

Suamox

Para vibráfono y marimba

I. Jinetes

II. Nativos

III. Lucha

Suamox era el nombre indígena de la ciudad y del santuario espiritual y religioso de los indígenas muisca, que estuvieron ubicados en la zona central de Colombia.

En el sitio que actualmente ocupa la ciudad de Sogamoso (departamento de Boyacá, Colombia) existía según la leyenda, el Templo (*muxi*) del Sol (*Sua*), lugar de riquezas doradas y tesoros indígenas que fuera asaltado y destruido por los conquistadores españoles liderados por Gonzalo Jiménez de Quesada

Esta pieza no pretende ser una descripción de los hechos que se pudieran llevar a cabo en aquel entonces ni obedece a un plan estricto programático. Es en cambio una reflexión en torno a la psiquis de los individuos que se vieron envueltos en aquellos hechos. Es una especulación musical sobre sus pensamientos e ideas.


Aborda cada una de las partes: Los *Jinetes* españoles con sus balbuceos avaros, los *Nativos* con su oro y su estética rupestre y al final la *Lucha* racional de sus ideas.


José G. Martínez R.


Suamox fue ganadora del Premio Nacional de Composición para jóvenes compositores en el año 2009 otorgado por el Ministerio de Cultura colombiano.

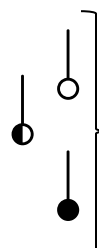
Convenciones


 Baquetas blandas

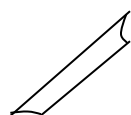
 Baquetas medio duras


 Baquetas duras

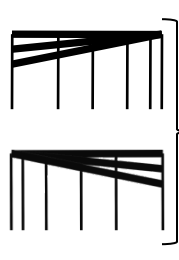
 Baquetas medio duras de xilófono (goma)

 Voltear las baquetas y tocar con la punta de los palos

 Tocar las teclas con los dedos

 Frotar las teclas con un arco

 Golpe muerto

 Desacelerar o acelerar en el tiempo indicado respetando aproximadamente la cantidad de notas escritas

Nota para el vibráfono

La decisión del uso del pedal es labor definitiva del intérprete quien habrá de tener en cuenta las articulaciones y duraciones propuestas para tomarla. Las sugerencias de pedal son especulativas y no pretenden coartar la creatividad y sensibilidad del ejecutante.

Suamox

for vibraphone y marimba

I. Jinetes (Riders)

II. Nativos (Natives)

III. Lucha (Struggle)

Suamox was the name given by the Muisca to the city and to their religious and spiritual sanctuary. It was placed at the center of Colombia.

According to the myth around the present city of Sogamoso (State of Cundinamarca, Colombia) it existed The Temple of the Sun (Sua: Sun, Mox or Muxi: Home). It was a place of golden wealth and indigenous treasures which was assaulted and shattered by the Spanish conquerors under the command of Gonzalo Jiménez de Quesada.


This piece is not intended to be a concrete description of the real facts that were carried out back then and does not obey any strict programmatic plan. It is, on the opposite, a reflection around the psyche of those who were involved in this situation. It is a musical speculation around their thoughts and ideas.

It deals with every side of the story: Spanish *Riders* with their avaricious stammerings, the *Natives* with their gold and their cave painting and at the end the rational *Struggle* among both sides' ideas.


José G. Martínez R.


Suamox was awarded with the National Composition Prize for Young composers in 2009 granted by the Colombian Ministry of Culture.

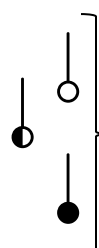
Conventions


 Soft Mallets

 Medium-Hard Mallets


 Hard Mallets

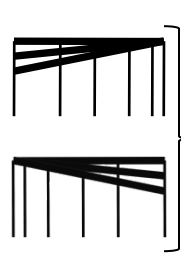
 Medium Xylophone Mallets (Rubber)

 Turn over the mallets and play with the tip of the shaft

 Play the bars with fingers

 Play with bow

 Dead stroke

 Decelerate or accelerate through specific amount of time. Play approximately the quantity of written notes.

For the Vibraphone:

The final decision about the correct pedaling is up to the player. Considerations about the proposed articulations and durations must be made to take the best decision. The proposed pedaling is an speculation and do not attempt to restrict the player's creativity and sensibility.

Suamox

para Vibráfono y Marimba

I. Jinetes

a mi familia, a Jenny y a Eduardo

José G. Martínez R

2009

Score

Turbio ♩ = 60

Vibráfono

p cantabile

3

Marimba

p > *mp* > *pp* >

mf >

2

Vib.

p *mf*

Mrb.

mp *pp*

p *mf* *pp*

3

4

Vib.

pp *mf*

6

Mrb.

pp *mf*

6

I. Jinetes

5 A

Vib. *mf* *p* *mf*

Mrb. *pp* *mf* *pp* *mf*

8

Vib. *f* *p* *f*

Mrb. *f* *p* *mf*

10

Vib. *p* *mf* *ff* *mf subito*

Mrb. *p* *ff* *mf subito*

13

Vib.

Mrb.

pp *pp* *mp* *mf* *ppp* *mf* *fp*

B

pp *mf* *pp* *mf* *fp* *mf*

Tema

19

Vib.

Mrb.

mf *p* *f* *p*

fp *pp* *fp* *p* *f* *p*

21

Vib.

Mrb.

mf *sf* *mf*

mf *fp*

I. Jinetes

Vib. 23

Mrb.

f

[C] 24

espressivo

Vib. *mf* 1/2 pedal

Mrb. *p*

Vib. 27

Mrb.

p *mf*

29

Vib.

Mrb.

f *p* *f* *p* *pp* *p*

9

b

tr

D

pp *p*

expresivo

3

32

Vib.

Mrb.

f *mf* *f*

3

34

Vib.

Mrb.

p *mf*

3

mp *mf* *p* *mf*

3

36

Vib.

Mrb.

mf *p* *f*

39

Vib.

Mrb.

E

mf *p* *f*

46

Vib.

Mrb.

p *ff* *sf* *pp*

II. Nativos

*Ad Libitum e
senza misura*

50"

brillante

Vibráfono

mp

5

3

Marimba

pp

2

Vib.

Lamentoso (♩ = 68, ♩ = 102, ♩ = 204)

pp

2

Mrb.

p

11

Vib.

2

2

2

2

2

2

1/2 pedal

Mrb.

mp

A

Vib. *p*

Mrb. *mf*

Vib. *f*

Mrb. *f*

B

Vib. *f* *p* *f*

Mrb. *mf* *p* *mf*

34

Vib.

Mrb.

40

Vib.

Mrb.

p
1/2 pedal

ppp

p

46

Vib.

Mrb.

pp
brillante

p

mp

pp

mp

mf

Ad Libitum e senza misura 6"

Ad Libitum e senza misura 8"

$\text{♩} = 60$

$\text{♩} = 60$

10 *Ad Libitum e
senza misura*

II. Nativos

10"

$\bullet = 60$

Vib. *pp* *mf*

Mrb. *pp* *f*

52 *Lamentoso* ($\bullet = 68$, $\bullet = 102$, $\bullet = 204$)

Vib. *p* *mf*

Mrb. *p* *mf*

Vib. *pp* *f*

Mrb. *pp* *f pp*

61

Vib.

p *mf*

Mrb.

mf

66

Vib.

p *f*

Mrb.

p *f pp*

70

Vib.

ff *p* *ff* *p*

1/2 pedal

7:5 7:5 8:5

Mrb.

mf

73

Vib.

8:5

7:5

7:5

8:5

ff *p* *ff* *p* *ff* *mf*

1/2 pedal

Mrb.

mp *p*

76

Vib.

7:5

7:5

mf *p* *mf* *mp* *pp*

poco rit.

Mrb.

pp

79

D *a tempo*

Vib.

p *mf* *pp* *mp* *pp* *p*

Mrb.

p *mf* *pp* *mp*

84

Vib.

Mrb.

pp

p

2

2

90

Vib.

Mrb.

mf

p

96

Vib.

Mrb.

mf

2

p

14 *f* II. Nativos

Vib. 100 *f*

Mrb. *f*

Vib. 104 *ff*

Mrb. *ff*

Brillante ♩ = 60

Vib. 107 *pp* *ff* *mf* *p* *pp*

Mrb. *pp* *ff* *mf* *p* *pp*

II. Nativos

110

Vib.
Mrb.

ff
p
mf

Measures 110-112. Vibraphone part starts with a triplet of eighth notes, followed by a half note, and then a series of eighth notes with triplets and quintuplets. Maracas part has a half note chord in measure 110, followed by eighth notes with triplets and quintuplets. Dynamics include *ff*, *p*, and *mf*.

113

Vib.
Mrb.

f
mf
p
mf

Measures 113-115. Vibraphone part features eighth notes with accents and triplets, ending with a triplet of eighth notes. Maracas part has eighth notes with triplets and quintuplets. Dynamics include *f*, *mf*, and *p*.

116

Vib.
Mrb.

pp
pp
1/2 pedal

Measures 116-118. Vibraphone part consists of a continuous eighth-note pattern with quintuplets. Maracas part consists of a continuous eighth-note pattern with triplets and sextuplets. Dynamics include *pp*. A *1/2 pedal* instruction is present at the end of the section.

Dur. Aprox. 6min

III. Lucha

Rítmico y agresivo $\text{♩} = 75$

Vibráfono

Musical score for Vibraphone and Marimba. The Vibraphone part (top staff) features melodic lines with dynamics *mf* and *f*, and includes a quintuplet. The Marimba part (bottom two staves) features a rhythmic accompaniment with dynamics *ff*, *sf*, and *p*, and includes triplet markings.

Vib.

Musical score for Vibraphone and Marimba. The Vibraphone part (top staff) features melodic lines with dynamics *mp*, *f*, *mf*, *p*, and *mf*, and includes a quintuplet. The Marimba part (bottom two staves) features a rhythmic accompaniment with dynamics *p* and *f*, and includes triplet markings.

Mrb.

Vib.

Musical score for Vibraphone and Marimba. The Vibraphone part (top staff) features melodic lines with dynamics *f* and *p*, and includes triplet markings. The Marimba part (bottom two staves) features a rhythmic accompaniment with dynamics *p* and *f*, and includes triplet markings. A "1/2 pedal" instruction is present in the Marimba part.

Mrb.

Suamox - III. Lucha

17

Vib.

Mrb.

14

A

mf

f

mp

Vib.

Mrb.

18

mf

ff

p

mf

Vib.

Mrb.

22

mf

ff

25

Vib.

Mrb.

p
1/2 pedal

f *p*

p

f *p* *f* *p* *mf*

28

Vib.

Mrb.

f *p* *mf* *p*

p *f* *pp* *ff*

f *p* *mf* *f* *p* *f* *pp* *ff*

B

31

Vib.

Mrb.

mf *f* *p*

p

35 *f*

Vib.

1/2 pedal

Mrb.

38 *p*

Vib.

Mrb.

poco rit.

meno mosso ♩ = 60

44 *f*

Vib.

pp *f* *pp*

1/2 pedal

Mrb.

mf *pp* *mf*

Suamox - III. Lucha

47 *pp* no tremolo

Vib.

Mrb.

pp

pp

mf

p

pp

f

fp

pp

1/2 pedal

3

3

5

5

50

Vib.

Mrb.

f

pp

pp

f

pp

f

pp

f

f

p

f

p

f subito

pp

mf

pp

f

6

3

3

5

5

5

5

C

54

Vib.

Mrb.

mf

1/2 pedal

mp

p

f

sfzp

ff

sfzp

mf

fp

mp

pp

3

Suamox - III. Lucha

21

Vib. 58

f *pp* *pp* *mf* *p*

1/2 pedal

mp

Vib. 62

fp *mf* *pp* *pp* *p* *mf* *p* *mp*

1/2 pedal

p *f* *fp*

Vib. 66

mf *p* *p* *f* *pp* *f* *pp*

f *p* *f* *sfz* *pp* *f* *pp*

68 *accel.*

Vib. *f* *p* *mf* *fff sfz sfz*

Mrb. *ff* *pp* *mf* *pp* *f* *pp* *mf* *pp* *ff* *sfz* *mf* *fff sfz sfz*

E Rítmico y agresivo $\text{♩} = 75$

70 *ff* *sf* *sf*

Mrb. *ff* *sf* *sf*

73 *p* *mf* *f* *mp* *mf*

1/2 pedal *1/2 pedal*

Mrb. *mf* *f* *pp* *mf*

76

Vib.

pp

mf < f

mf

1/2 pedal

Mrb.

mf

pp

mf < ff

mf

79

Vib.

pp < ff

mf

Mrb.

pp < ff

sf sf sf sf sf sf

F

83

Vib.

p

1/2 pedal

mf

f

3 3

Mrb.

mf

f

5

mf

pp

sf sf sf fp

f

87

Vib.

Mrb.

1/2 pedal

p *mf* *p* *mf* *f*

mf *f* *p* *pp*

90

Vib.

Mrb.

1/2 pedal

mf *p* *ff* *p*

mf *ff* *mf* *p*

93

Vib.

Mrb.

ffp *ff* *f* *p* *f* *p*

ffp *ff* *f* *p* *f* *p*

97

Vib.

Mrb.

f *p* *f* *p* *ff*

f *p* *f* *p* *ff*

100

Vib.

Mrb.

G

mf *f* *f* *p*

f *p* *f* *p*

104

Vib.

Mrb.

p *f* *p* *pp*

f *pp* *ff* *pp* *ff* *pp* *ff* *pp*

107

Vib.

Mrb.

ff *pp* *f* *p* *ff* *p* *ff* *pp* *p* *pp*

p *pp* *ff* *pp* *ff* *pp* *p*

110

Vib.

Mrb.

ff *pp* *ff* *pp* *ff* *estático*

pp *ff* *pp* *ff* *pp* *estático*

agresivo!

112

Vib.

Mrb.

pp *ff*

pp *ff*

> 3 6 > 3 6 > 3 6 > 3 6 >