

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 muiscas, 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 psíquis de los individuos que se vieron envueltos en aquellos hechos. Es una especulación musical sobre sus pensamientos e ideas.

Aborda cada unas 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 Muiscas to the city and to their religious and spiritual sanctuary. It was placed at the center of Colombia.

Accord 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 intented to be a concrete description of the real facts that were carried out back then and does not obbeay any strict programatic 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 side's 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



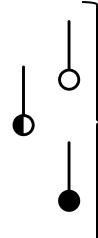
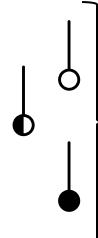
Medium-Hard Mallets



Hard Mallets



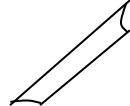
Medium Xylophone Mallets (Rubber)



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



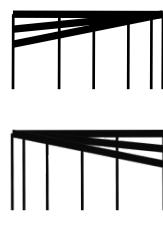
Play the bars with fingers



Play with bow



Dead stroke



Decelerate or acelerate 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

Marimba

José G. Martínez R
2009

Turbio $\text{d} = 60$

C

B:C

$p >$

$mp >$

$pp >$

$<mp>$

$mf >$

p

3

C

$B:C$

$mf >$

pp

pp

6

mf

A

5

Vibráfono

2

C

$B:2$

$p >$

$pp >$

pp

5

mf

8

f

p

f

p

mf

I. Jinetes - Marimba

2

10

B

14

Tema

20

C

23

D

29

I. Jinetes - Marimba

3

33

f

mp

mf

35

p

mf

37

E

mf

p

f

mf

42

>*p*

f

p

>*ff*

48

sf

pp

II. Nativos

*Ad Libitum e
senza misura*

vibráfono

Musical score for vibraphone and piano. The vibraphone part consists of two staves: a soprano staff with a treble clef and a bass staff with a bass clef. The piano part is in the background. Measure 1 starts with a single note on the soprano staff. Measure 2 shows eighth-note patterns. Measure 3 features sixteenth-note patterns. Measure 4 includes grace notes. Measure 5 ends with a fermata over a sustained note. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 50'' is indicated between measures 5 and 6.

2 Lamentoso ($\text{♩} = 68, \text{♩} = 102, \text{♩} = 204$)

Musical score for piano. The piano part is in the foreground. Measure 2 begins with a dynamic *p*. Measures 3-11 show a continuous pattern of eighth-note chords. Measure 12 starts with a dynamic *mp*.

12

Musical score for piano. Measures 12-18 continue the eighth-note chord pattern. Measure 12 starts with *mp*, followed by *mf*. Measure 18 ends with a dynamic *f*. A bracket labeled 'A' groups measures 12-18.

21

Musical score for piano. Measures 21-26 show a continuation of the eighth-note chord pattern. Measure 21 starts with a dynamic *f*.

II. Nativos - Marimba

5 28 B

34

40

*Ad Libitum e
senza misura* $\text{♩} = 60$

*Ad Libitum e
senza misura* $\text{♩} = 60$

46 6"

brillante
pp

mp > *pp*

mf >

50 10"

pp

f

II. Nativos - Marimba

6

52 Lamentoso ($\text{♩} = 68$, $\text{♩} = 102$, $\text{♪} = 204$)

56

60

66

71 C

II. Nativos - Marimba

7
75

poco rit.

6

79

D

8

8

2

87

2

92

mf

98

f

II. Nativos - Marimba

103

ff

107 Brillante $\bullet = 60$

pp ff mf p pp

110

113

ff p mf p

116

pp 6 6 6

III. Lucha

Marimba

Rítmico y agresivo $\text{d} = 75$

Musical score for Marimba, page 1, measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time. Measure 1 starts with a dynamic *ff*. Measures 2 and 3 show sixteenth-note patterns with slurs and dynamics *sf*. Measures 4 and 5 continue with sixteenth-note patterns and dynamics *p*.

Musical score for Marimba, page 1, measures 6-10. The staves remain the same. Measures 6-10 show sixteenth-note patterns with dynamics *p* and slurs.

Musical score for Marimba, page 2, measures 11-15. The staves remain the same. Measures 11-15 show sixteenth-note patterns with dynamics *f* and slurs.

Musical score for Marimba, page 2, measures 16-20. The top staff is in bass clef. Measure 16 starts with a dynamic *mp*. Measures 17-20 show sixteenth-note patterns with dynamics *p* and slurs.

III. Lucha - Marimba

10

23

27

B

31

35

III. Lucha - Marimba

11

39

III. Lucha - Marimba

12 D
64

64

67 accel.

E Rítmico y agresivo $\text{d} = 75$

69

72

76

III. Lucha - Marimba

13

80

F

85

89

93

f

98

G

f

III. Lucha - Marimba

14
102

105

108

112