14

- la \_\_\_\_\_ nunc di - gne - - - - tur si -

- - la nunc di - gne - - - - tur si - de-ra com-pe - sce -

- - la nunc \_\_\_\_\_ di - gne - tur si - de-ra com - pe - sce - re,

17

- de-ra com-pe - sce - re, quo - rum\_ bel - la ple - bem cae - dunt di - rae

- re, quo-rum bel - - - - la ple - bem cae - dunt di - - - -

quo - rum bel - - la ple - bem cae - dunt di - rae mor -

20

mor - tis ul - ce - re.

- rae mor - tis ul - ce - - - - re. O glo - ri - o - sa stel -

- tis ul - ce - - - - - re. O \_\_\_\_\_

23

O glo - ri - o - sa stel - la ma - - - - ris, a pe - ste suc - cur - re

- la ma - - - - - ris, a pe - - - - -

glo - ri - o - sa stel - la ma - - - - - ris, a pe -

26

no - - - - bis. Au - di \_\_\_\_\_

- ste suc - cur - re no - - - - bis. Au - di \_\_\_\_\_

- ste suc - cur - re no - - - - bis. Au - - - - - di

29

nos: nam \_\_\_\_\_ te Fi - li - us,

nos: nam \_\_\_\_\_ te Fi - li - us, ni - hil

nos: nam \_\_\_\_\_ te Fi - li - us, \_\_\_\_\_ ni - hil ne -

32

ni - hil ne - gans, ho - no - - - - - rat.

ne - gans, ho - no - - - - - rat.

- gans, ni - hil ne - gans, ho - no - - - - - rat. \_\_\_\_\_

35

Sal - va nos, Je - - - su, pro qui - bus

Sal - va nos, Je - - - su, pro qui - bus vir - go

Sal - va nos, Je - su,

39

vir - go ma - - - ter, ma - - - ter te

ma - - - ter, [ma - - - ter te]

pro qui - bus vir - - go ma - - - ter te

43

o - - - - -

o - - - - -

o - - - - -

46

- - - - - rat.

- - - - - rat.

- - - - - rat.

## Translation

Star of Heaven, who suckled the Lord and rooted out the plague of death planted by the first parents of man; may this same star now deign to restrain the constellations whose battles slay the people with the ulcers of a terrible death. O glorious star of the sea, save us from the plague. Hear us: for your Son honours you, denying you nothing. Save us, Jesus, for whom the Virgin Mother prays to you.

## Liturgical Function

A votive antiphon to the Virgin, praying for protection against the plague.

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention. No scoring or performing pitch is specified in the source and more than one combination of voices would have been possible. In this edition the piece is scored for adult men. The compass of the two highest voices are virtually identical and share the same top note. They are scored here for countertenor and tenor. In the early sixteenth century, when perhaps this piece was written, the distinction between these two voices was only just beginning to emerge.

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.

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

Spelling of the text has been modernised.

A text repetition signs in the underlay has been expanded editorially in italics.

Notes with fermatas, which are all breves in the source, have been transcribed as longs with fermatas.

## Source

London, British Library MS R.M. 24.d.2 (c.1588–1606).

f.162<sup>v</sup> header:      iij: voc:-- m<sup>r</sup>: doc: cooper:--  
at end of B: m<sup>r</sup> docter cooper:--

## Notes on the Readings of the Source

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>1</sup>B = first note B in the bar.

### Accidentals

3 Ct letter F below C cancelling the F# in 2 / 34 T # for <sup>3</sup>F / 45 B b for B /

### Underlay

2 B *caeli* undivided below BCG / 18 T *-la* perhaps intended below A / 39 T *pro* below <sup>5</sup>A, (40–41) *quibus* below B<sup>1</sup>F *virgo* undivided below GAEFE, (41) *ma-* below <sup>2</sup>E, (42) *-ter* below E (probably a scribal interpretation of a repeat sign at <sup>5</sup>A in 39) /

### Other Readings

16 Ct first semibreve rest omitted / 43 Ct proportion sign  $\frac{\circ}{3}$  at start of bar (evidently with the same meaning as  $\frac{\phi}{3}$ ); T B proportion sign  $\frac{\phi}{3}$  at start of bar /