

# Himno Conditor alme siderum

Gracia Baptista

(Fuente: Luis Venegas de Henestrosa, Libro de Cifra Nueva, Alcalá de Henares, 1557)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The first measure shows a melodic line in the treble and a bass line in the bass. The second measure continues the melody in the treble and has a whole note chord in the bass. The third and fourth measures continue the melodic development in both staves.

The second system of musical notation starts at measure 5. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues in common time. The fifth measure features a melodic line in the treble and a bass line with a whole note chord. The sixth and seventh measures continue the melody in the treble and the bass line. The eighth measure has a melodic line in the treble and a whole note chord in the bass. The ninth and tenth measures conclude the system with a melodic line in the treble and a bass line.

The third system of musical notation starts at measure 10. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues in common time. The tenth measure features a melodic line in the treble and a bass line with a whole note chord. The eleventh and twelfth measures continue the melody in the treble and the bass line. The thirteenth measure has a melodic line in the treble and a whole note chord in the bass. The fourteenth and fifteenth measures conclude the system with a melodic line in the treble and a bass line.



Himno: *Conditor alme siderum*

Gracia Baptista

Fuente: Luis Venegas de Henestrosa, *Libro de cifra nueva*, Alcalá de Henares, Joan de Brocar, 1557, fol. 56v (marcado erróneamente 65).

Notas críticas:

- c. 7, tenor: El *Intonarium Toletanum* da A para esta nota del canto llano.
- c. 19 tiple: Se sugiere el # puesto que la sexta entre tiple y tenor va por movimiento contrario a la octava, y además podría considerarse una cláusula glosada.
- c. 20-21: Anglés sugiere bemol en B, pero no lo creo necesario. No hay problema del choque intenso contra remiso, ocurre también en c. 32, donde está expresamente notado el bemol del bajo, y el tiple debe ser natural para evitar el salto de segunda aumentada.
- c. 22: Anglés corrige la segunda nota del tiple por un D. A mí no me molesta el salto disonante, es un tipo de glosa.
- c. 24: Original tenor F2 bajo D2. Creo que ambas voces deben estar una tercera más baja, y ser D2-Bb1. De esta manera se conserva el canto llano, y no se producen las octavas entre tenor y tiple que hay en el original. Debe tratarse por tanto de un error. Como se ha dicho anteriormente, el punto intenso contra remiso entre tiple tenor en la última nota, es perfectamente posible.
- c. 25, tenor original C3, creo que debe ser C2 para que se conserve el canto llano.
- c. 29, tiple, original primera nota C3.
- c. 30, tenor y bajo. Original D2-B1. Creo que deben ser F2 D2. De esta manera se evitan las octavas entre bajo y tiple, y se conserva el canto llano.



Septimo tono Francisco fernandez Palero.  
fo. xxxij.

Otro septimo tono, Palero. fo. xxxij.

Octauo tono de Palero. fo. xxxiij.

¶ Tientos delos ocho tonos. de vihuela.

Vna fantesia del primer tono. fo. xxxiiij

Primera fantesia del segundo tono. f. xxxiiij

Otra fantesia del segundo tono, fo. xxxv.

Primera fantesia del tercero tono. f. xxxv.

Segunda del tercero tono. fo. xxxvj

Primera fantesia del quarto tono. f. xxxvj

Segunda del quarto tono. fo. xxxvij

Tercera del quarto tono. fo. xxxvij

Primera fantesia del quinto tono, fo. xxxvij

Segunda del quinto tono. fo. xxxviij.

Tercera fantesia de consonancia del quinto tono.  
fo. xxxix.

Primera fantesia del sexto tono. fo. xxxix.

Segunda fantesia del sexto tono, fo. xl.

Primera del septimo tono, fo. xl.

Segunda del septimo tono, fo. xli.

Primera fantesia del octauo tono. fo. xli.

Segunda del octauo tono. fo. xliij.

Tercera fantesia del octauo tono, fo. xliij.

Fauordones de vihuela, fo. xliij.

¶ Pangelinguas,

Primera Pangelingua, Antonio, fol. xliij.

Segunda pangelingua. Antonio. fol. xliij.

Tercera pangelingua, Antonio, fo. xlv.

Quarra d'vreda glosada d' Antonio, fo. xlv

¶ Aue mari stellas,

Tres diferencias de aue mari stella en duo,  
Antonio. fo. xlvi.

Otra aue mari stella a tres; Anto, fo. xlvi

Otra a tres, Antonio, fo. xlviij.

Otra aue mari stella a quatro, Antonio.  
xlviij,

Otra a quatro, Antonio fo. xlviij.

Otra aue mari stella a quatro. Antonio,  
que lleva el canto llano cōtrabajo, f. xlix

Otra aue mari stella, Palero. fo. xlix.

O gloriosa, fol. xlix,

O lux beata trinitas, Antonio. fo. l.

Veni redemptor quasumus, Palero. fo. l.

Conditor alme de Gracia Baptista monja.  
fo. lvj.

Sacris solemniss. Morales. fol. l.

Sacris solemniss. Antonio. fo. lvj.

Quem terra pontus: Antonio. fo. lv.

¶ Comiençan las completas de quaresma:  
Cum inuocarem fo. lj.

Nō accedet ad te malū. Luys Alberto. f. lj.

In pace in idipsum. Alberto fo. lj.

Te lucis ante terminum. Antonio, fo. liij.

Nunc dimittis seruum tuum, fo. liij.

Salue. Antonio, fo. liij.

O gloriosa domina. fo. liij.

¶ Kyries.

primer Kyrie de Iusquin glosado de Pale-  
ro. fo. liij.

Kyrie tercero fo. liij.

¶ Romances;

Mira Nero de Tarpeya. Palero, fo. lv.

Passeauase el reymoro. Palero. fo. lvi.

Vn tres glosado. Luys Alberto, fo. lvi.

Vna cancion a doze para dos instrumen-  
tos. Crequillon. fo. lvij.

Vna fuga a quarenta, que se puede tañer  
con diez instrumentos, cada vno a quatro  
vozes: esta reduzida a catorzevozes en  
el quinto libro, quitados los vnisonus pa-  
ra tres instrumentos. fo. lix.

Vna chançoneta, miralo como llora. fo. lx:

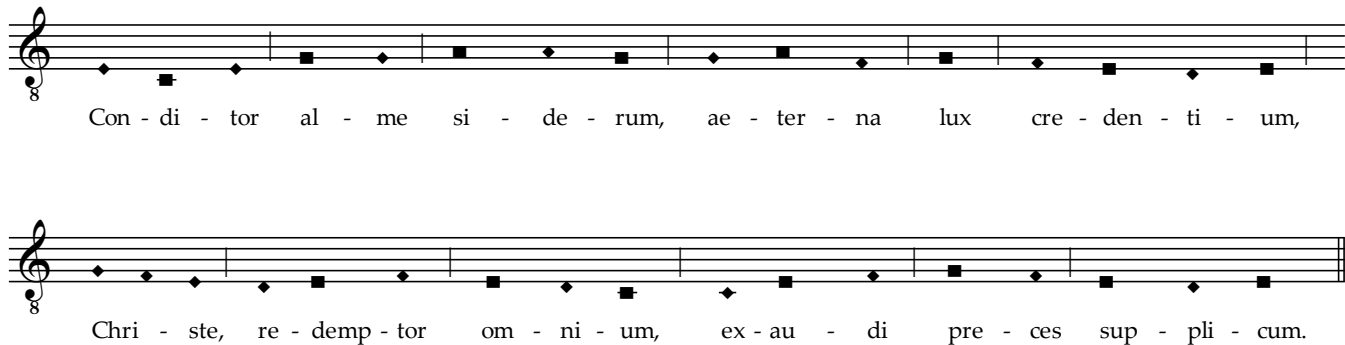
¶ Motetes,

Aspice a cinco de Iaquer, glosado de Pa-  
lero. fo. lx.

Si bona suscepimus a cinco, Verdolor: glo-  
sado de Palero: fo. lxij.

Queramus a quatro de Monto, glosado d'  
Palero con segnnda parte. fo. lxiiij.

Ad completorium. Hymnus.



Con - di - tor al - me si - de - rum, ae - ter - na lux cre - den - ti - um,  
Chri - ste, re - demp - tor om - ni - um, ex - au - di pre - ces sup - pli - cum.

Quelle/Source: *Intonarium Toletanum*, Alcalá de Henares, 1515, fol. II.

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(Fuente: Luis Venegas de Henestrosa, Libro de Cifra Nueva, Alcalá de Henares, 1557)

The musical score is presented in three systems, each with a treble and bass clef. The first system (measures 1-4) features a treble line with eighth-note patterns and a bass line with a triplet of eighth notes. The second system (measures 5-8) includes a treble line with a five-measure rest and a bass line with eighth-note patterns. The third system (measures 9-12) shows a treble line with eighth-note patterns and a bass line with eighth-note patterns. Fingerings are indicated by numbers 1-5, and ornaments are shown as small 'w' symbols above notes.

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Musical notation for measures 15-18. Measure 15: Treble clef, notes G4, A4, B4, A4, G4 with fingerings 3, 2, 3, 2; Bass clef, notes G3, A3, B3, A3, G3 with fingering 1. Measure 16: Treble clef, whole note chord G4-B4-D5; Bass clef, eighth notes G3, A3, B3, C4, D4, E4, F4, G4 with fingerings 3, 4, 3, 4. Measure 17: Treble clef, whole note chord G4-B4-D5; Bass clef, eighth notes G3, A3, B3, C4, D4, E4, F4, G4 with fingerings 5, 1, 3. Measure 18: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4 with fingerings 2, 4. A circled '8' is written below the bass clef in measure 18.

Musical notation for measures 19-23. Measure 19: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 20: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 21: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 22: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 23: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. A circled '8' is written below the bass clef in measure 23.

Musical notation for measures 24-28. Measure 24: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 25: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 26: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 27: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 28: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, eighth notes G3, A3, B3, C4, D4, E4, F4, G4 with fingerings 2, 4. A circled '8' is written below the bass clef in measure 28.

Musical notation for measures 29-33. Measure 29: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 30: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 31: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 32: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. Measure 33: Treble clef, eighth notes G4, A4, B4, A4, G4 with fingering 3; Bass clef, whole note chord G3-B3-D4. A circled '8' is written below the bass clef in measure 33.