

Mtro. Dⁿ Manuel Sumaya Coca (1678-1755)

Risueña la fuente

Cantada Umana

Manuscrito IMZ 8 de la Catedral de Guatemala

Transcripción y Edición: Carlos Ruiz-de-Arcaute Rivero - RdA@2024

Area

(Tiple)



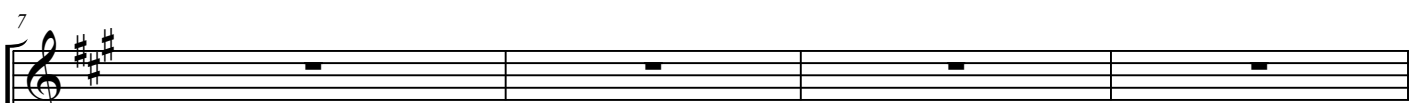
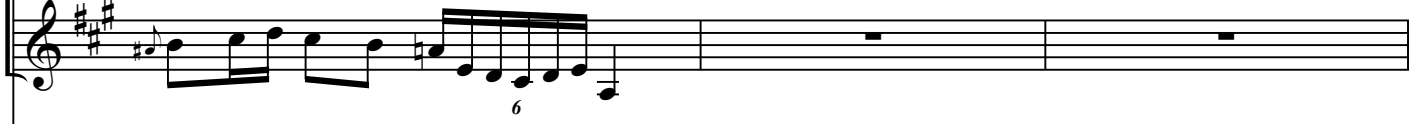
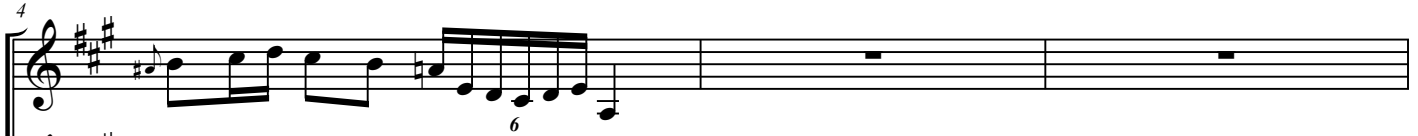
(Violín 1º)



(Violín 2º)



Bajo



11

Musical score for measures 11-15. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). The Treble staff has rests for measures 11-12 and then a melodic line starting in measure 13. The Middle staff has rests for all five measures. The Bass staff has a rhythmic accompaniment of eighth notes throughout.

16

Musical score for measures 16-20. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). The Treble and Middle staves have rests for all five measures. The Bass staff has a rhythmic accompaniment of eighth notes throughout.

21

Musical score for measures 21-25. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). The Treble staff has rests for measures 21-22 and then a melodic line starting in measure 23. The Middle staff has rests for all five measures. The Bass staff has a rhythmic accompaniment of eighth notes throughout.

26

Musical score for measures 26-30. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). The Treble staff has a melodic line starting in measure 26. The Middle staff has rests for all five measures. The Bass staff has a rhythmic accompaniment of eighth notes throughout.

29

Ri - sue - ña la fuen - te las glo - rias te can - te, el sol

32

en su o - rien - te se mues - tra bri - llan -

35

- te, la tie - rra con flo - res, con per - las el al - ba, a - sién - do - te

38

sal - va, re - suel - ban can - tar,

41

43

46

Musical score for measures 46-48. The score is in G major (one sharp) and 3/4 time. It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line contains rests for these measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

49

Musical score for measures 49-51. The score is in G major and 3/4 time. It consists of four staves. The vocal line has the lyrics: "ri - sue - ña la fuen - te las glo - rias te can - te, el sol _____ en su o-". The piano accompaniment includes triplets in the right hand and a steady eighth-note bass line.

52

Musical score for measures 52-54. The score is in G major and 3/4 time. It consists of four staves. The vocal line has the lyrics: "rien - te se mues - tra bri - llan - te, la tie - rra con flo -". The piano accompaniment features triplets in the right hand and a steady eighth-note bass line.

55

- res, con per-las el al - ba, a - sién - do - te

58

sal - va, re - suel - ban can - tar,

61

can-tar,

64

re - suel - ban can - tar, a - sién - do - te sal - va, re -

68

suel - ban can - tar, can - tar,

71

73

can - tar, can - tar,

76

79

can - tar,

83

88 (Fin)

91b

y_en e - cos la fa - ma pre-go - na fe - li - ses, fe - li - ses lau -

94

re - les; ten - drás tu co - ro - na, du - ran - do el con - ten - to en tie - rra y_en

97

bien-to, en fue-go y_en mar,












99

en tie-rra y_en





101

bien-to, en fue-go y_en mar. D.C.



Notas:

Compás 2-29-49-51, Violín 1^o:  en el original.
 Compás 1, Violín 2^o: Indica 20 compases de silencio en el original.
 Compás 33-35-94-97, Violín 1^o: 2ª nota  en el original.
 Compás 33-35-55-57-93-94-96-97, Violín 2^o: 2ª nota  en el original.
 Compás 35, Violín 2^o: Misma figuración que la voz en el original.
 Compás 36, Violín 2^o: Falta  en el original.
 Compás 38-58, Voz: 4ª nota  en el original.
 Compás 39 a 42, Voz: Sin  en el original.
 Compás 40, Violín 2^o: Sin  en el original.
 Compás 49, Violín 1^o: Sin apoyatura en el original.
 Compás 51-53, Violín 2^o: 4ª nota  en el original.
 Compás 54, Violín 1^o: Sin ligadura en el original.
 Compás 56, Voz: Re sin  en el original.
 Compás 56, Violín 1^o: Sin ligadura en el original.
 Compás 56, Violín 2^o: Sin ligadura en el original.
 Compás 59, Voz: Última parte Si-Do-Re-Re-Do-Si en el original.
 Compás 66, Violín 1^o: Sin ligadura en el original.
 Compás 71, Violín 2^o: Falta 2º Re agudo en el original.
 Compás 72, Violín 2^o: Sin ligaduras en el original.
 Compás 78, Violín 1^o: Sin ligadura en el original.
 Compás 94-97, Violín 1^o: 3ª nota  en el original.
 Compás 93-94-96-97, Violín 2^o: 3ª nota  en el original.
 Compás 100, Violín 1^o: Sin apoyatura en el original.
 Compás 102, Violín 1^o: Sin puntillos, como la Voz, en el original.












En los compases al unísono de Voz y Violines en que la voz termina una pequeña frase, la Voz y los Violines tienen muchas veces diferencias en la figuración.

- La Voz casi siempre termina con () (17 de 19 veces).
- El Violín 1º casi siempre termina con una () (15 de 19 veces).
- El Violín 2º varía mucho: () (10 de 19 veces) y () (9 de 19 veces)





A la hora de interpretar la obra no hay mucha diferencia entre hacerla de una forma u otra, pero todos detalles pueden dar un toque especial a la música.

Para dar todas las opciones interpretativas he decidido que la Voz mantenga siempre su figuración más habitual () y los Violines la suya () de forma que se puedan visualizar las dos opciones y que los violines interpreten estas secciones a su gusto, ligando, separando como la voz, articulando...



Notes

Bar 2-29-49-51, Violín 1^o:  in the original.
 Bar 1, Violín 2^o: Indicates 20 bars of silence in the original.
 Bar 33-35-94-97, Violín 1^o: 2nd note  in the original.
 Bar 33-35-55-57-93-94-96-97, Violín 2^o: 2nd note  in the original.
 Bar 35, Violín 2^o: Same rhythmic figuration as the voice in the original.
 Bar 36, Violín 2^o:  is missing in the original.
 Bar 38-58, Voz: 4th note  in the original.
 Bar 39 a 42, Voz: Without  in the original.
 Bar 40, Violín 2^o: Without  in the original.
 Bar 49, Violín 1^o: Without slur in the original.
 Bar 51-53, Violín 2^o: 4th note  in the original.
 Bar 54, Violín 1^o: Without slur in the original.
 Bar 56, Voz: D without  in the original.
 Bar 56, Violín 1^o: Without slur in the original.
 Bar 56, Violín 2^o: Without slur in the original.
 Bar 59, Voz: Last part B-C-D-D-C-B in the original.
 Bar 66, Violín 1^o: Without slur in the original.
 Bar 71, Violín 2^o: 2nd high D is missing in the original.
 Bar 72, Violín 2^o: Without slurs in the original.
 Bar 78, Violín 1^o: Without slur in the original.
 Bar 94-97, Violín 1^o: 3rd note  in the original.
 Bar 93-94-96-97, Violín 2^o: 3rd note  in the original.
 Bar 100, Violín 1^o: Without appoggiatura in the original.
 Bar 102, Violín 1^o: Without dots as in Voz in the original.

In the bars with Voice and Violins in unison where the voice ends a small phrase, the Voice and the Violins often have differences.

- The Voice almost always ends with () (17 out of 19 times).
- The 1st Violin almost always ends with a () (15 out of 19 times).
- The 2nd Violin varies a lot: () (10 out of 19 times) and () (9 out of 19 times)

When interpreting the piece there is not much difference between doing it in one way or another, but all the details can give a special touch to the music.

In order to provide all the interpretative options, I have decided that the Voice should always maintain its most common figuration () and the Violins theirs () so that both options can be visualized and the violins can interpret these sections as they like, tying, separating like the voice, articulating...

Risueña la fuente
 las glorias te cante,
 el sol en su oriente
 se muestre brillante,
 la tierra con flores,
 con perlas el alba,
 asiéndote salva
 resuelban cantar,
 y en ecos
 la fama pregona
 felises laureles;
 tendrás tu corona,
 durando el contento
 en tierra y en biento,
 en fuego y en mar.

