Homenaje al escultor
Juan González Moreno

SUITE SACRA

Orquesta de Cuerdas

EL LAVATORIO
LA NEGACIÓN DE PEDRO
CRISTO YACENTE
LA SOLEDAD DE LOS POBRES
ECCE HOMO
EL SEPULCRO
LA MIRADA DEL NIÑO

Salvador Martínez

EL LAVATORIO

sobre el grupo escultórico de Juan González Moreno

a partir de la antífona gregoriana
" Si égo Dóminus" de Jueves Santo

Orquesta de Cuerda

Violín I
Violín II
Viola
Violoncello
Contrabajo

MARCHA

Salvador Martínez García

EL LAVATORIO

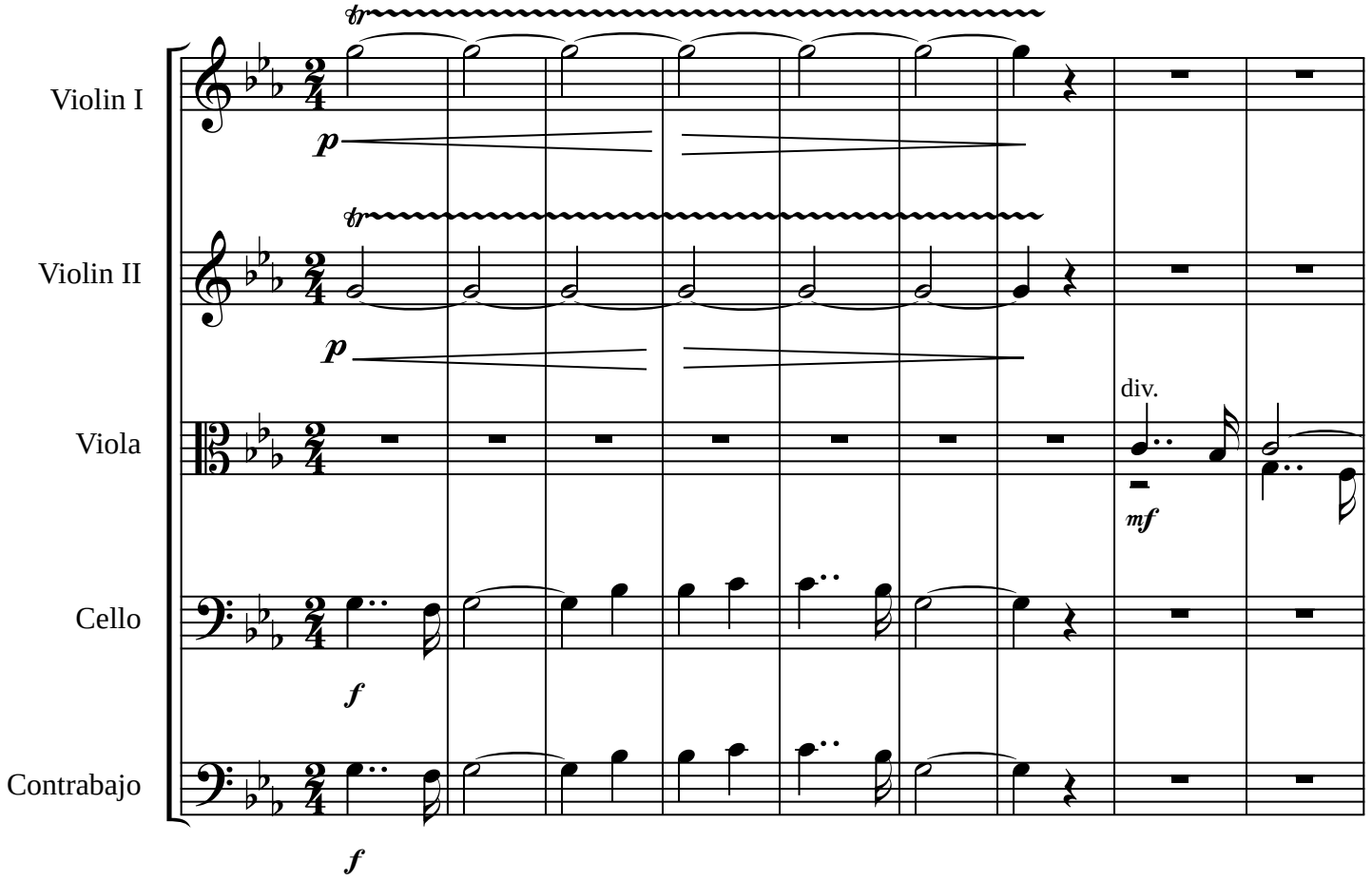
Escena de Pasión

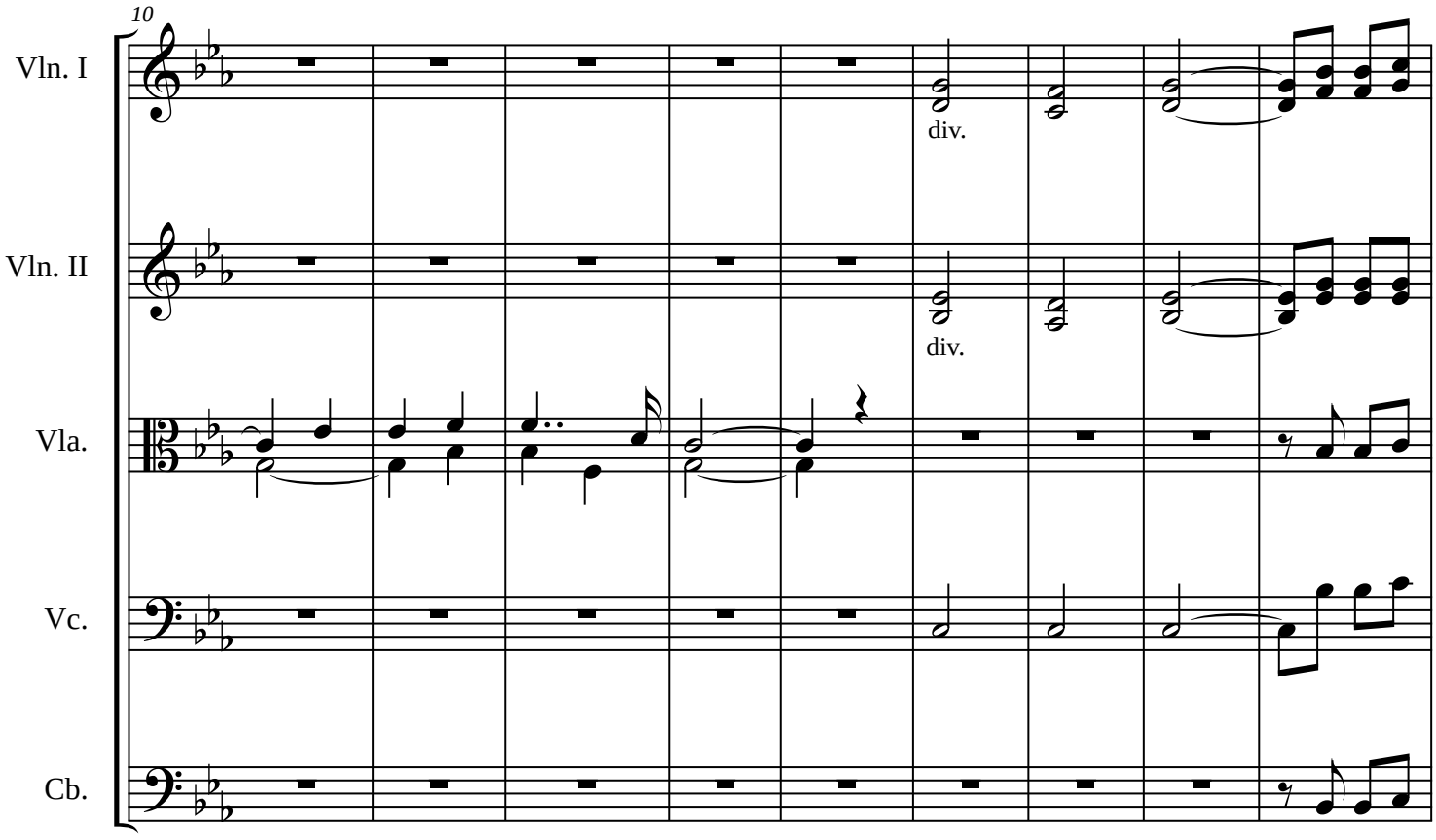
sobre la antífona Gregoriana "Si égo Dominus" de Jueves Santo

Orquesta de cuerda

Marcha ♩= 73

Salvador Martínez





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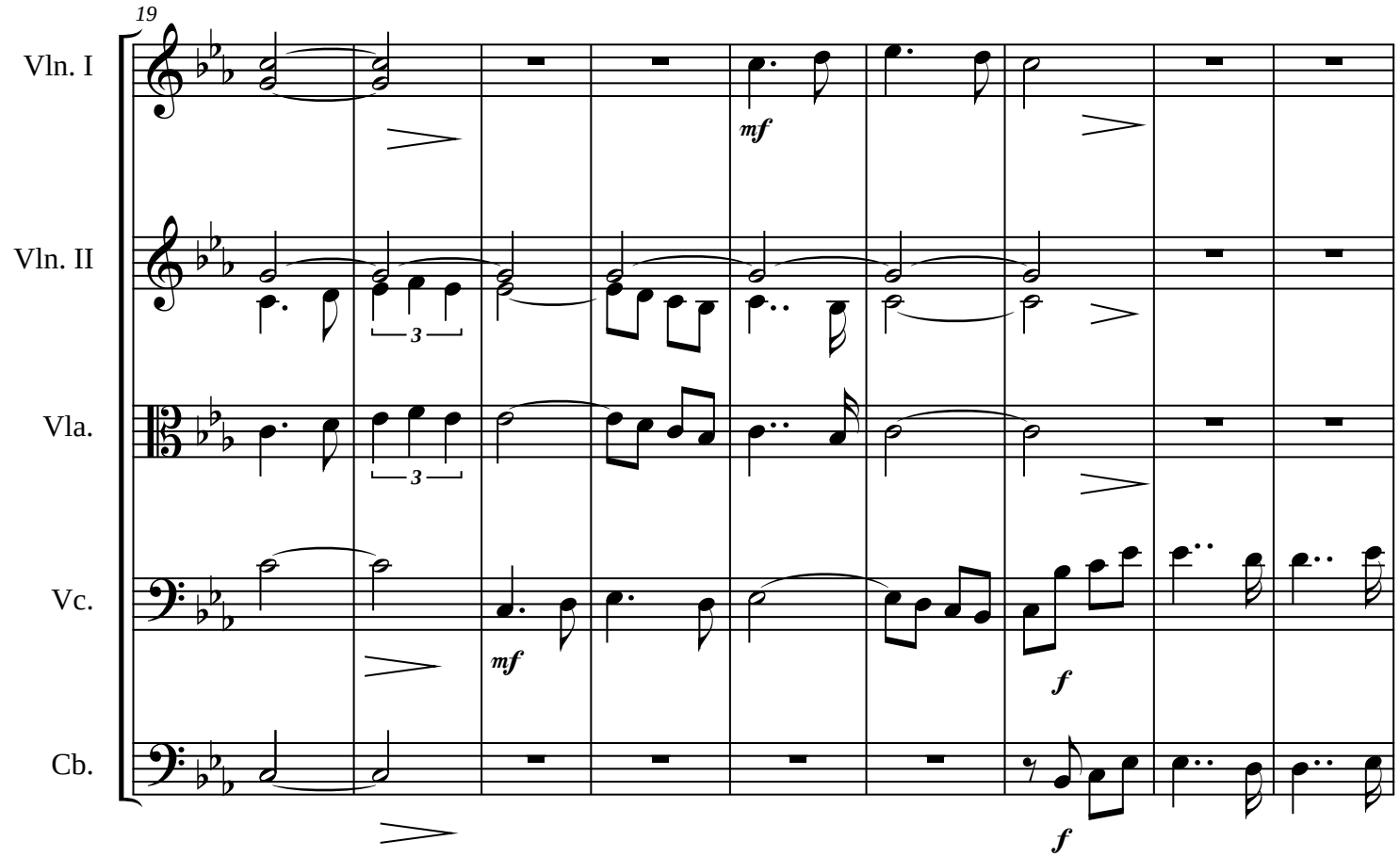
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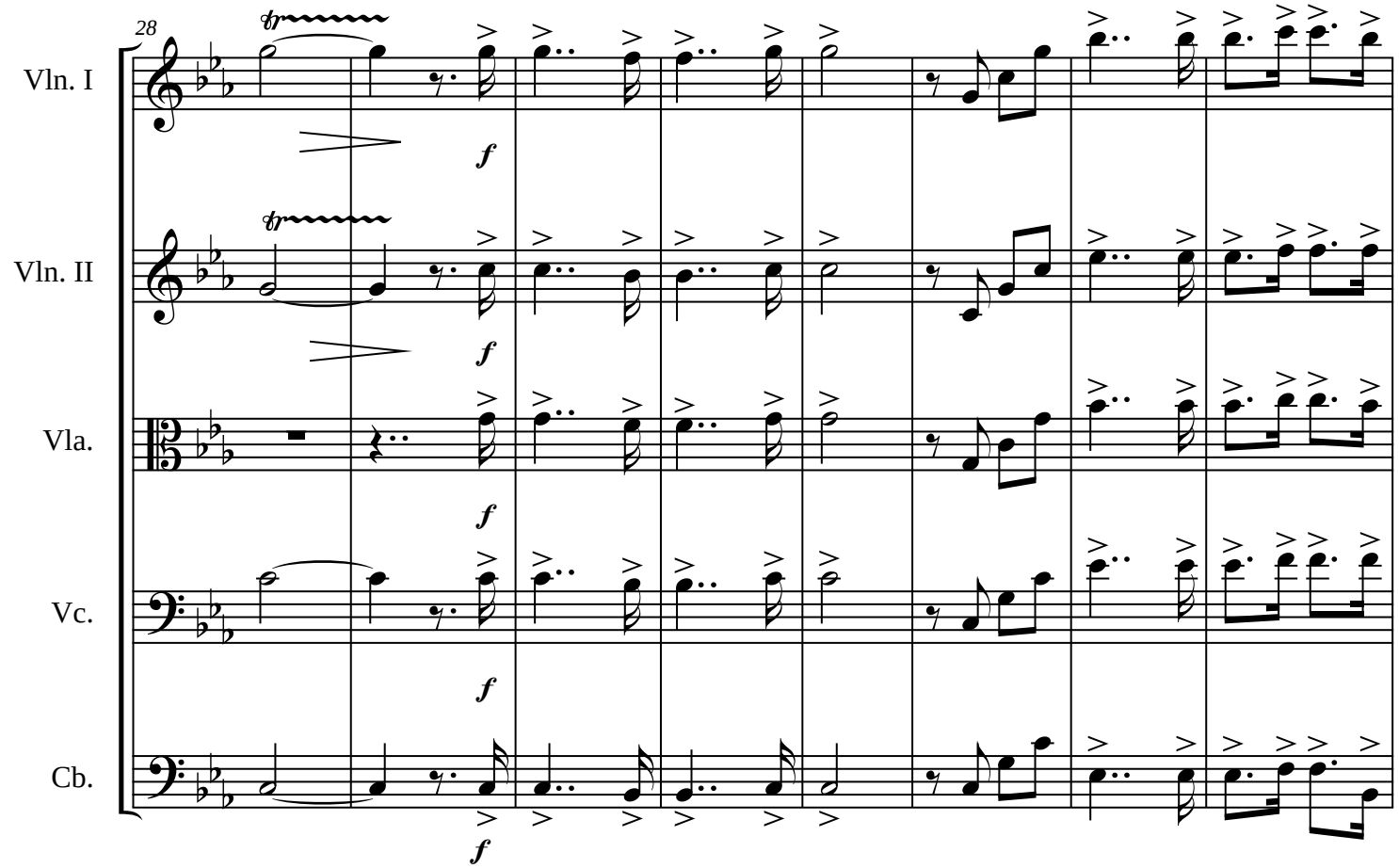
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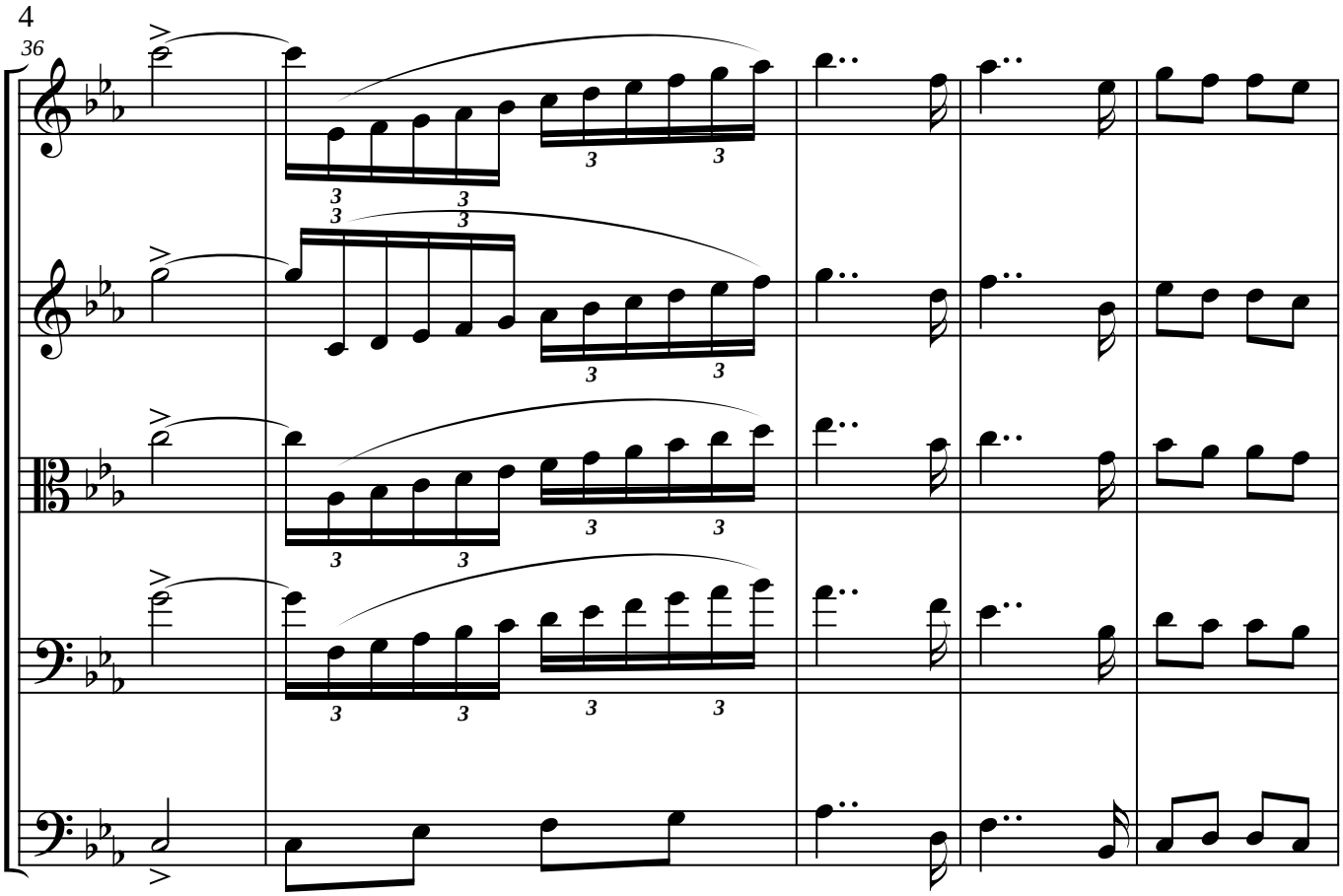
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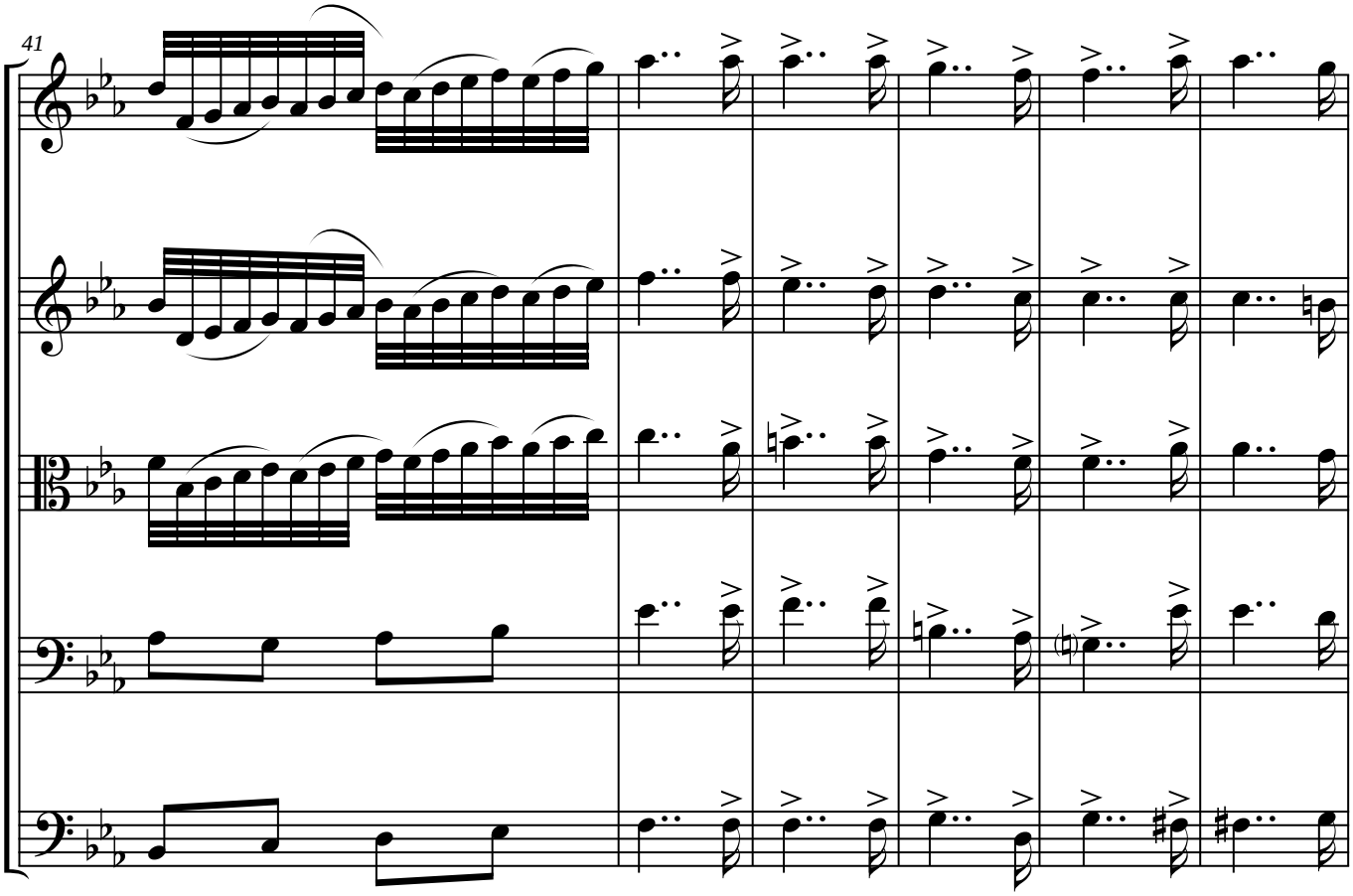
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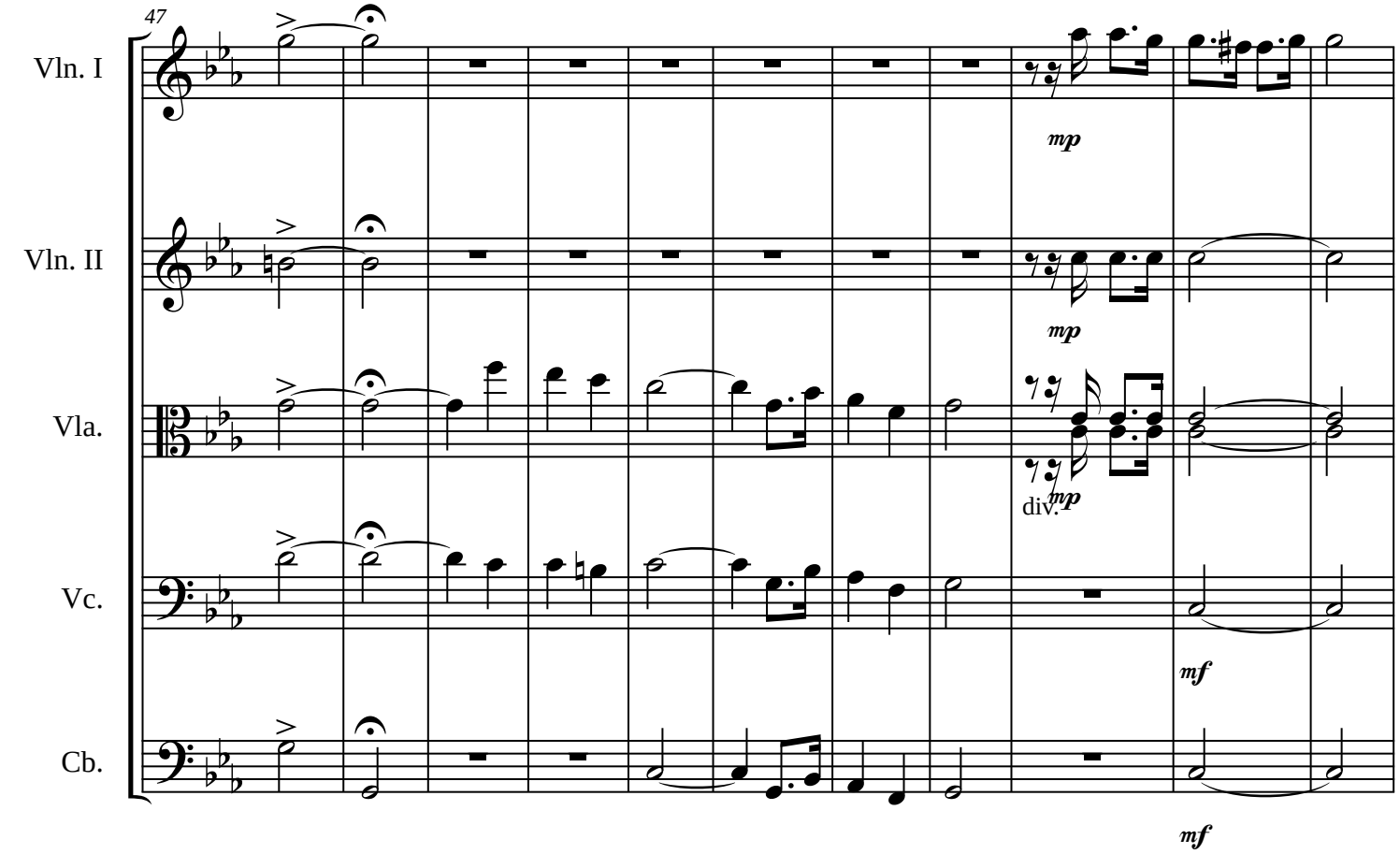
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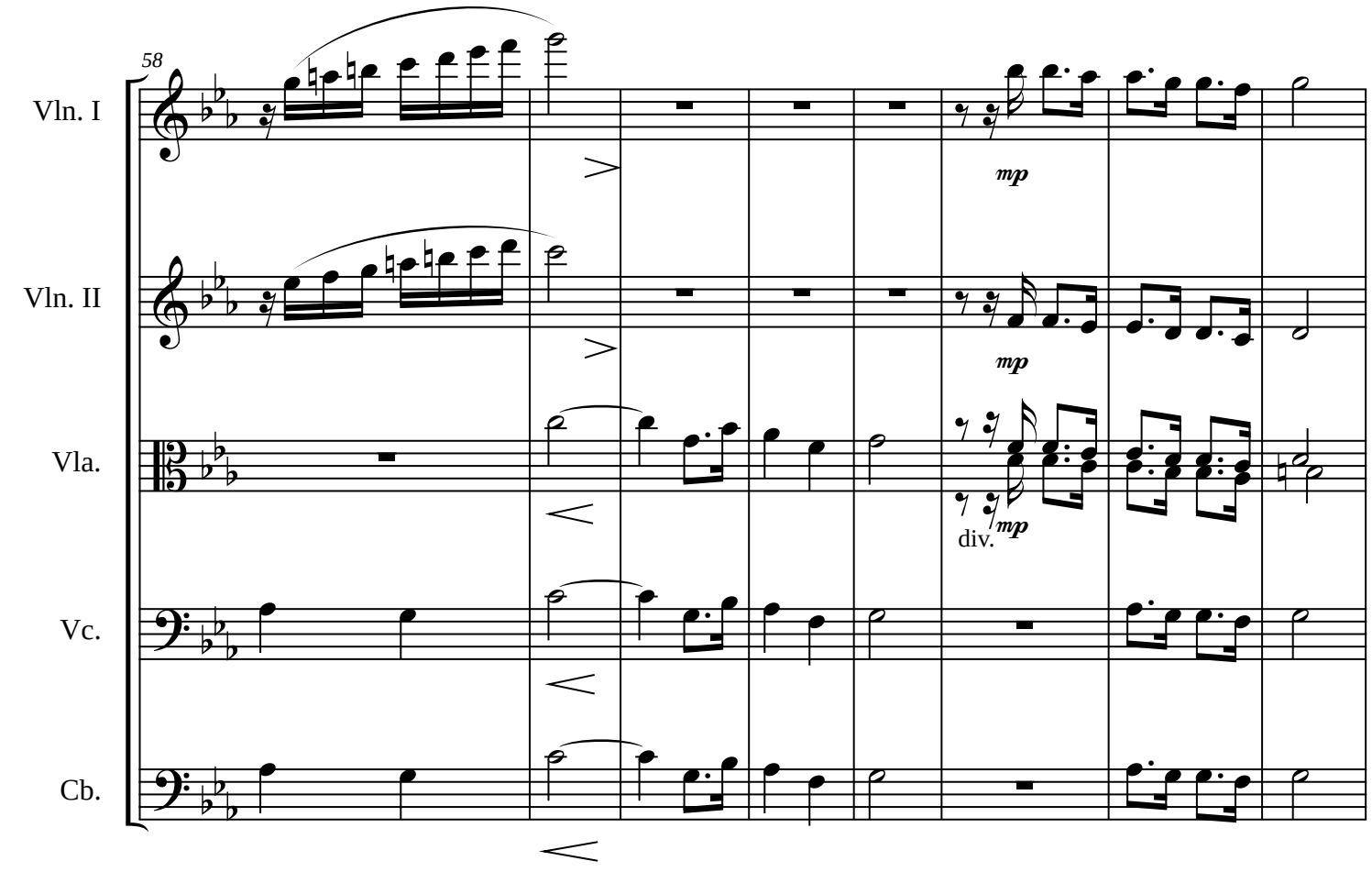
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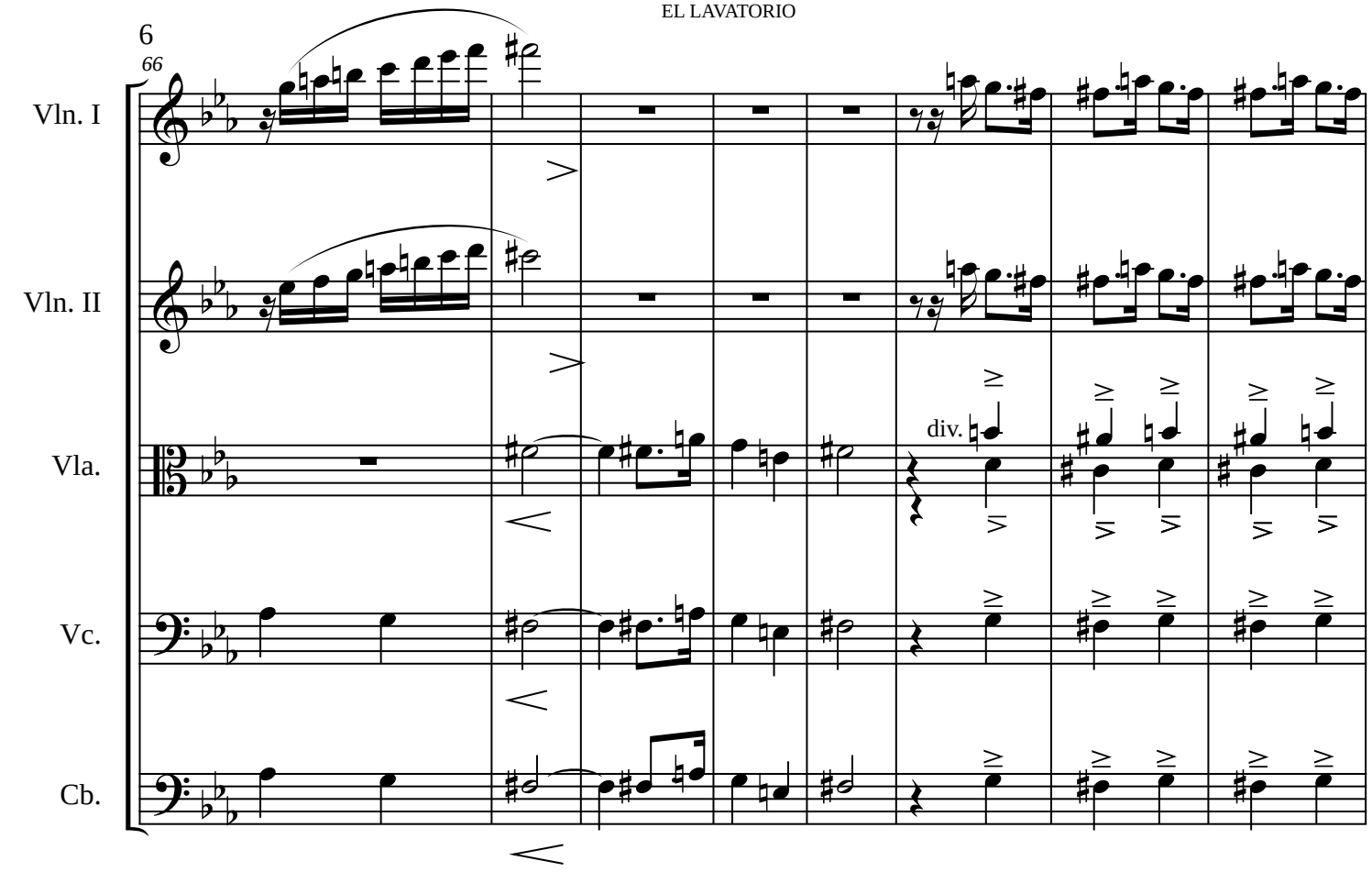
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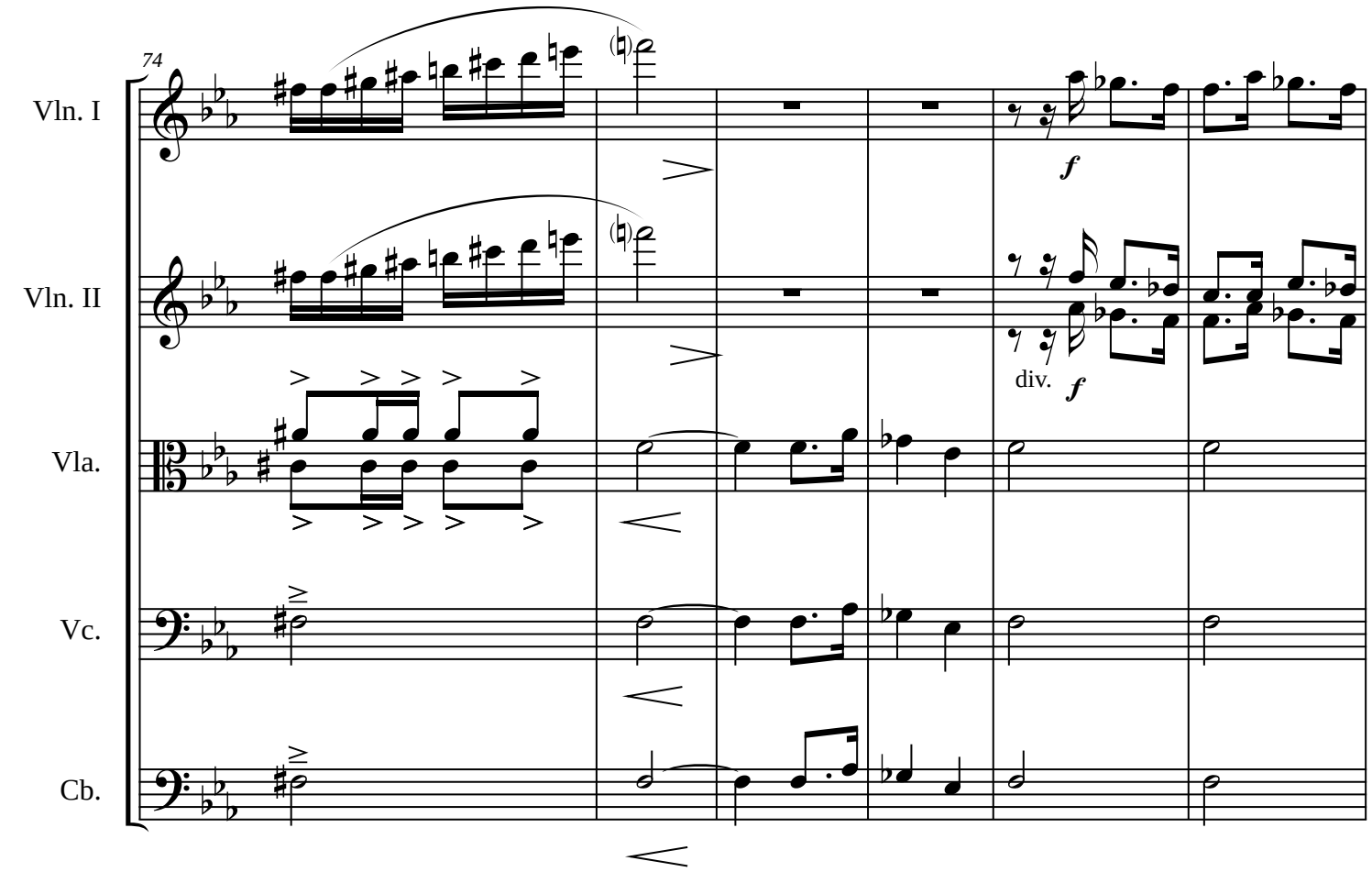
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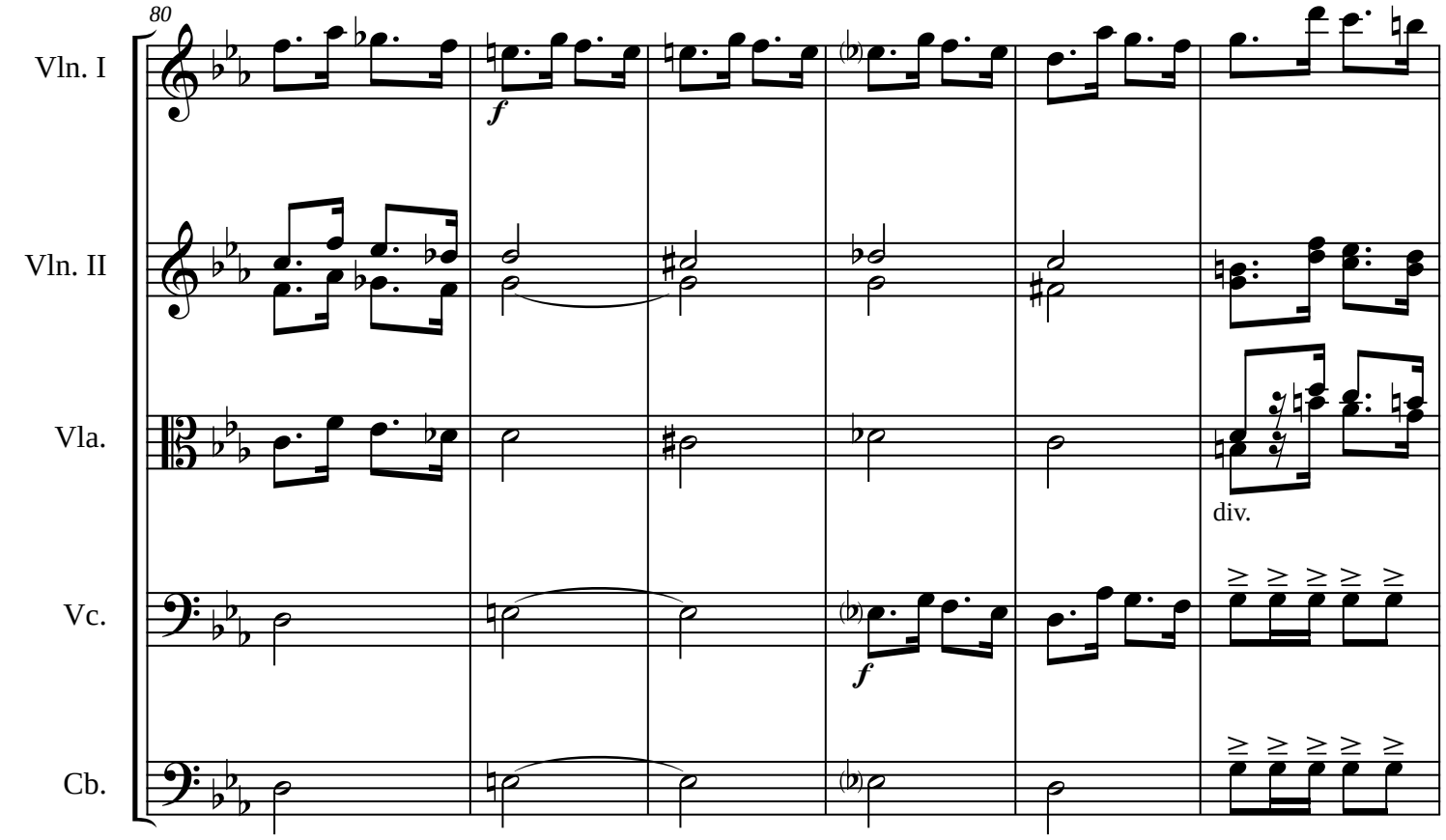
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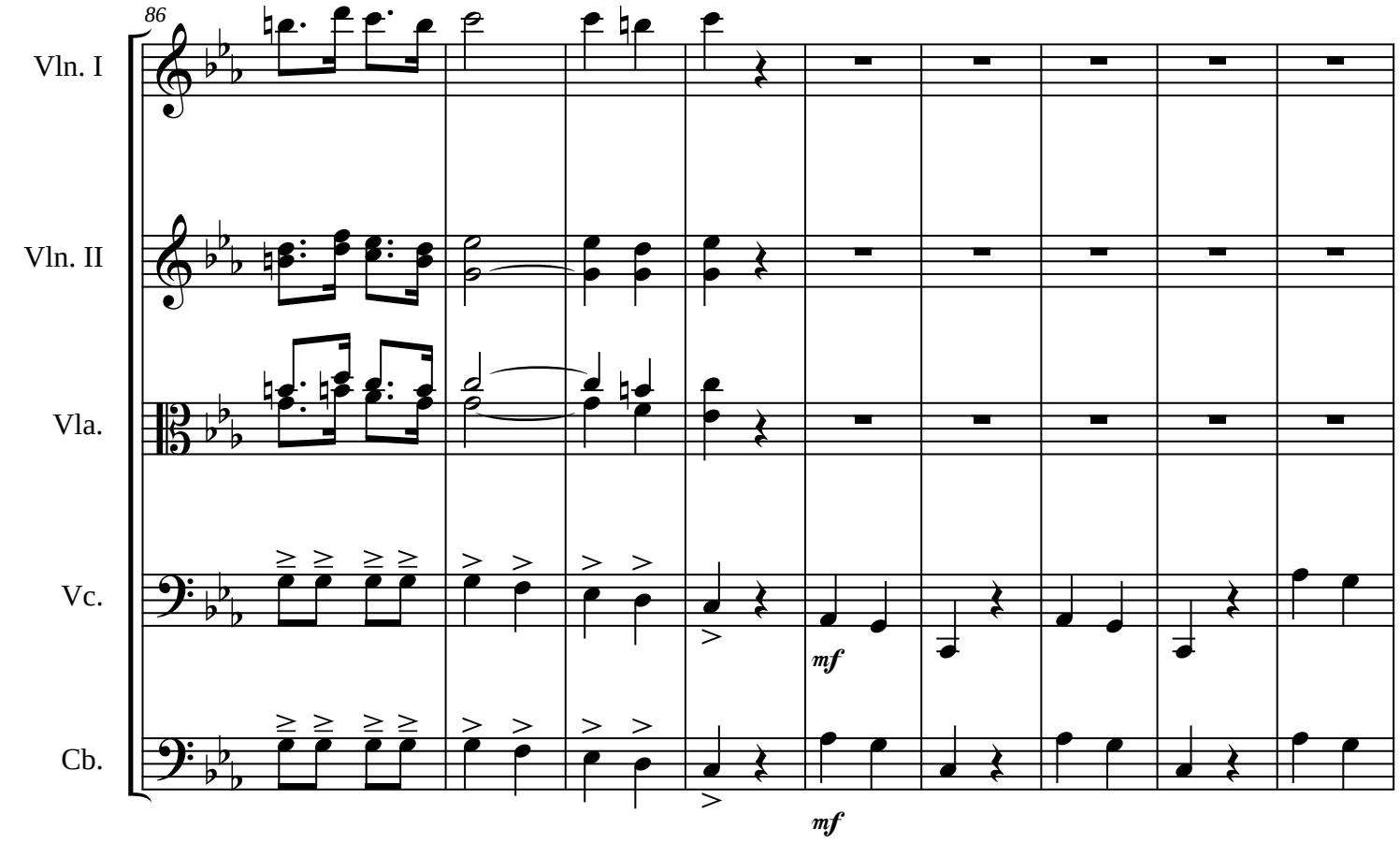
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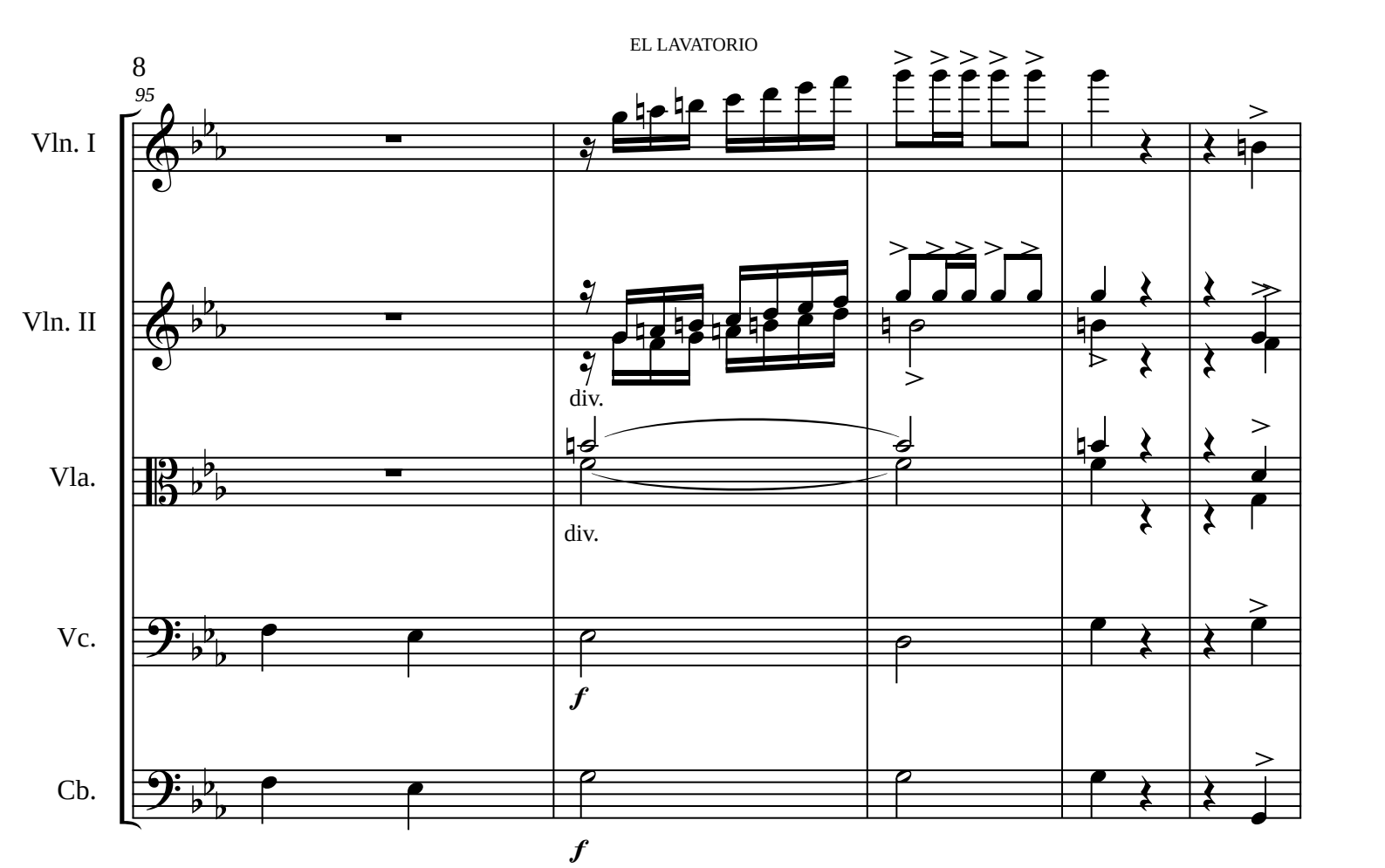
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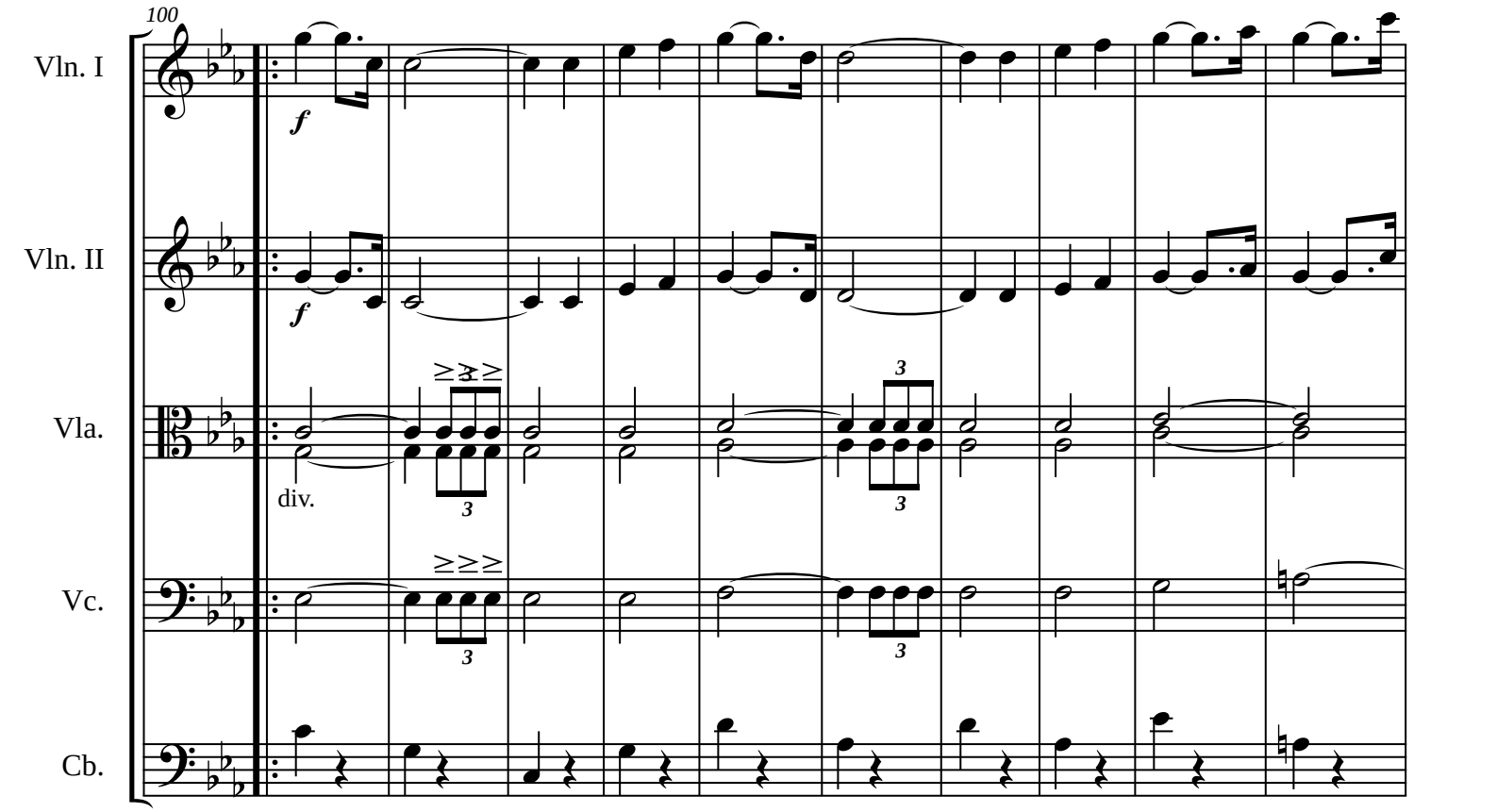
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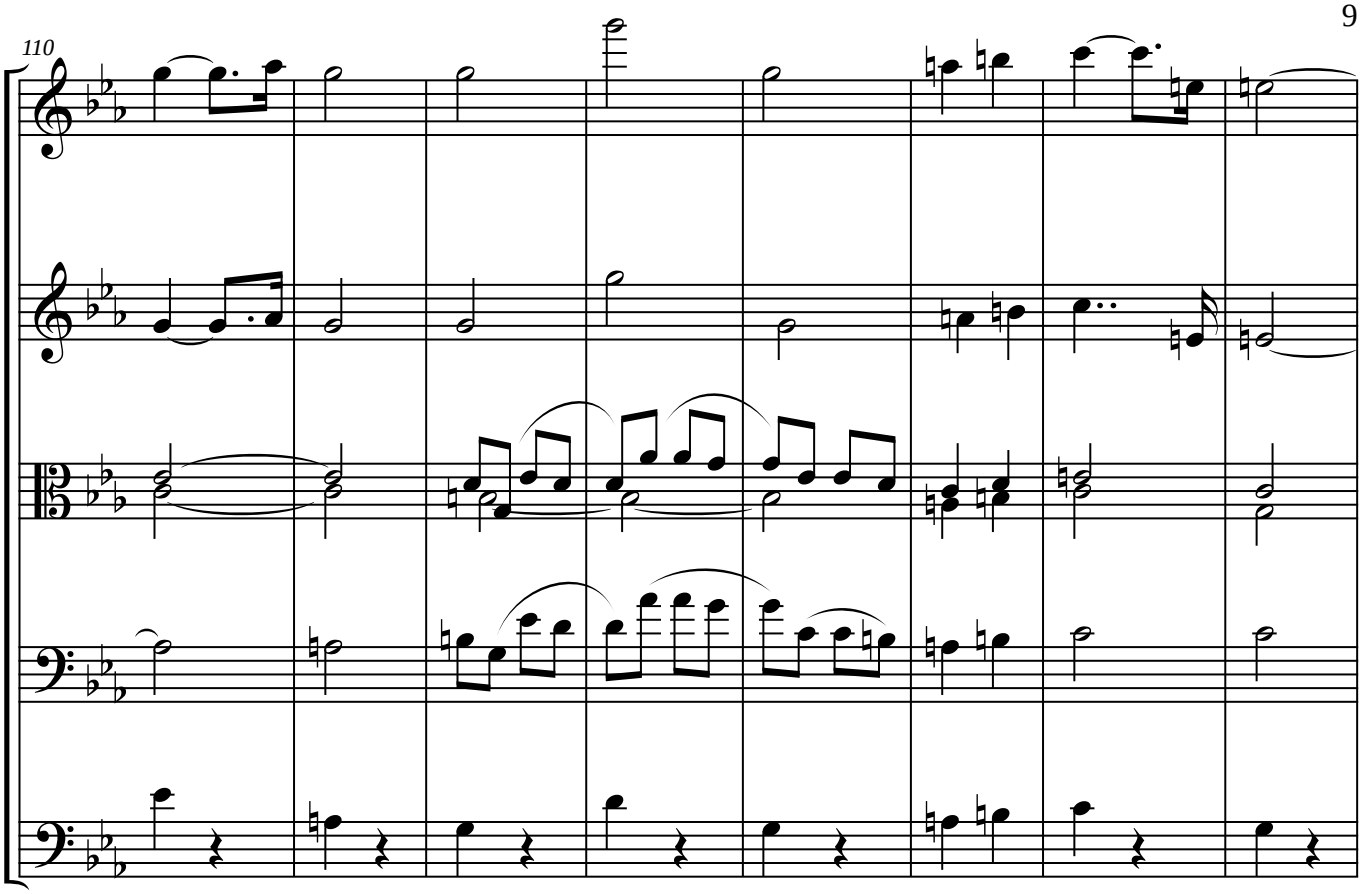
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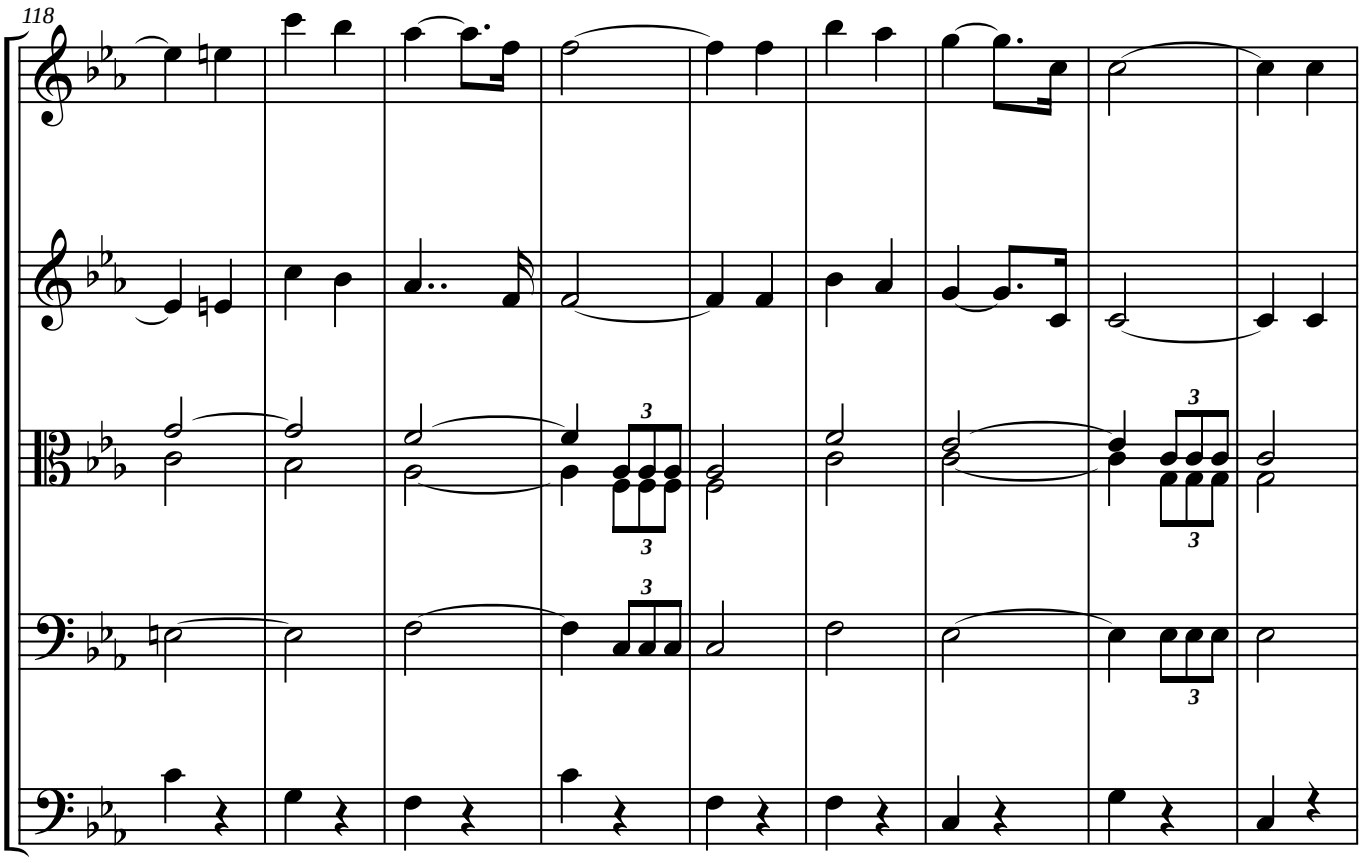
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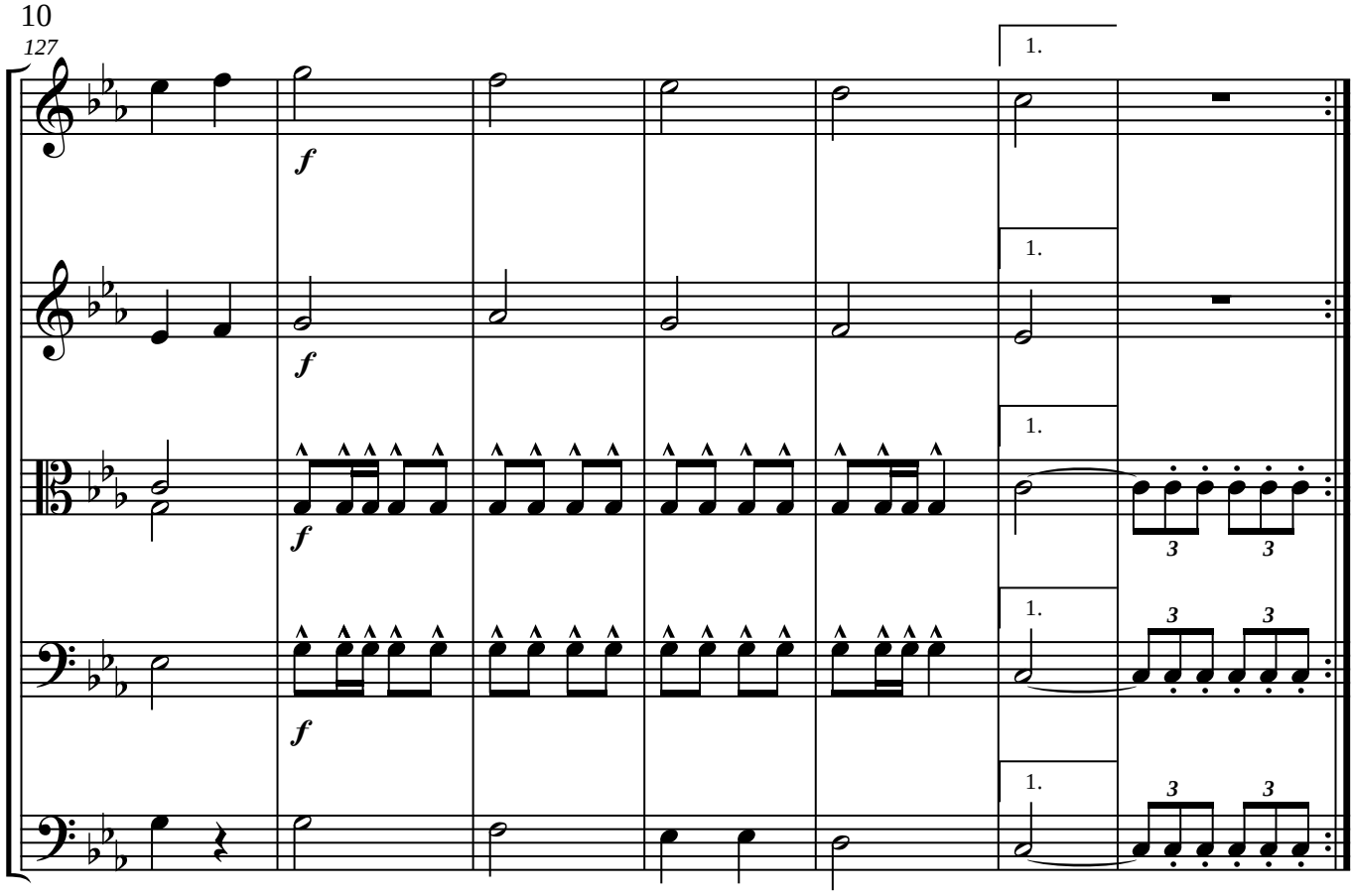
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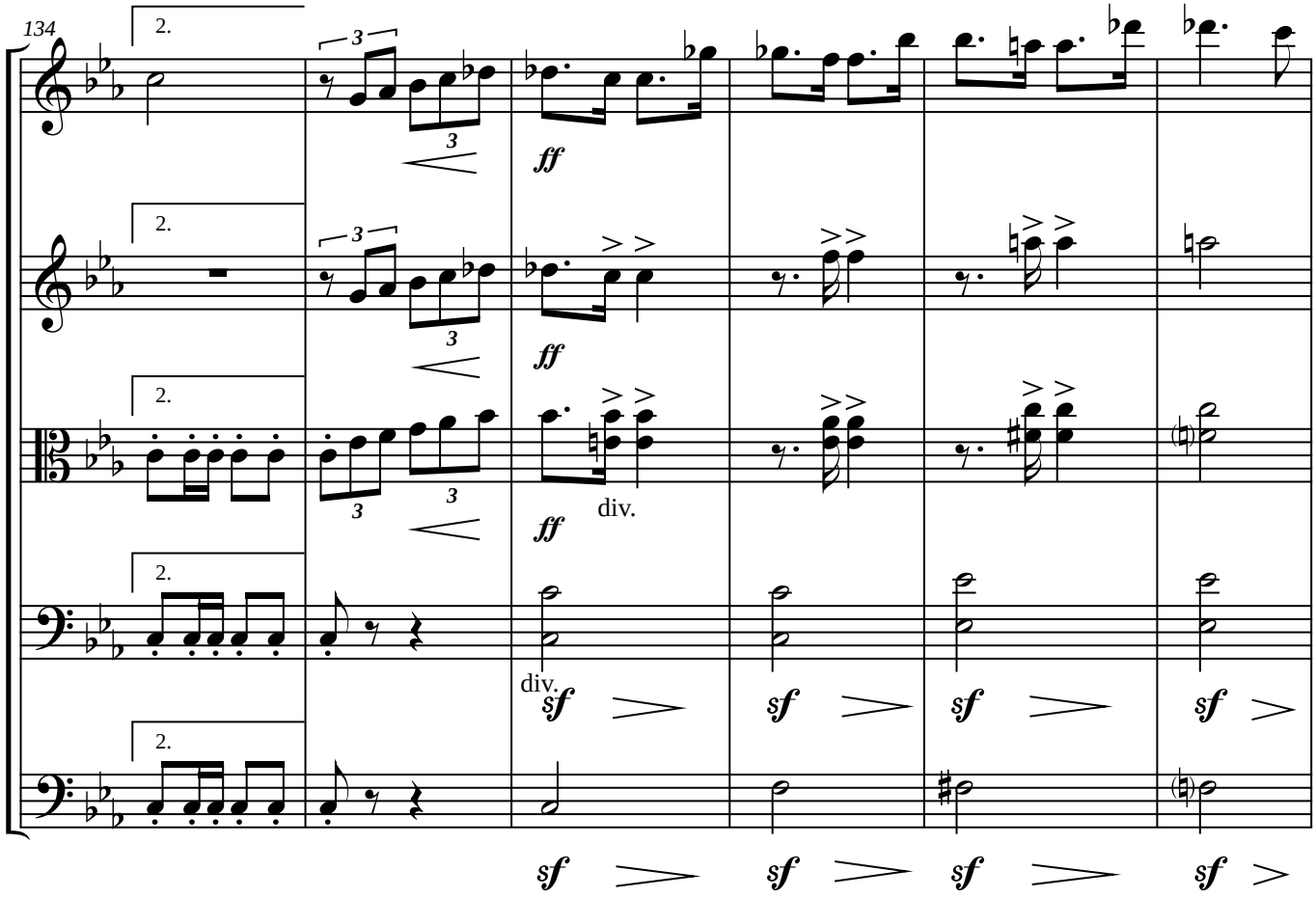
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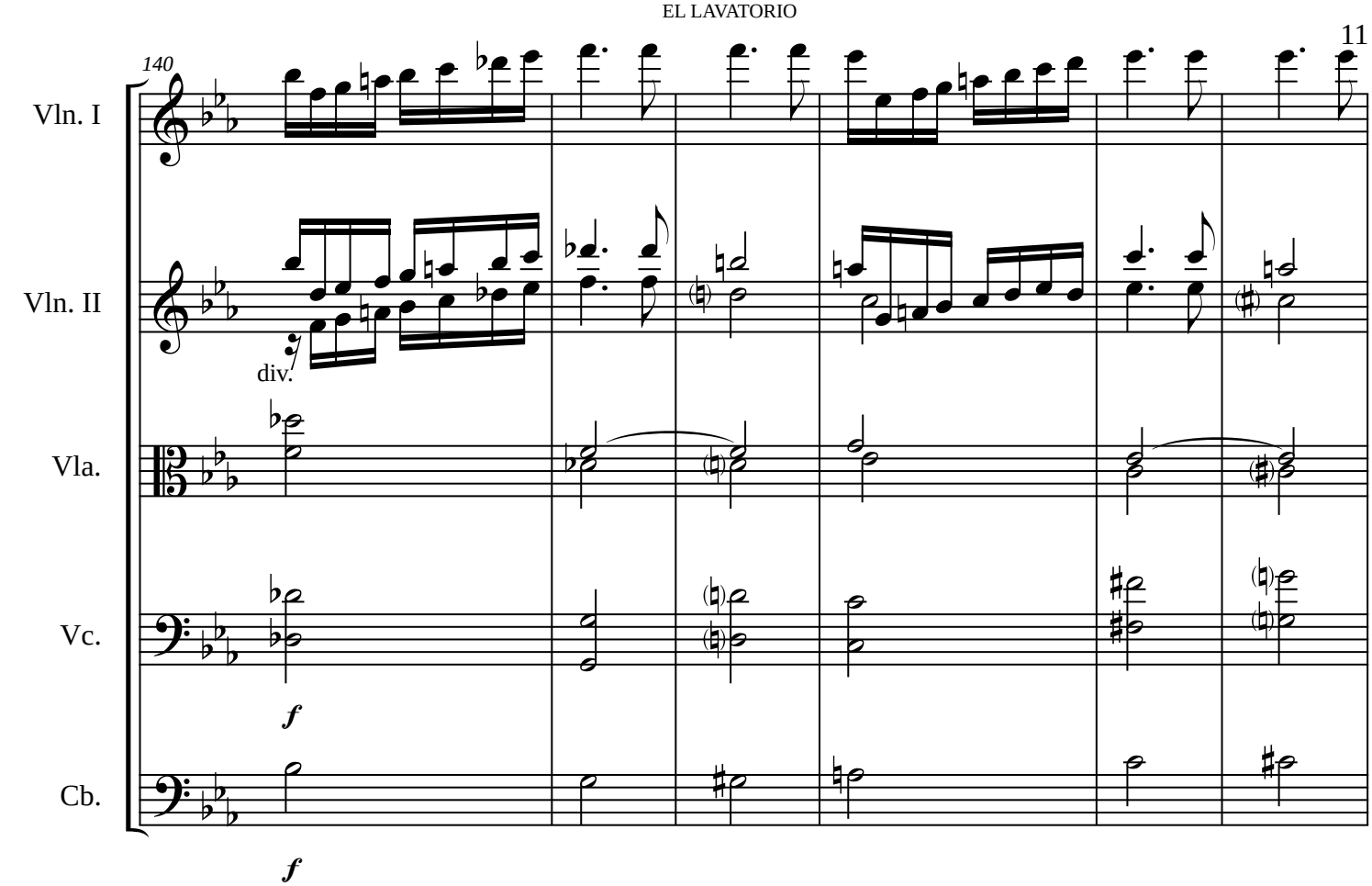
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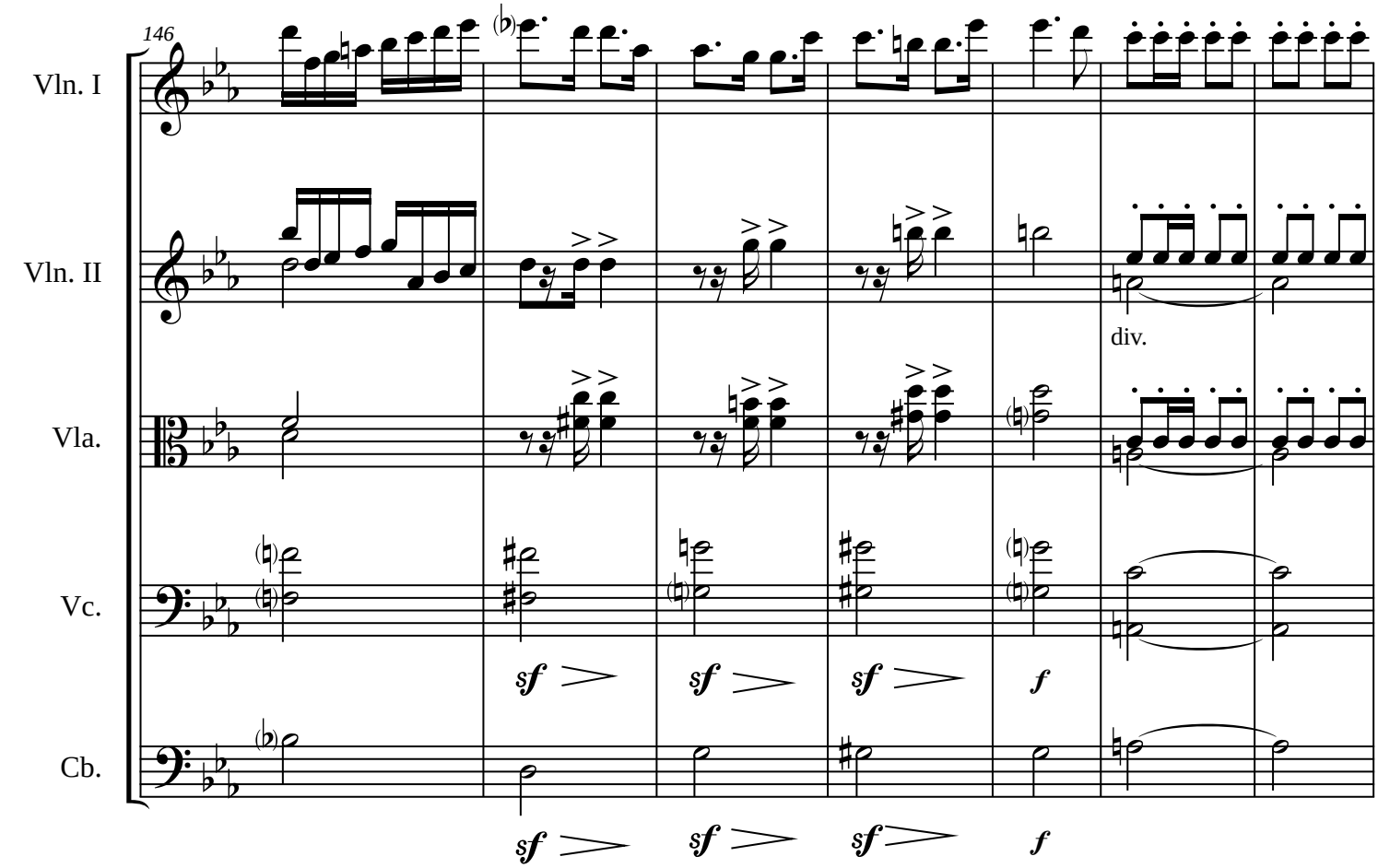
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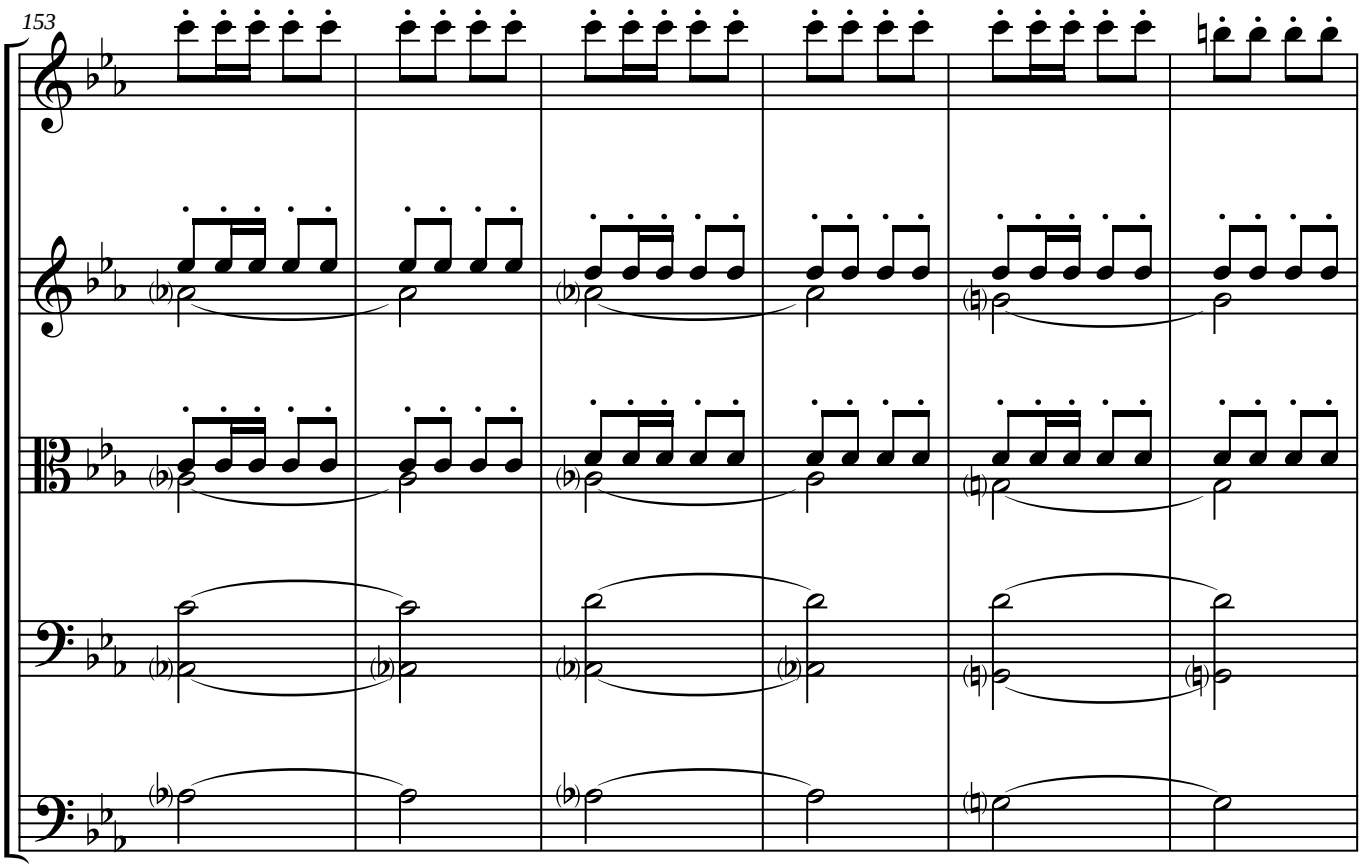
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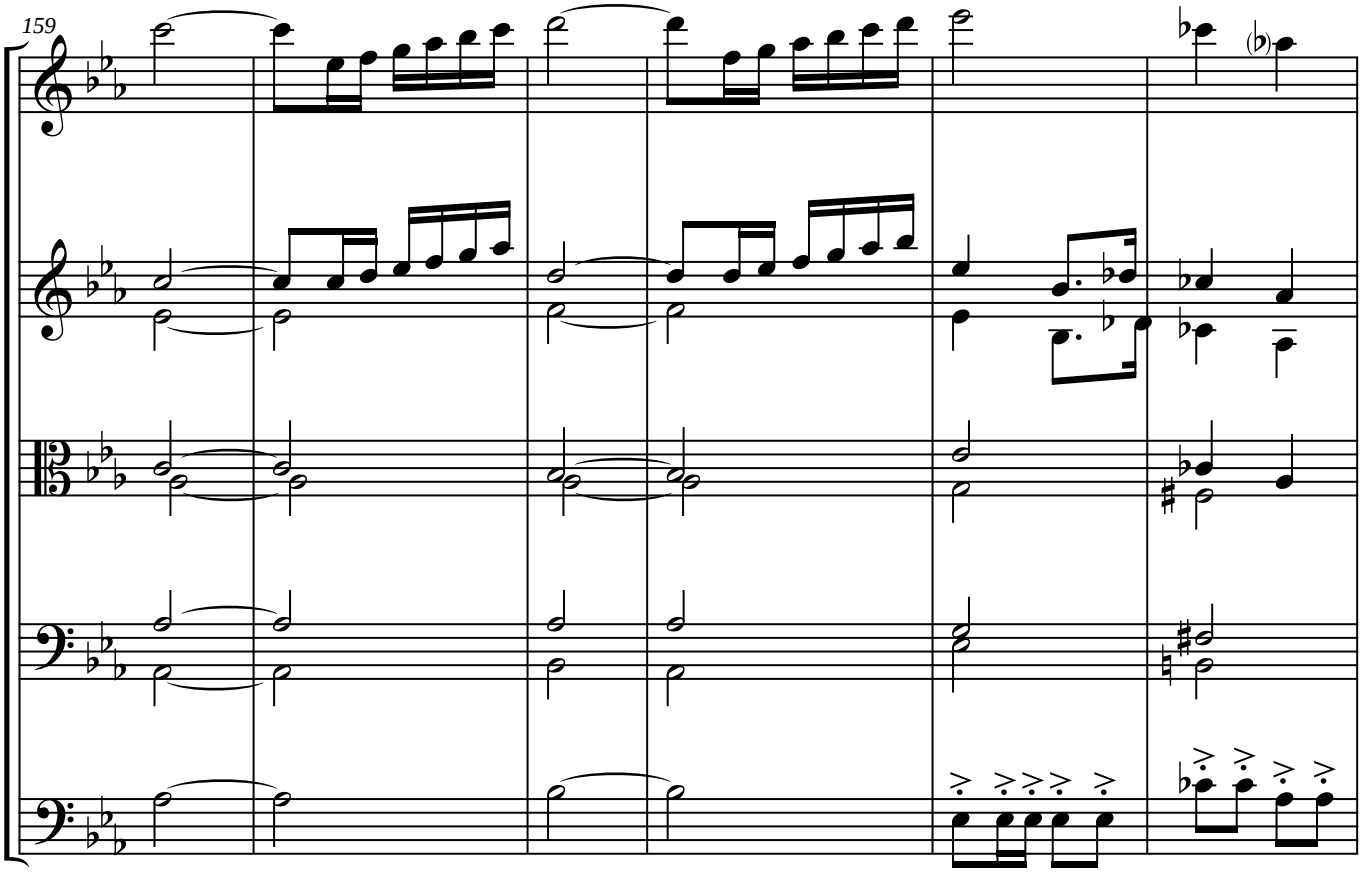
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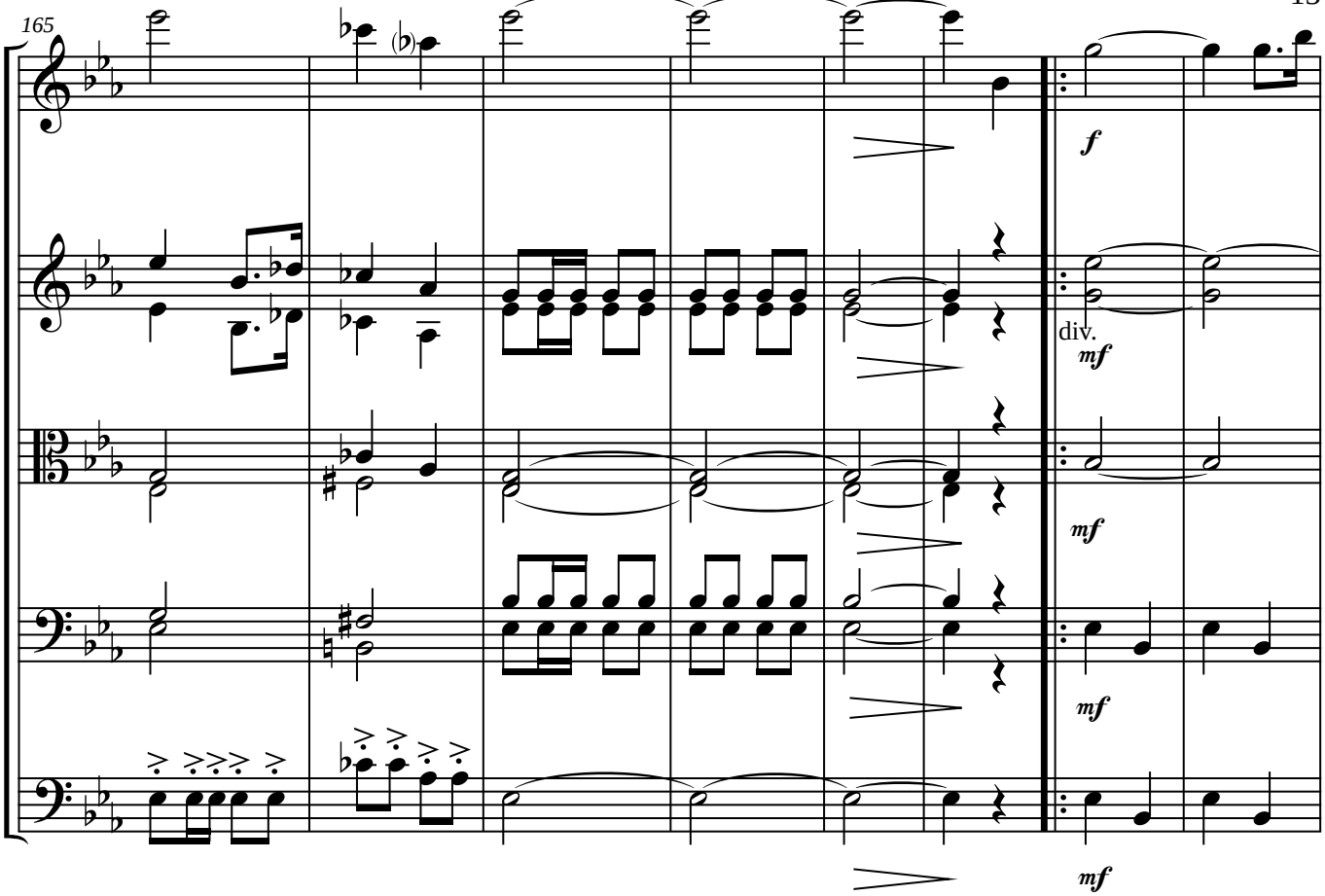
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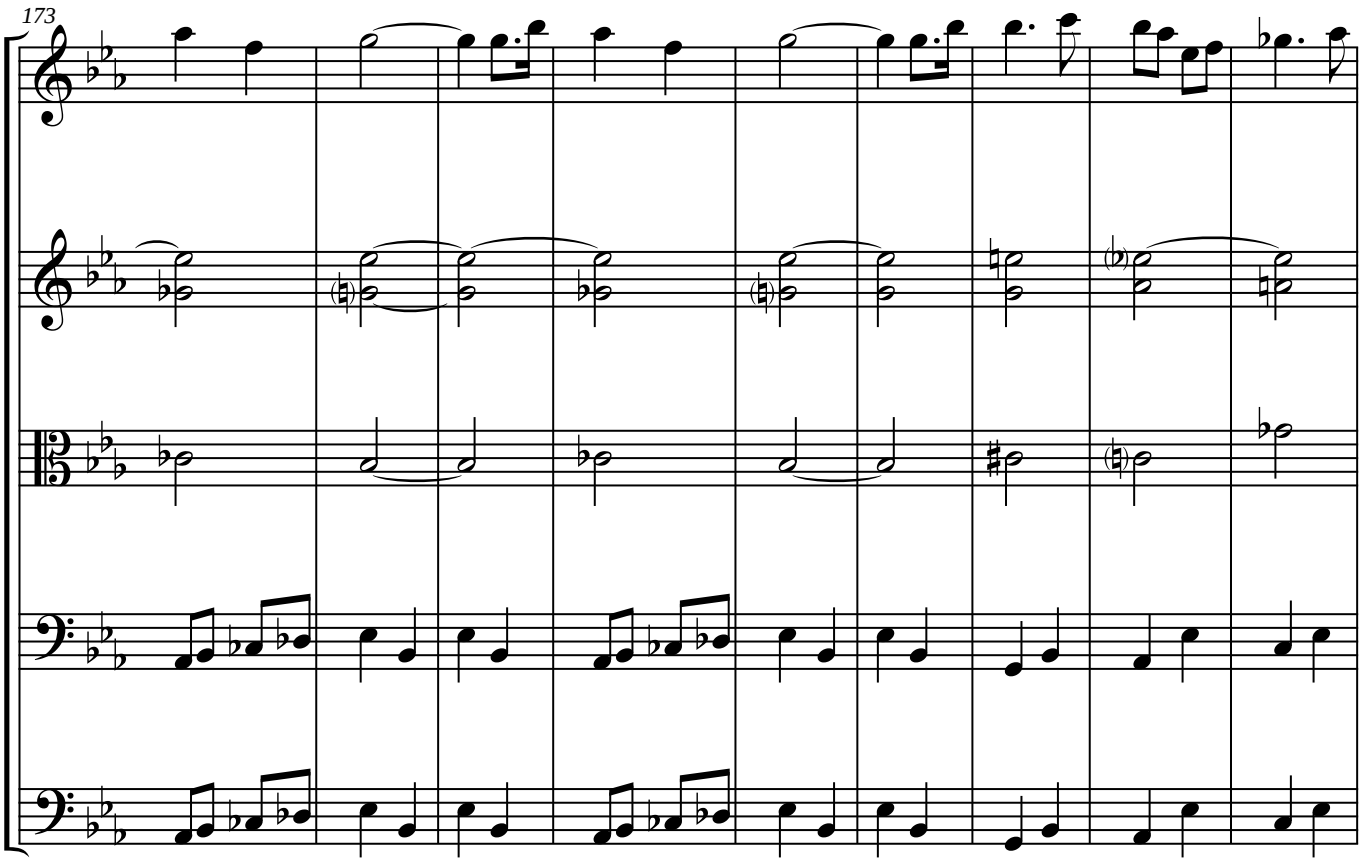
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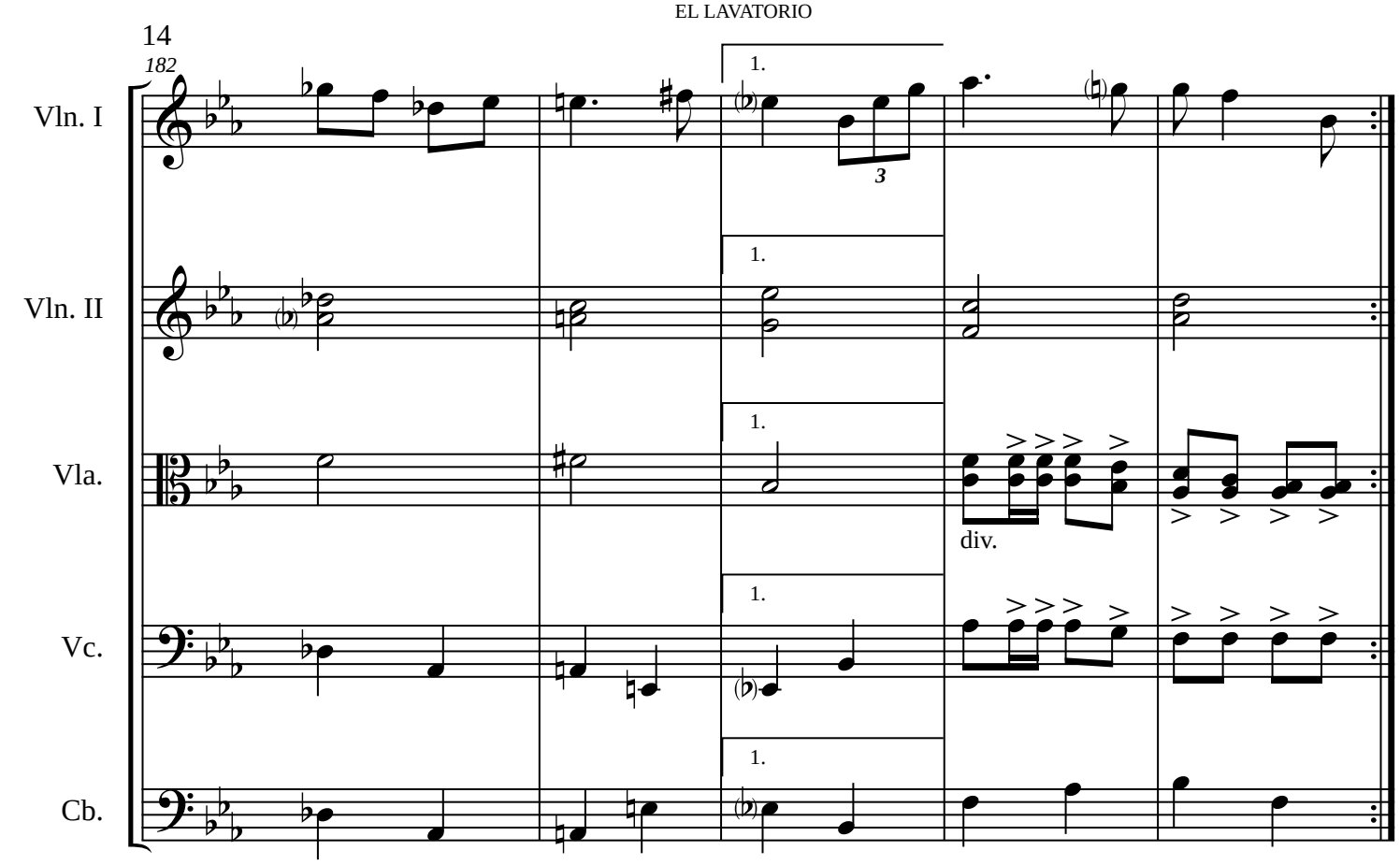

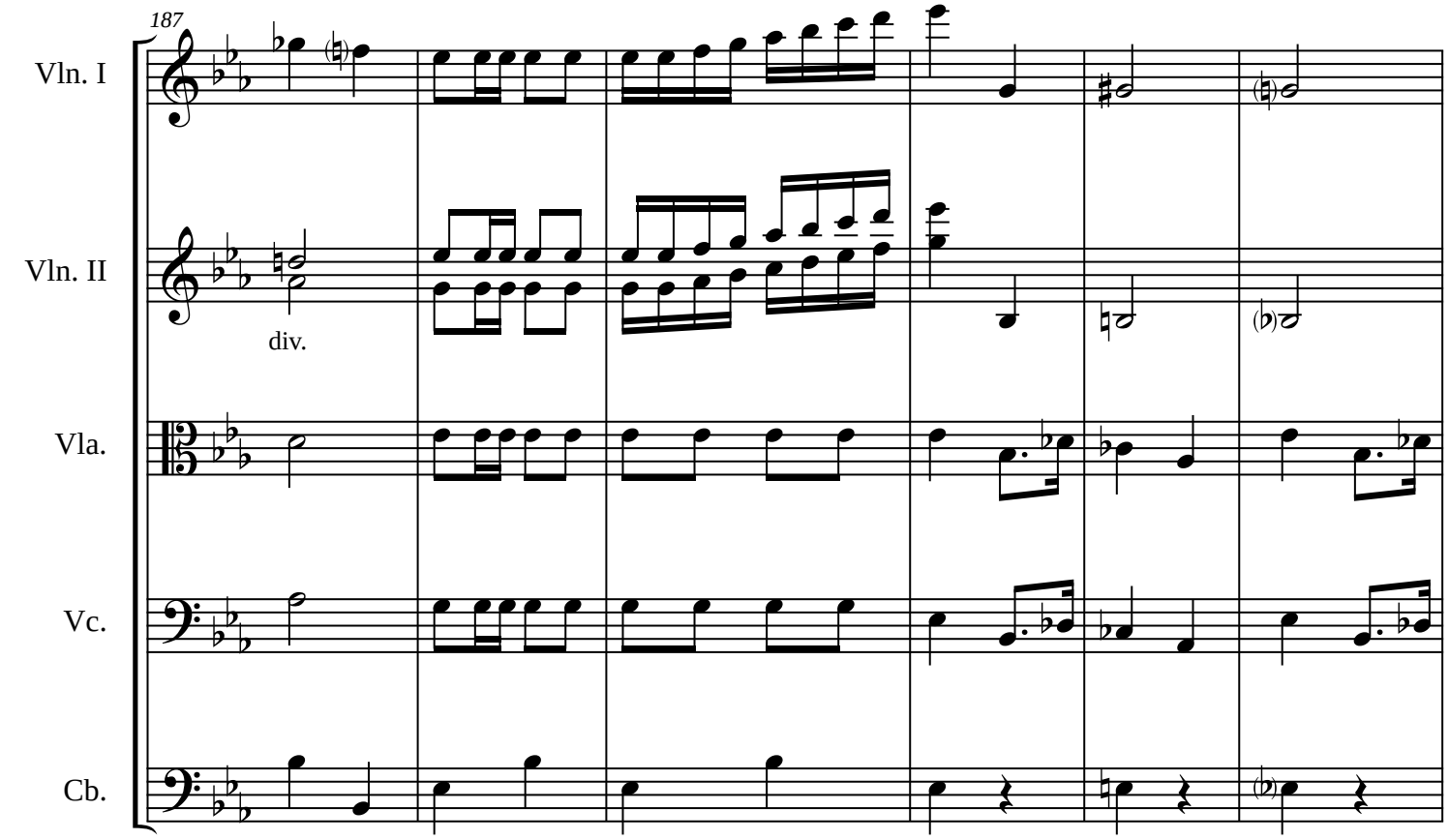

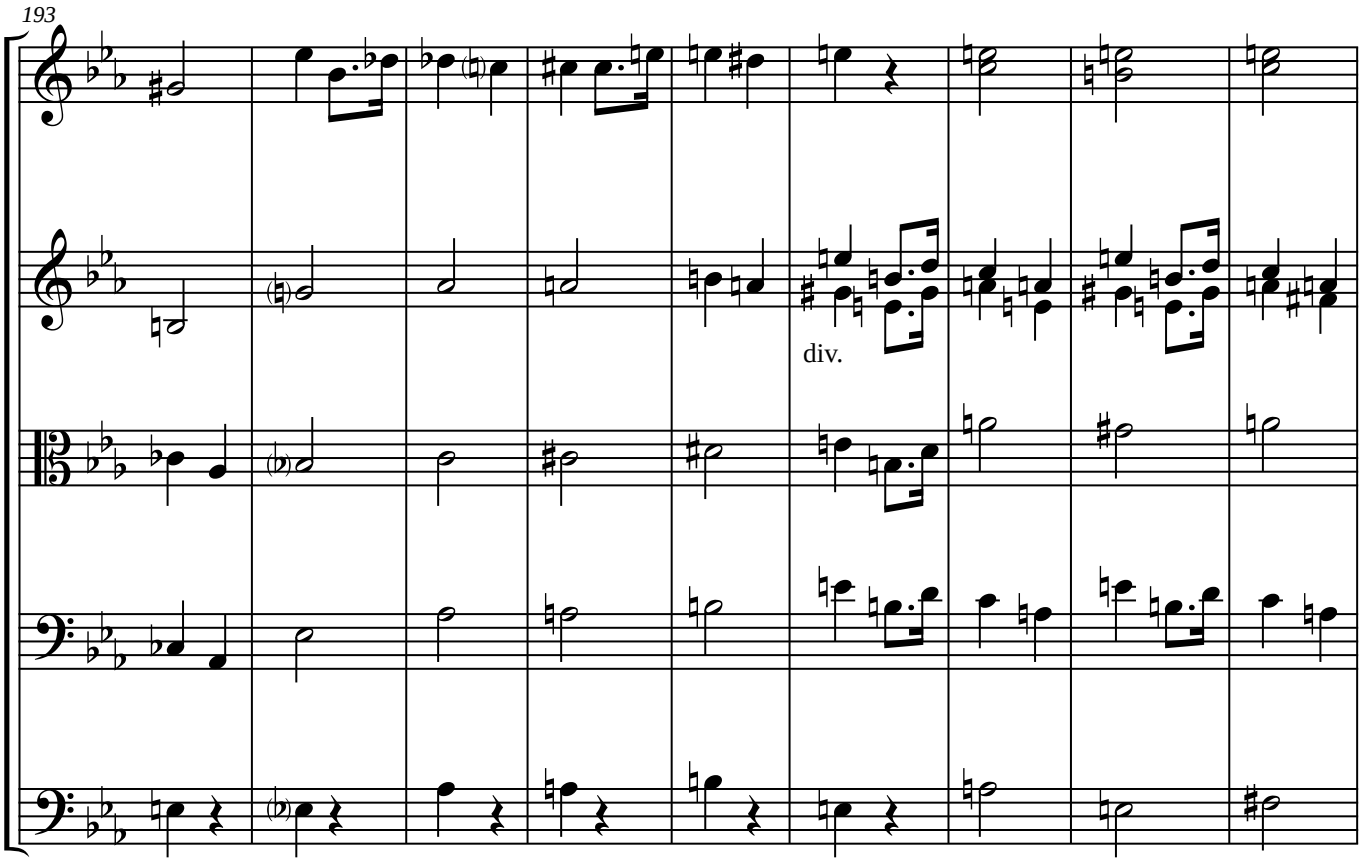
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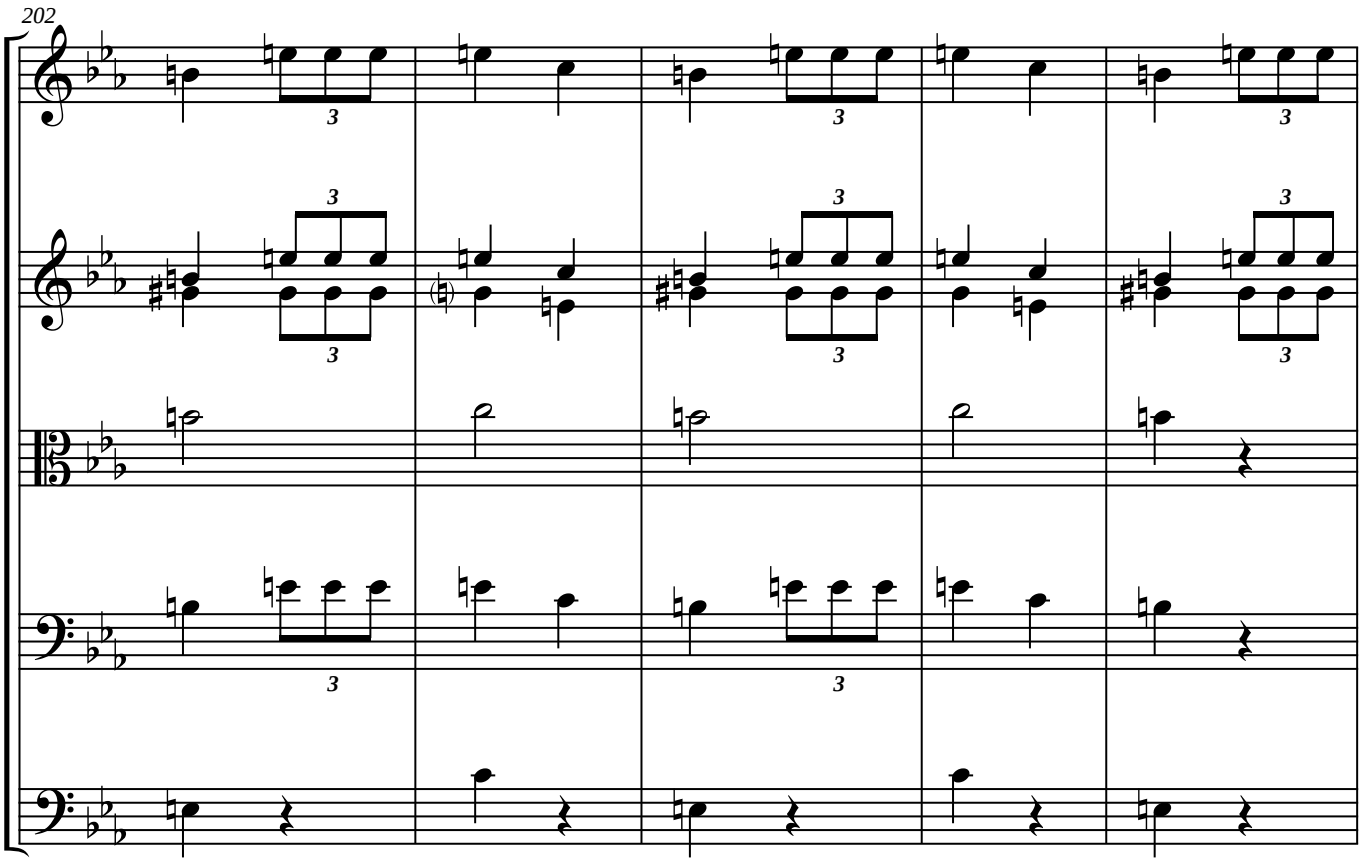
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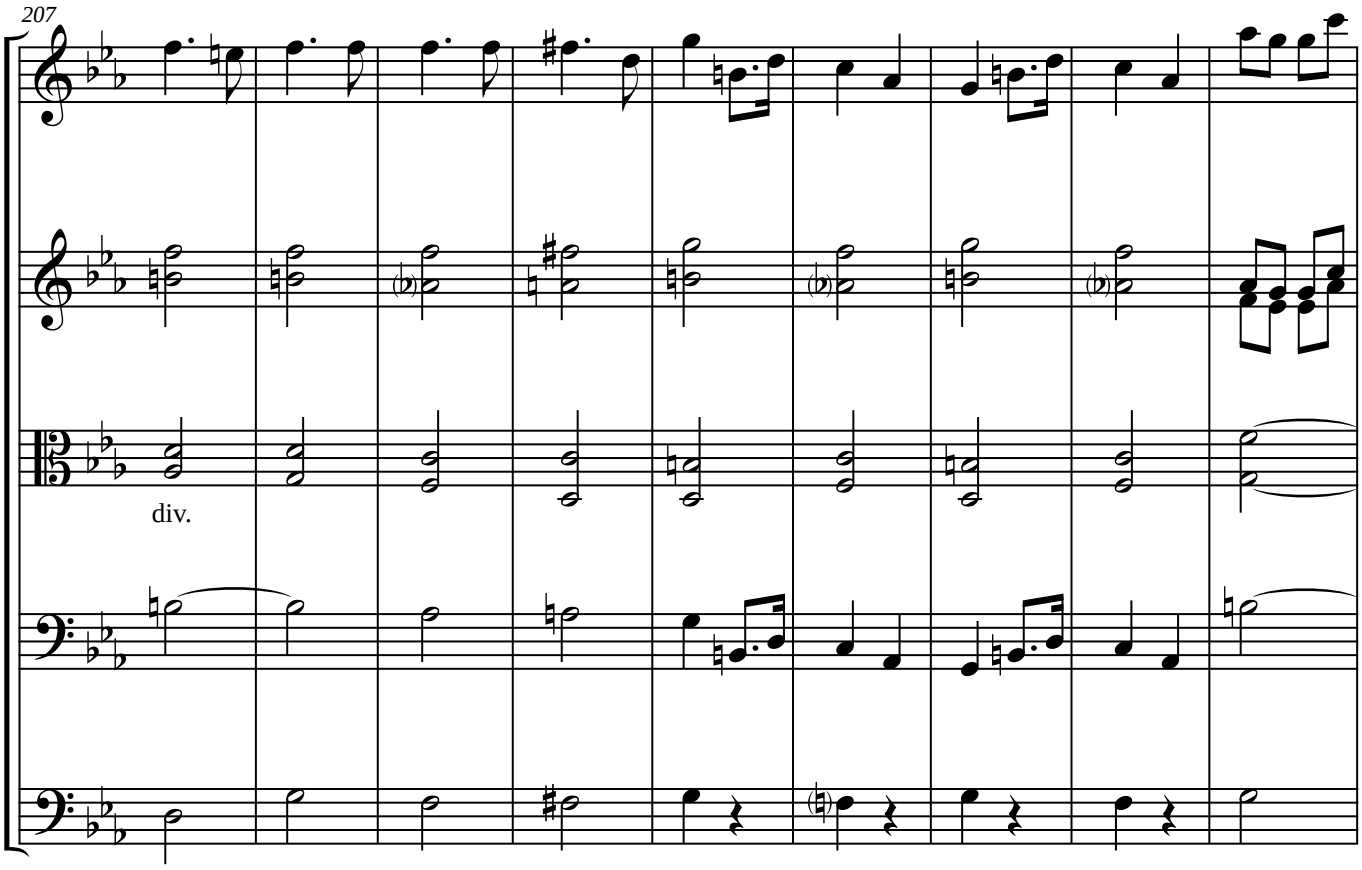
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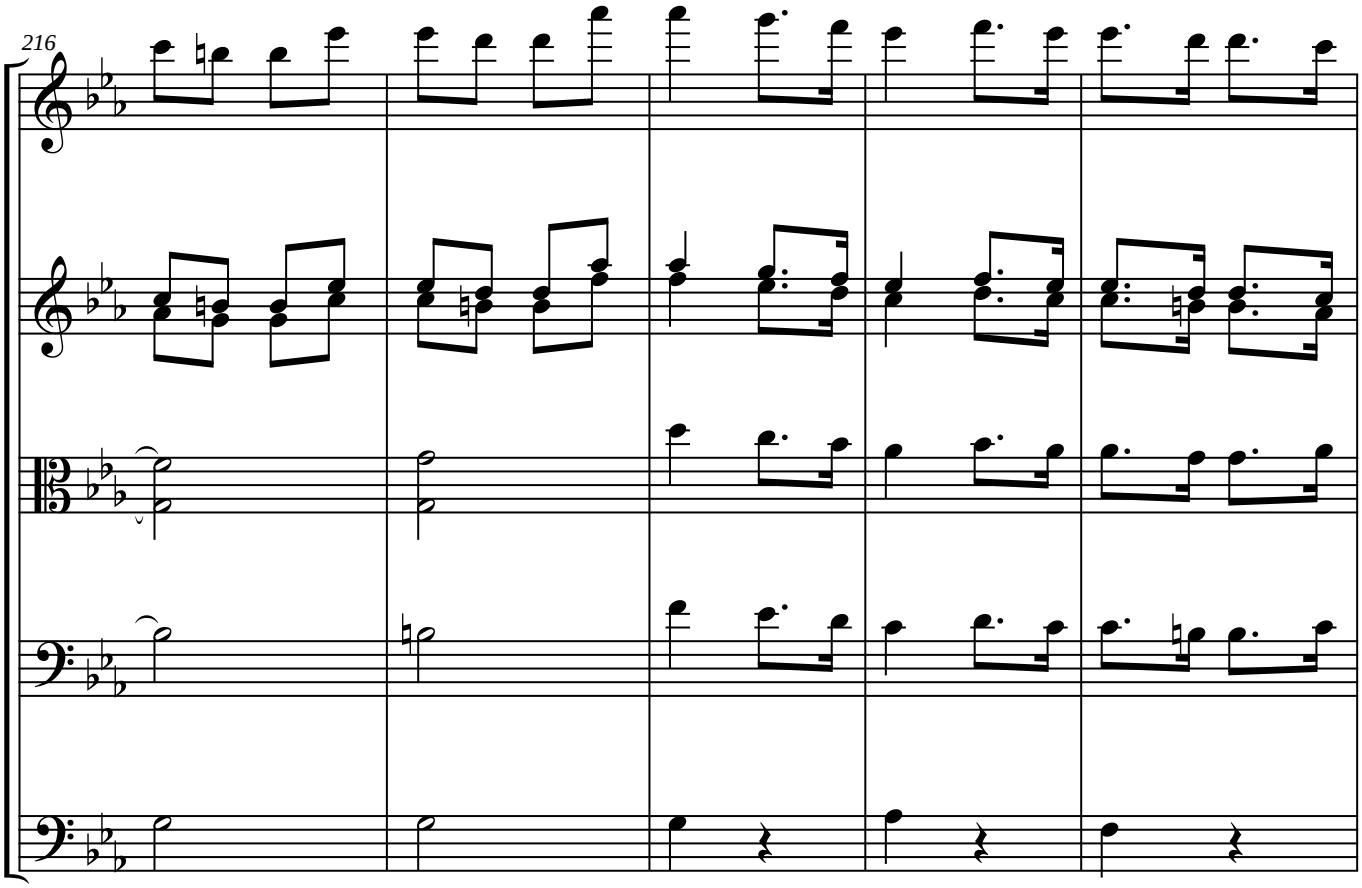
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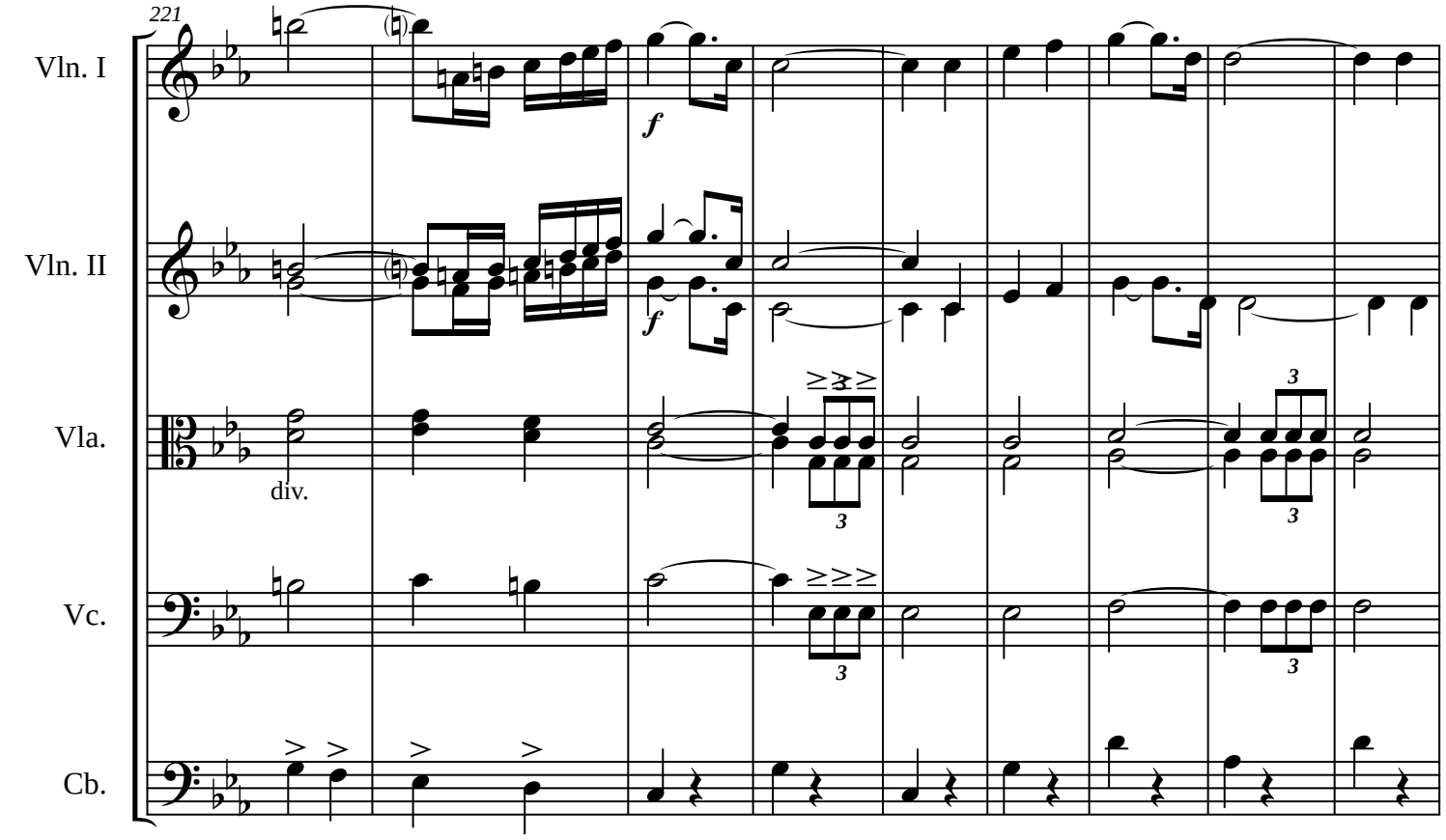
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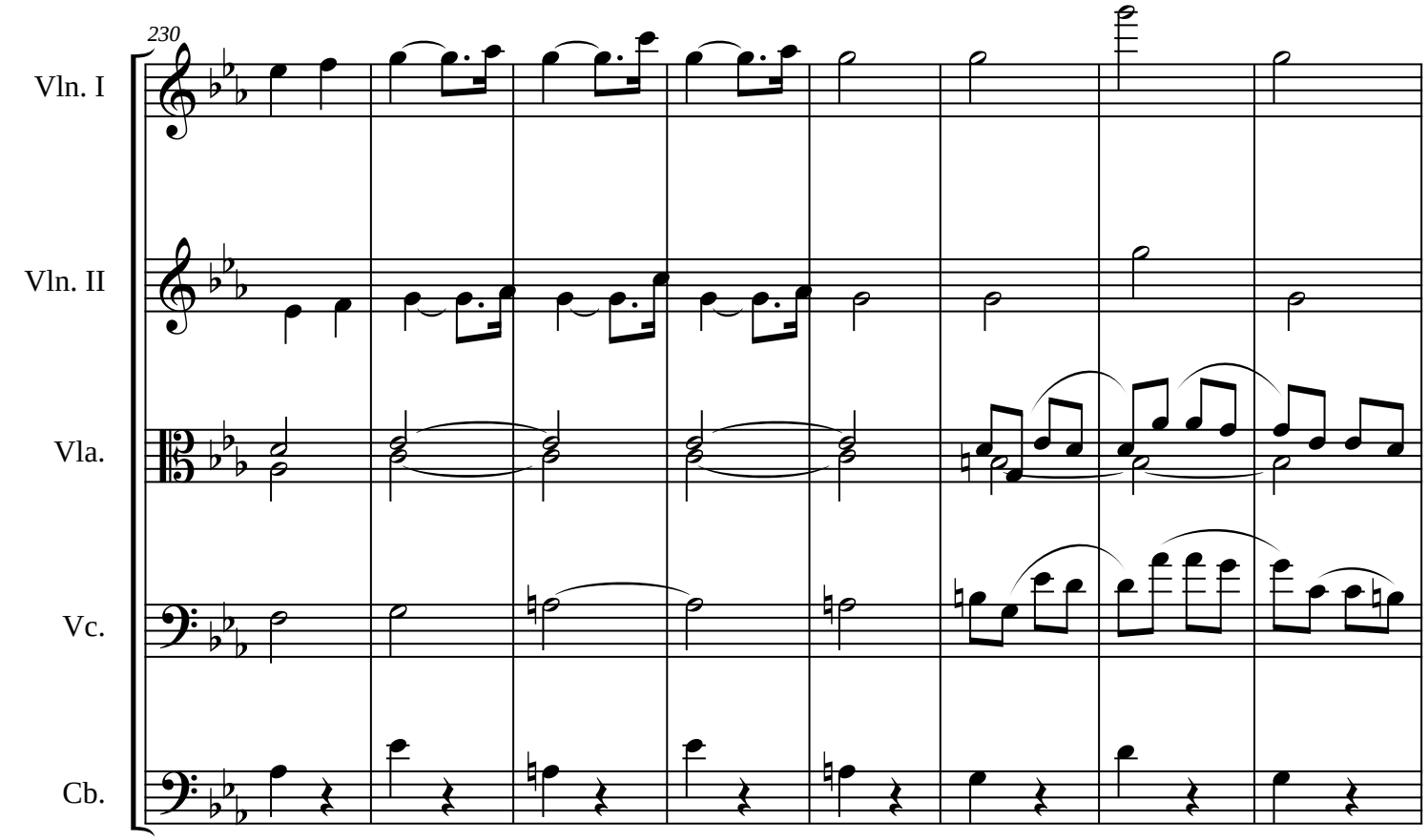
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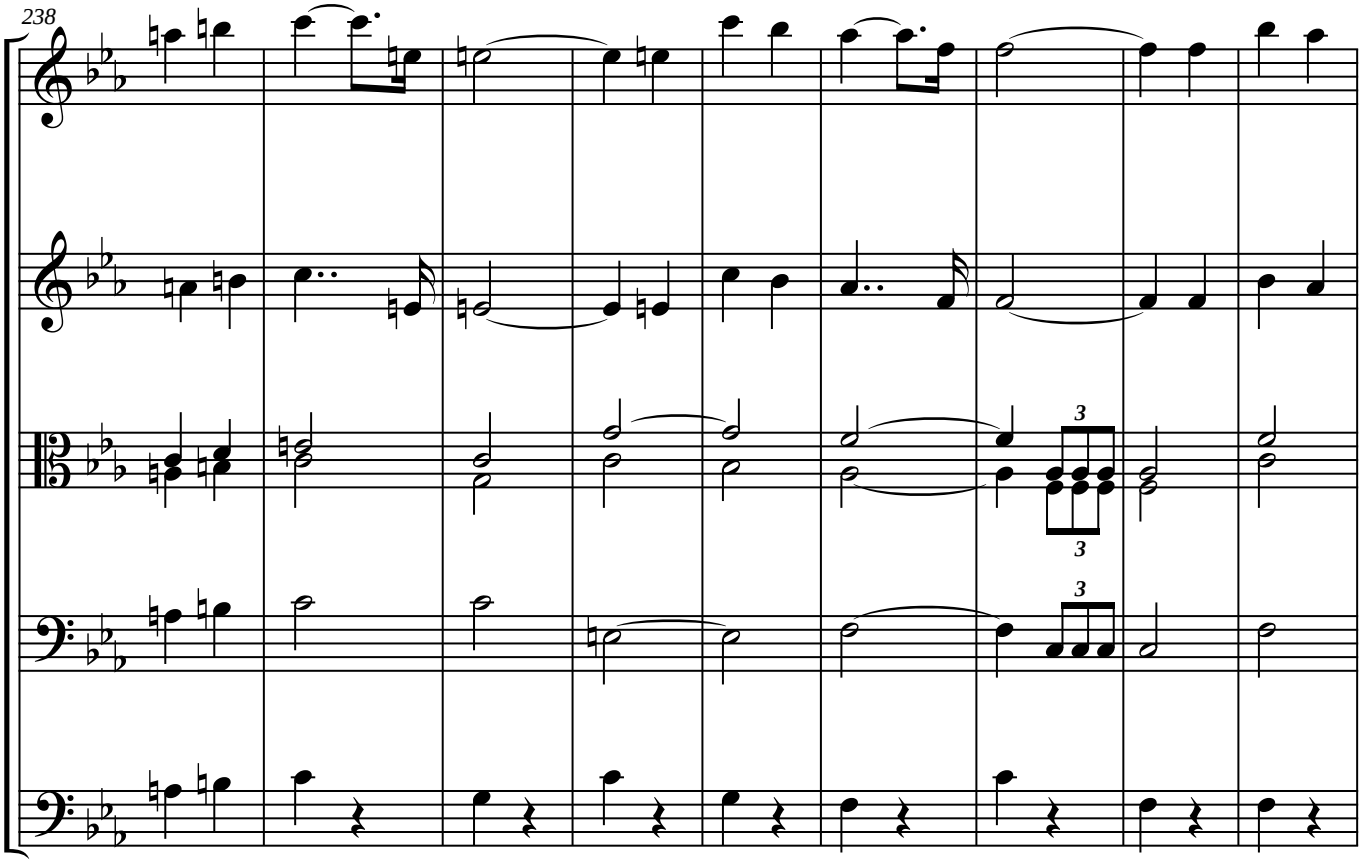

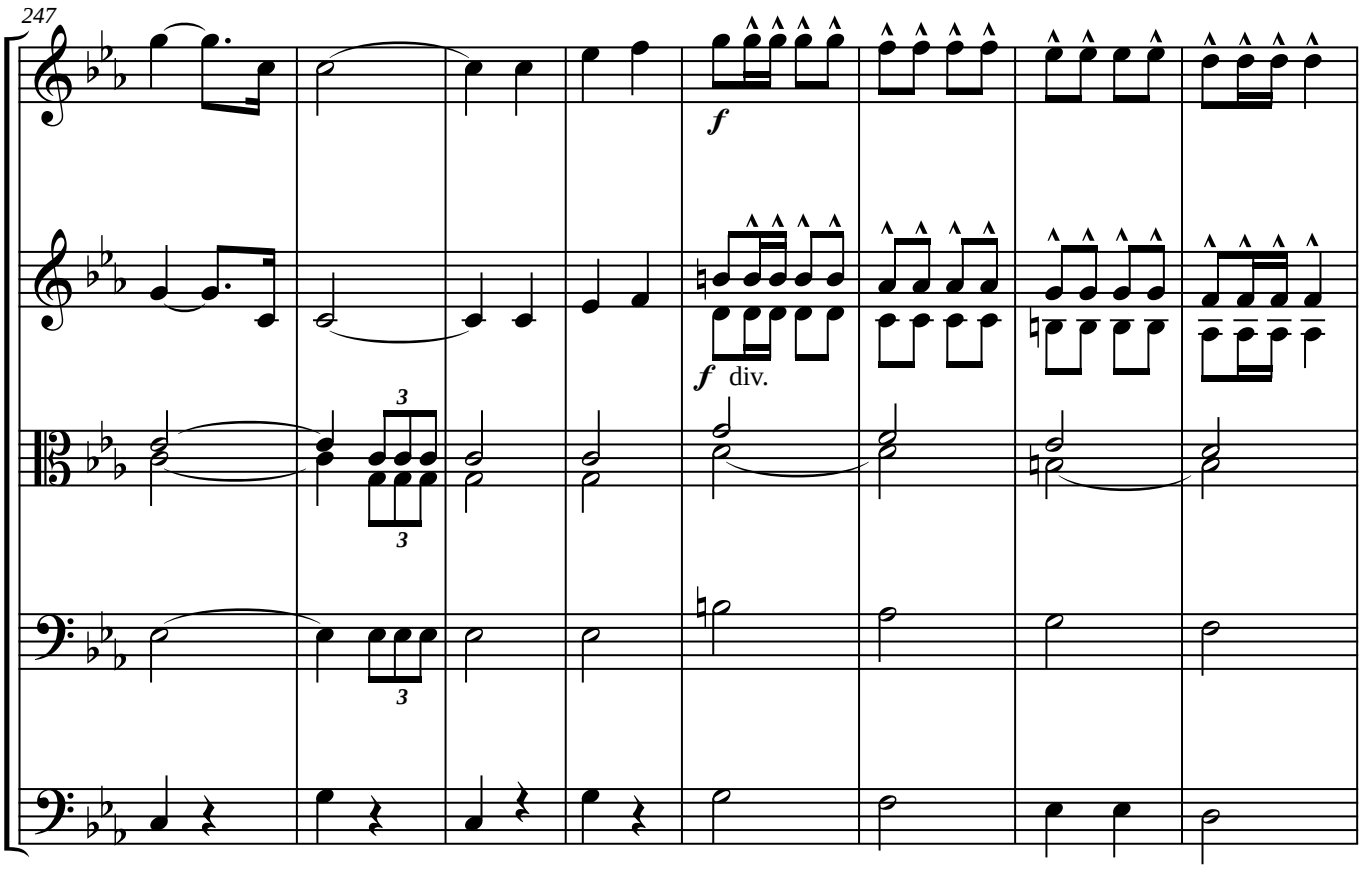

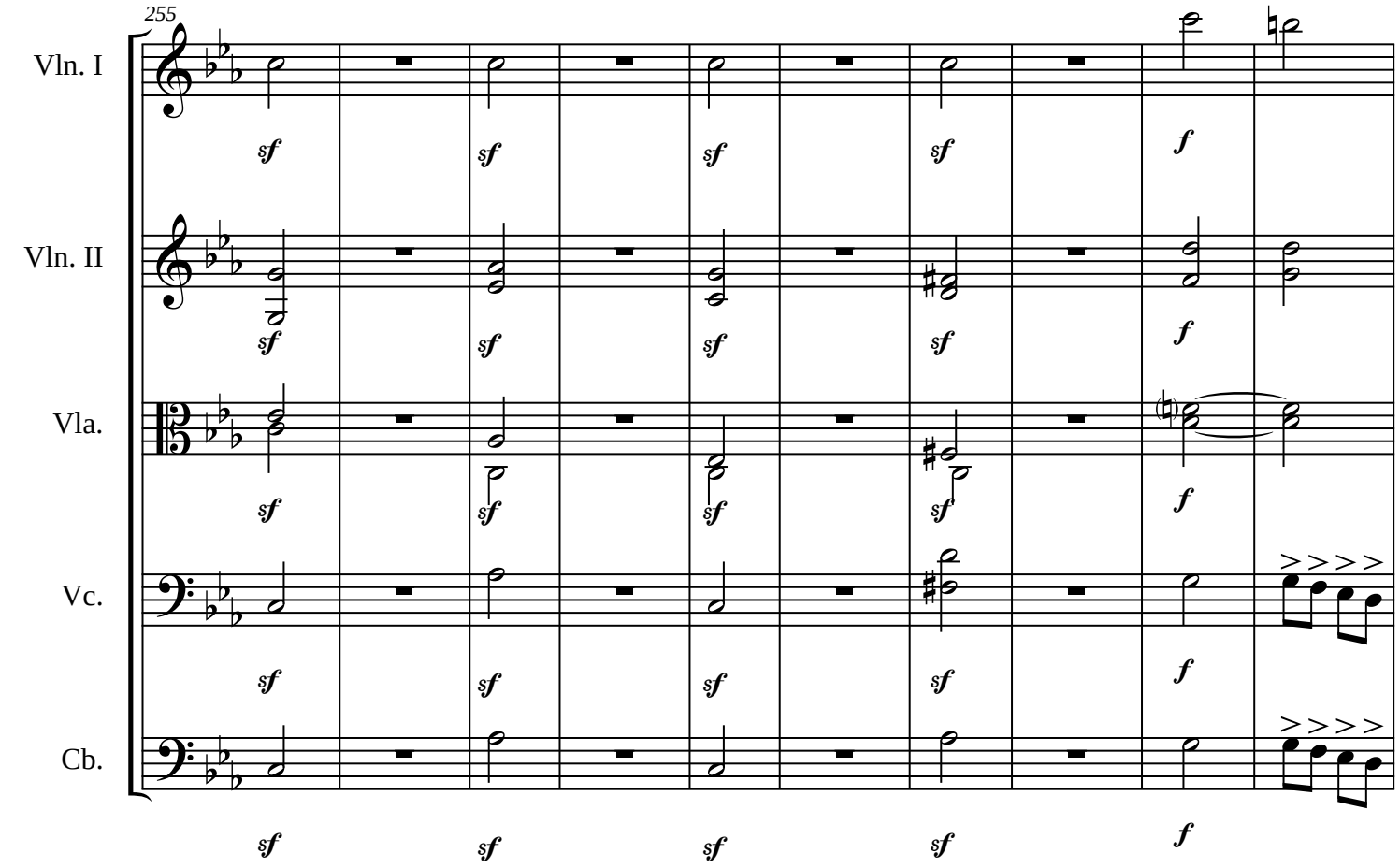
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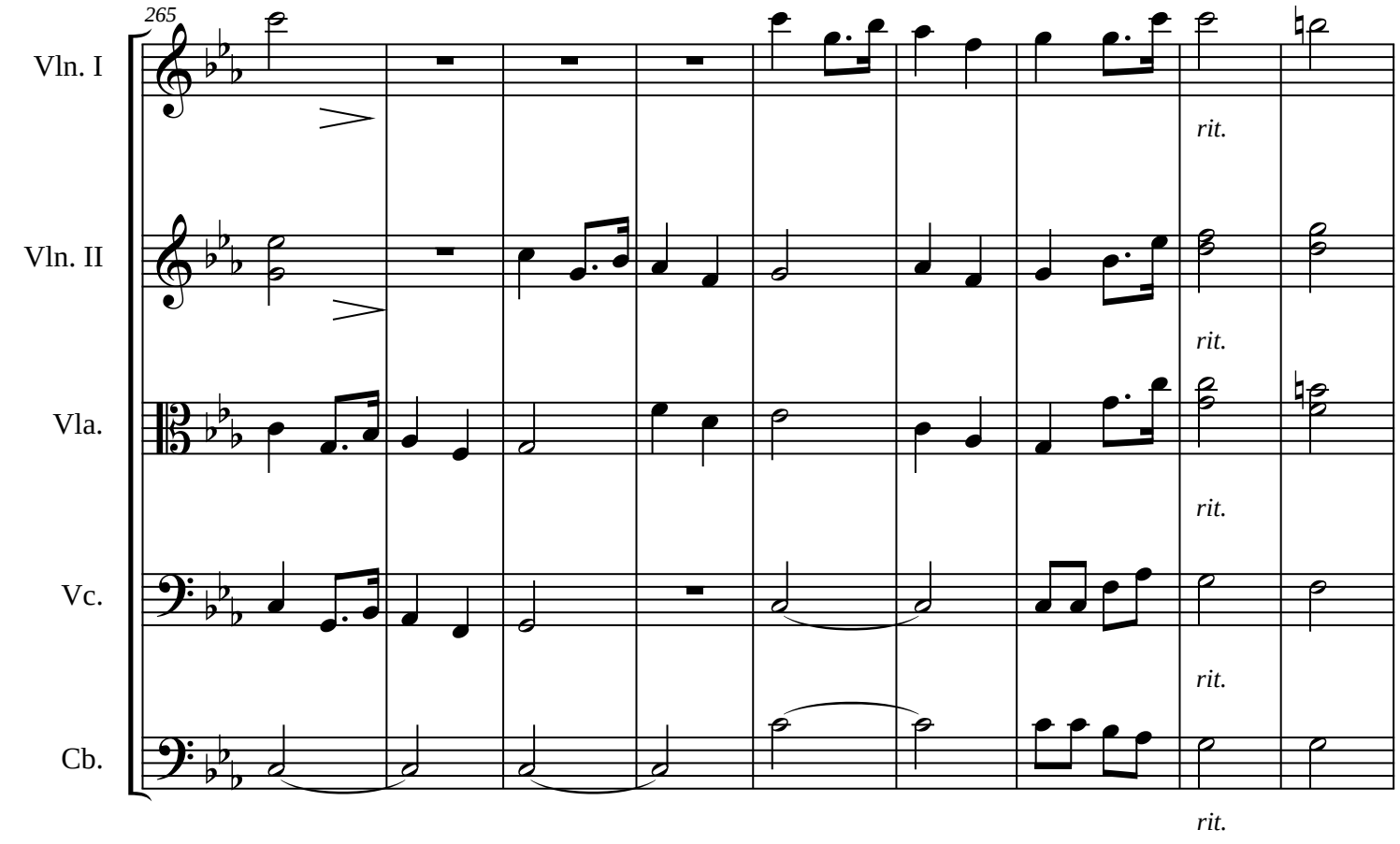
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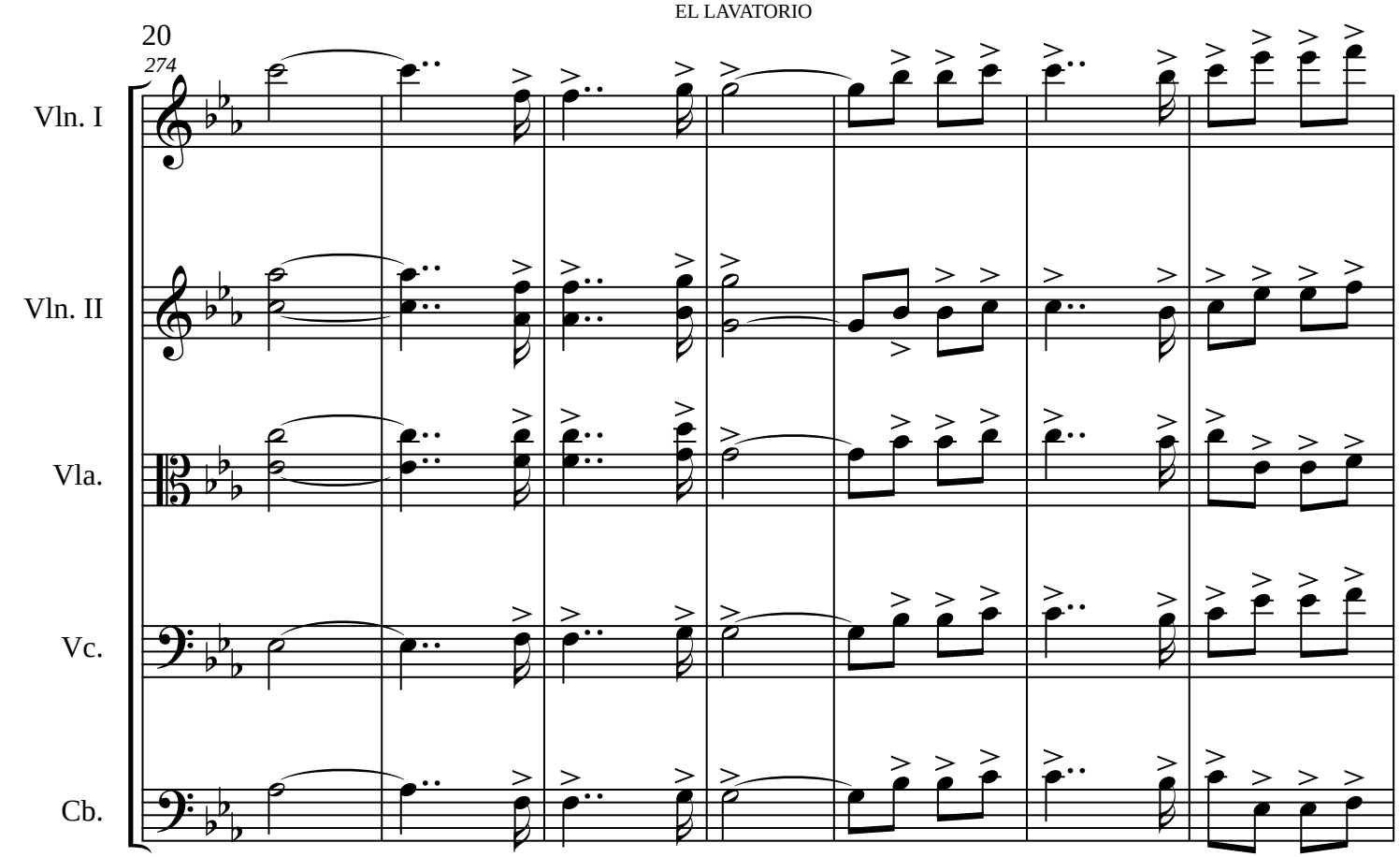
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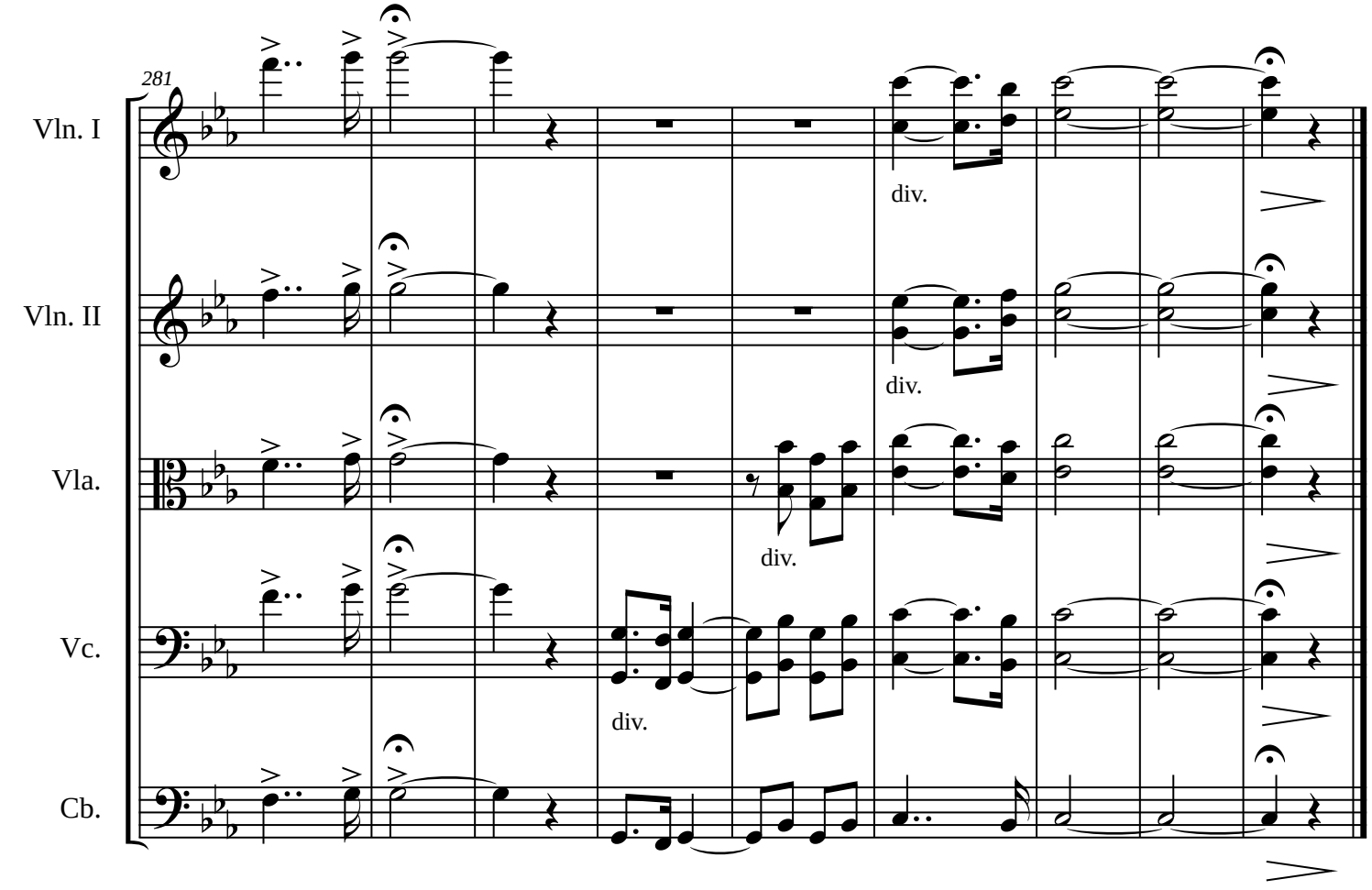
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div.
div.

Violin I

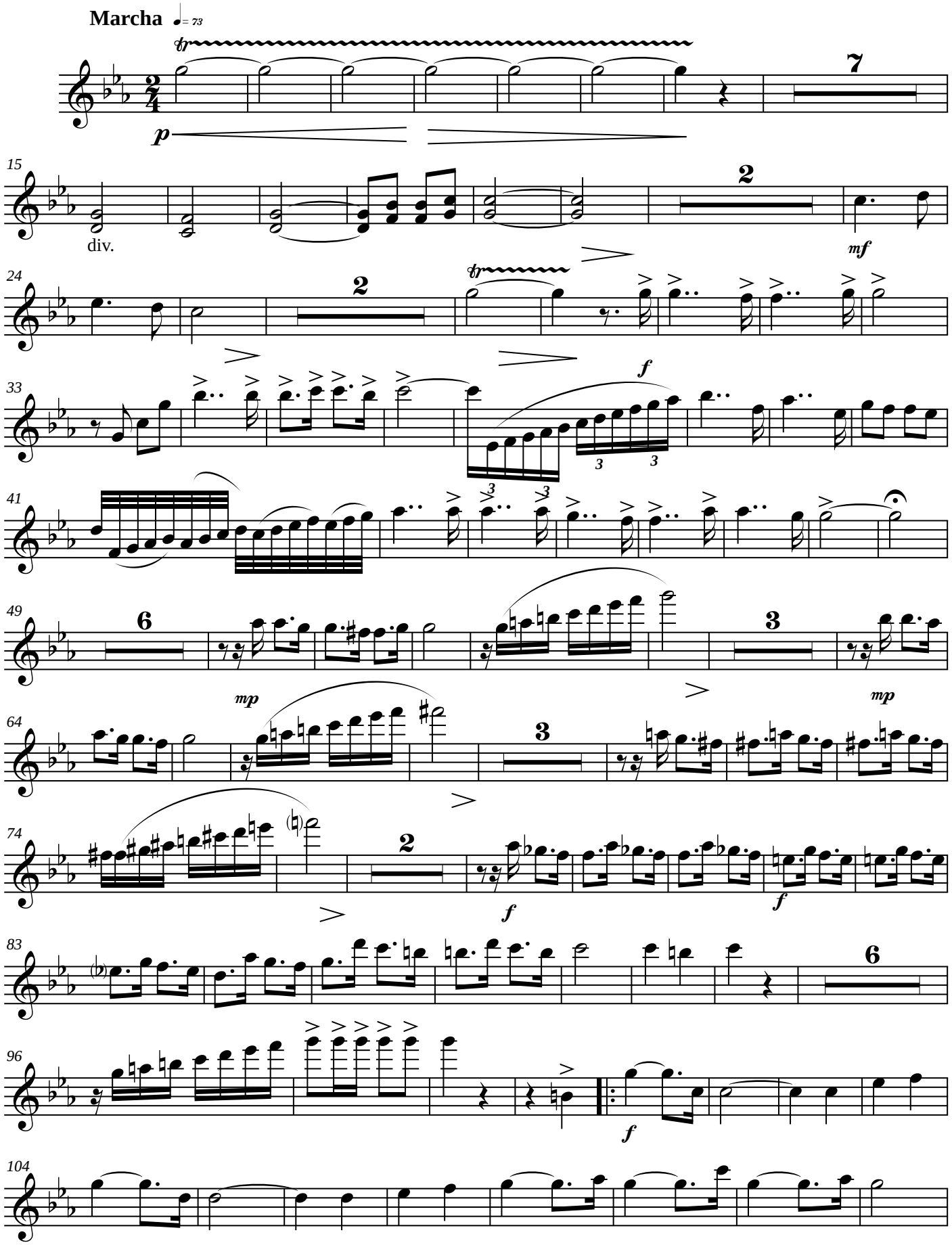
EL LAVATORIO

Escena de Pasión

sobre la antífona Gregoriana "Si égo Dominus" de Jueves Santo

Orquesta de cuerda

Salvador Martínez



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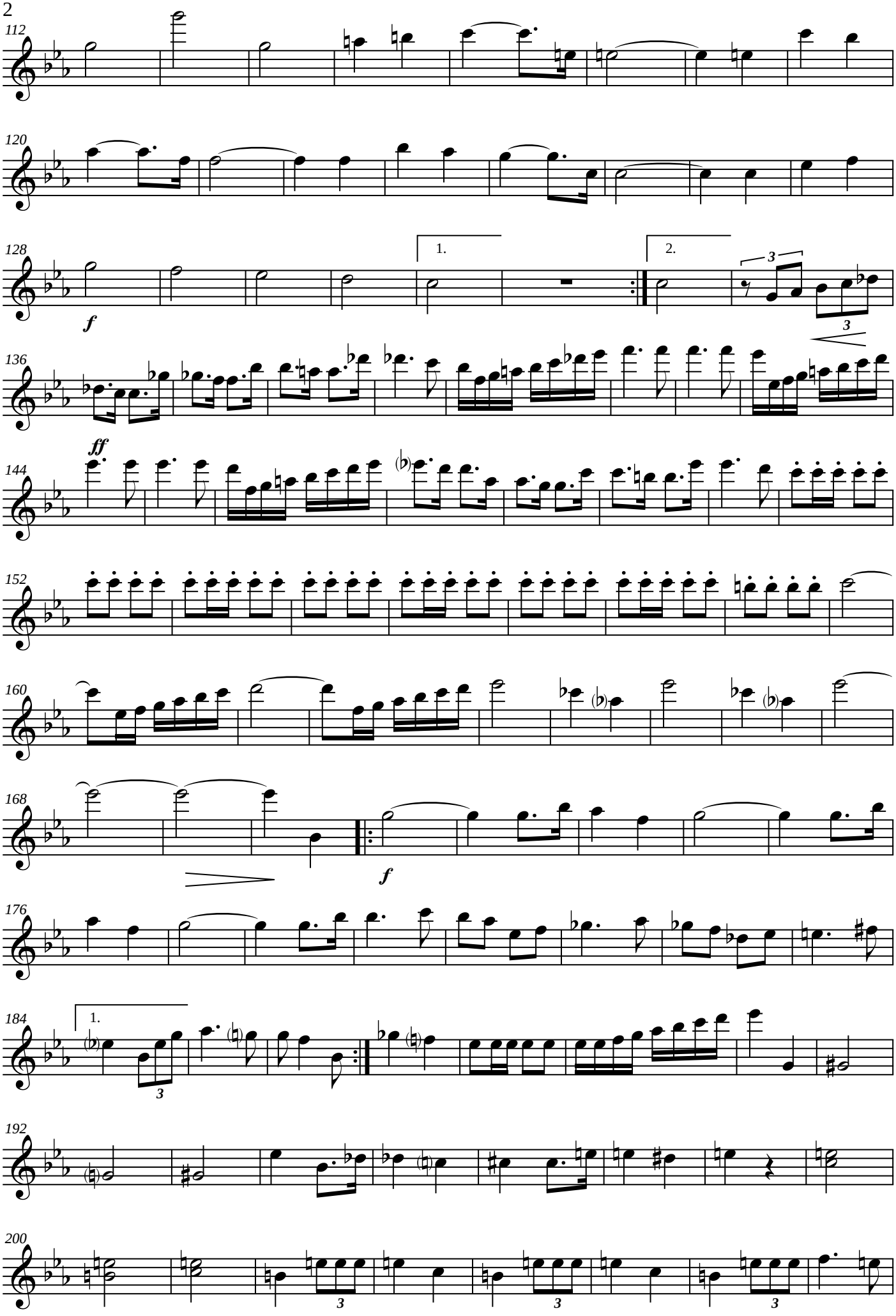
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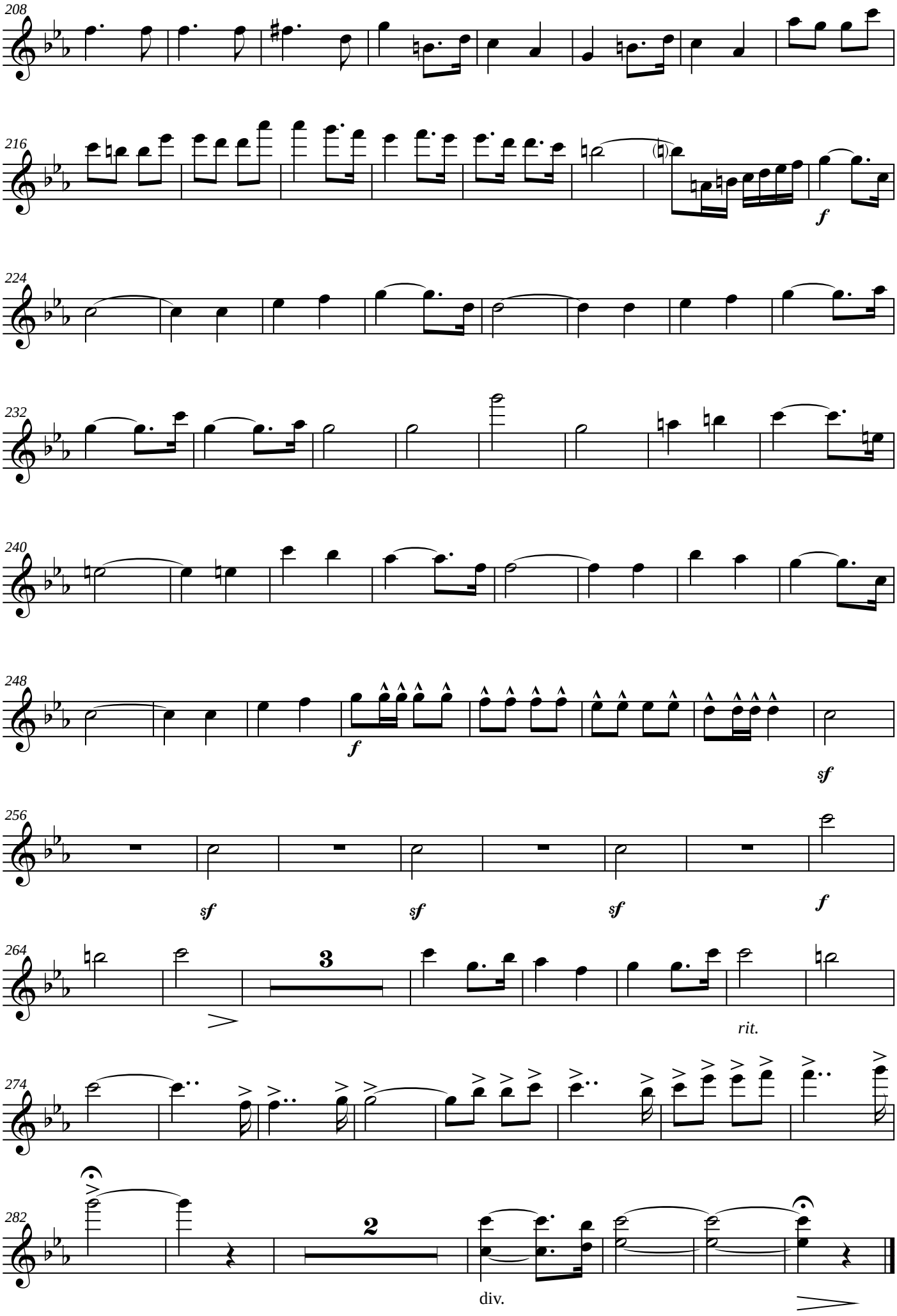
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282
2
div.

Violin II

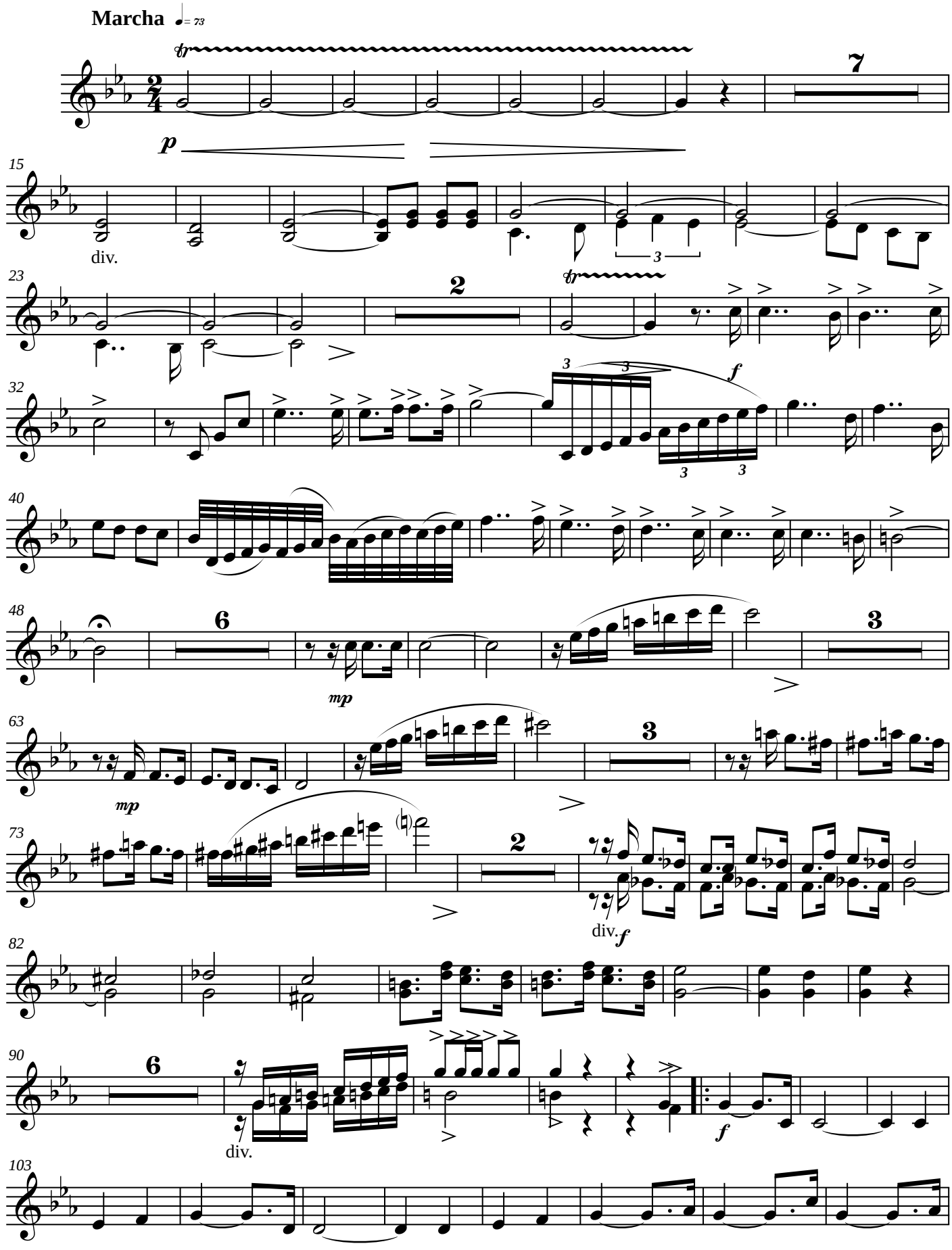
EL LAVATORIO

Escena de Pasión

sobre la antífona Gregoriana "Si égo Dominus" de Jueves Santo

Orquesta de cuerda

Salvador Martínez



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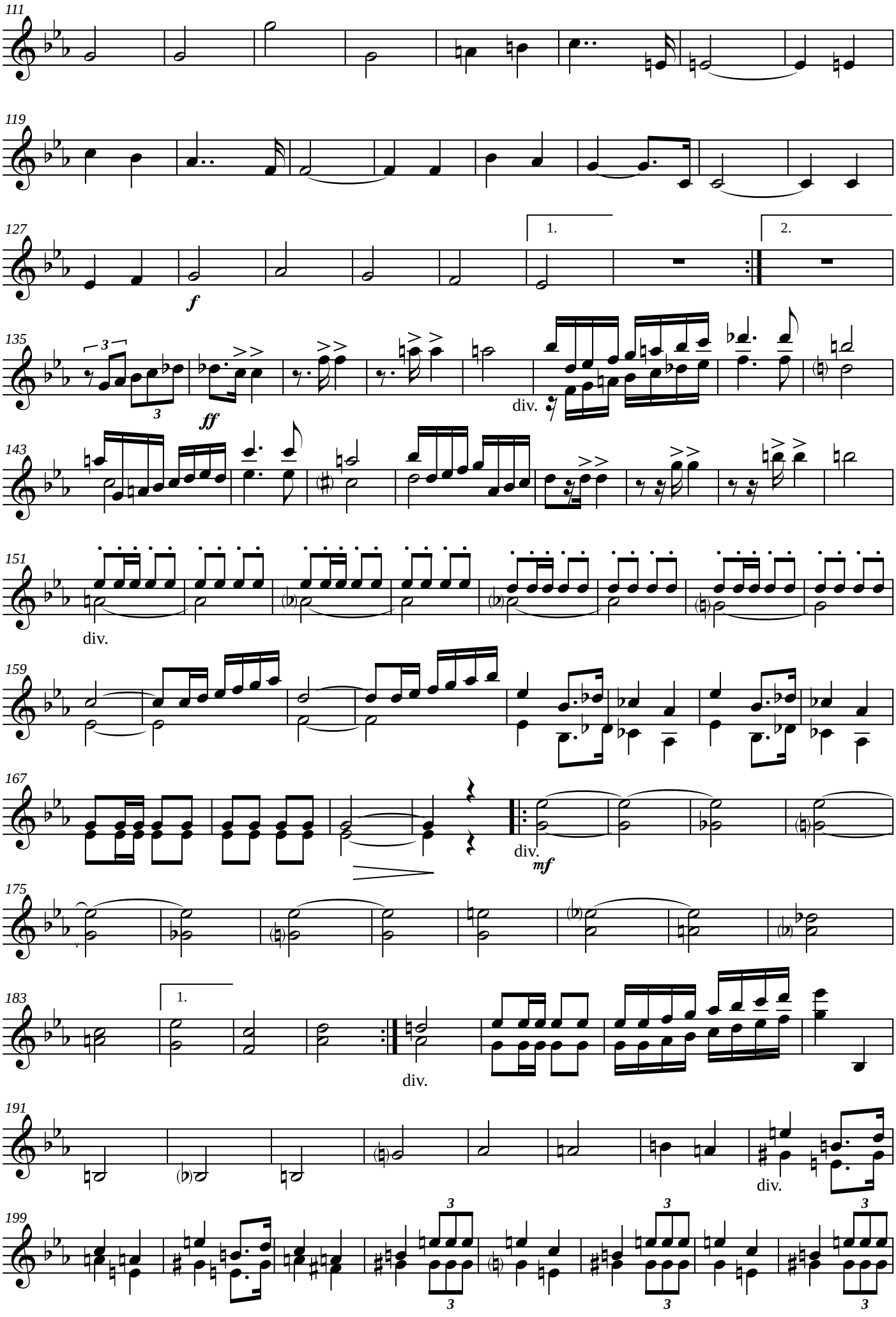
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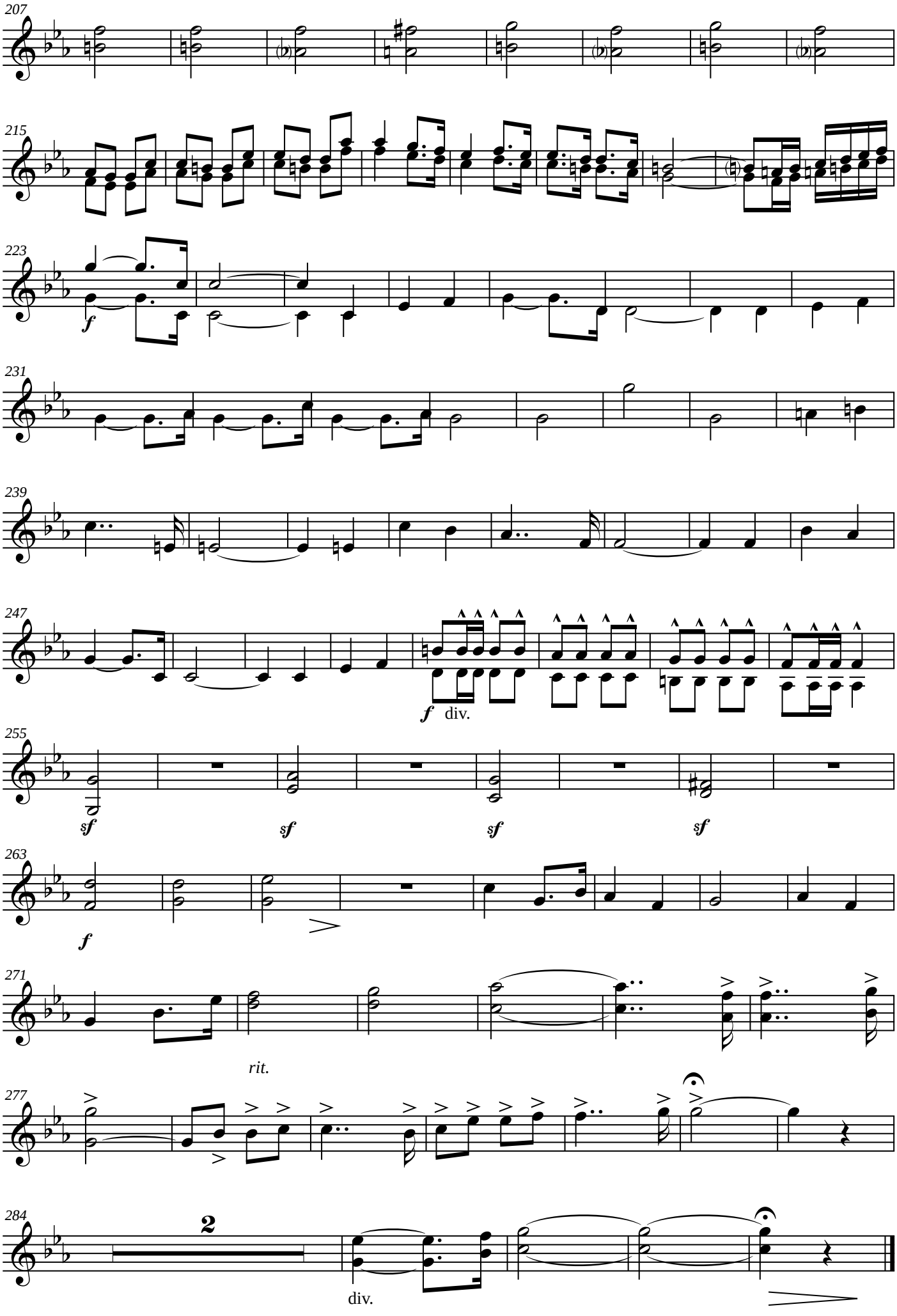
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2
div.

Violin I

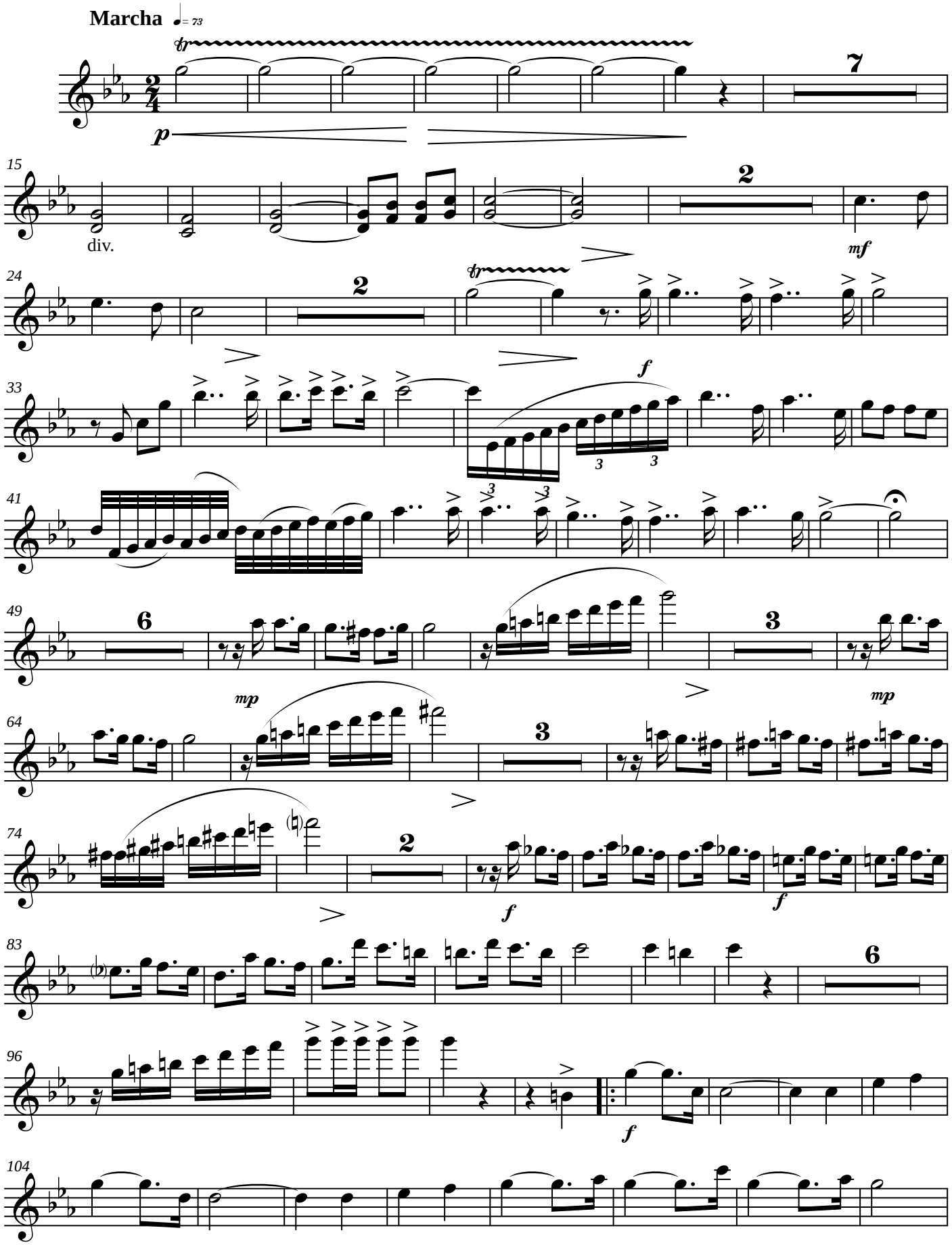
EL LAVATORIO

Escena de Pasión

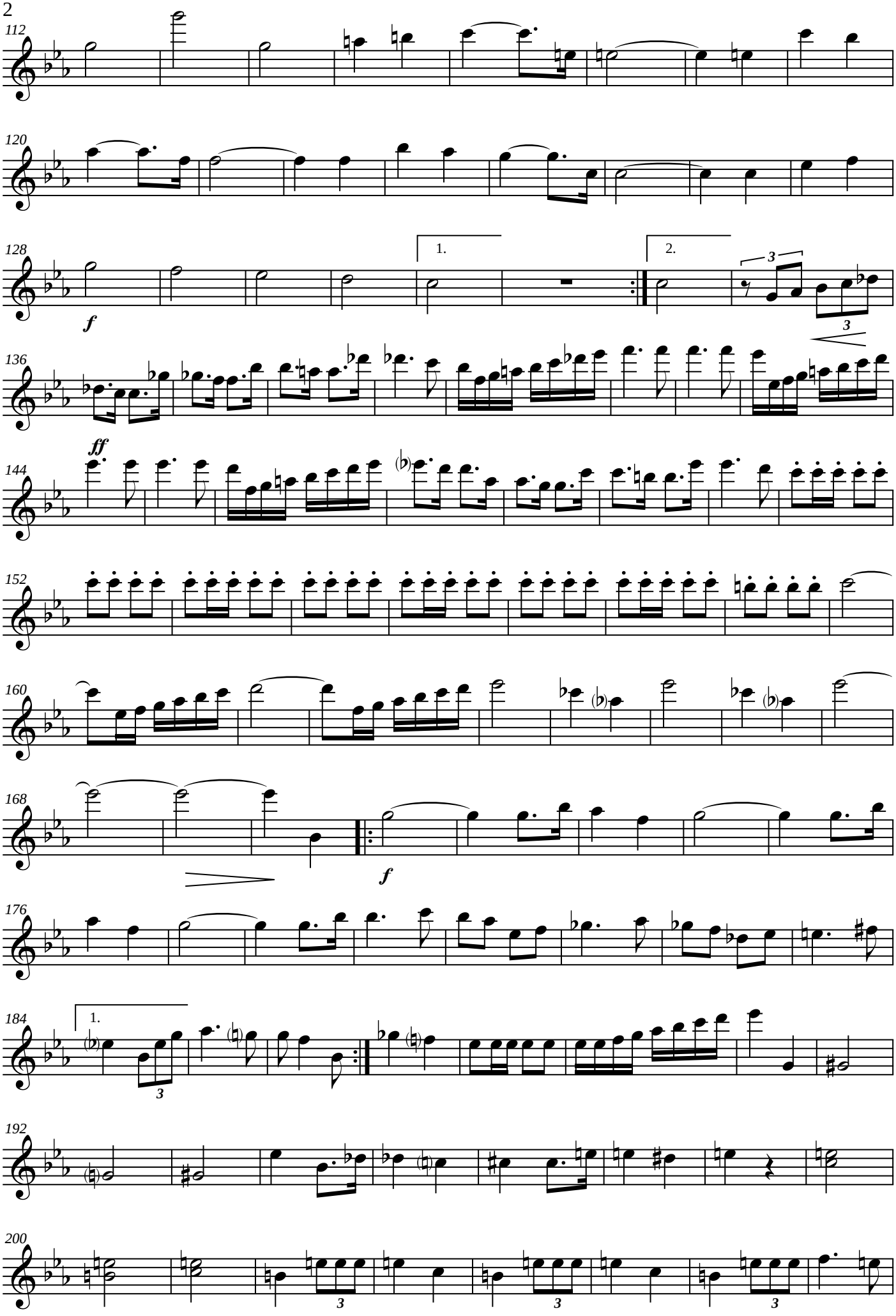
sobre la antífona Gregoriana "Si égo Dominus" de Jueves Santo

Orquesta de cuerda

Salvador Martínez



© 2008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192
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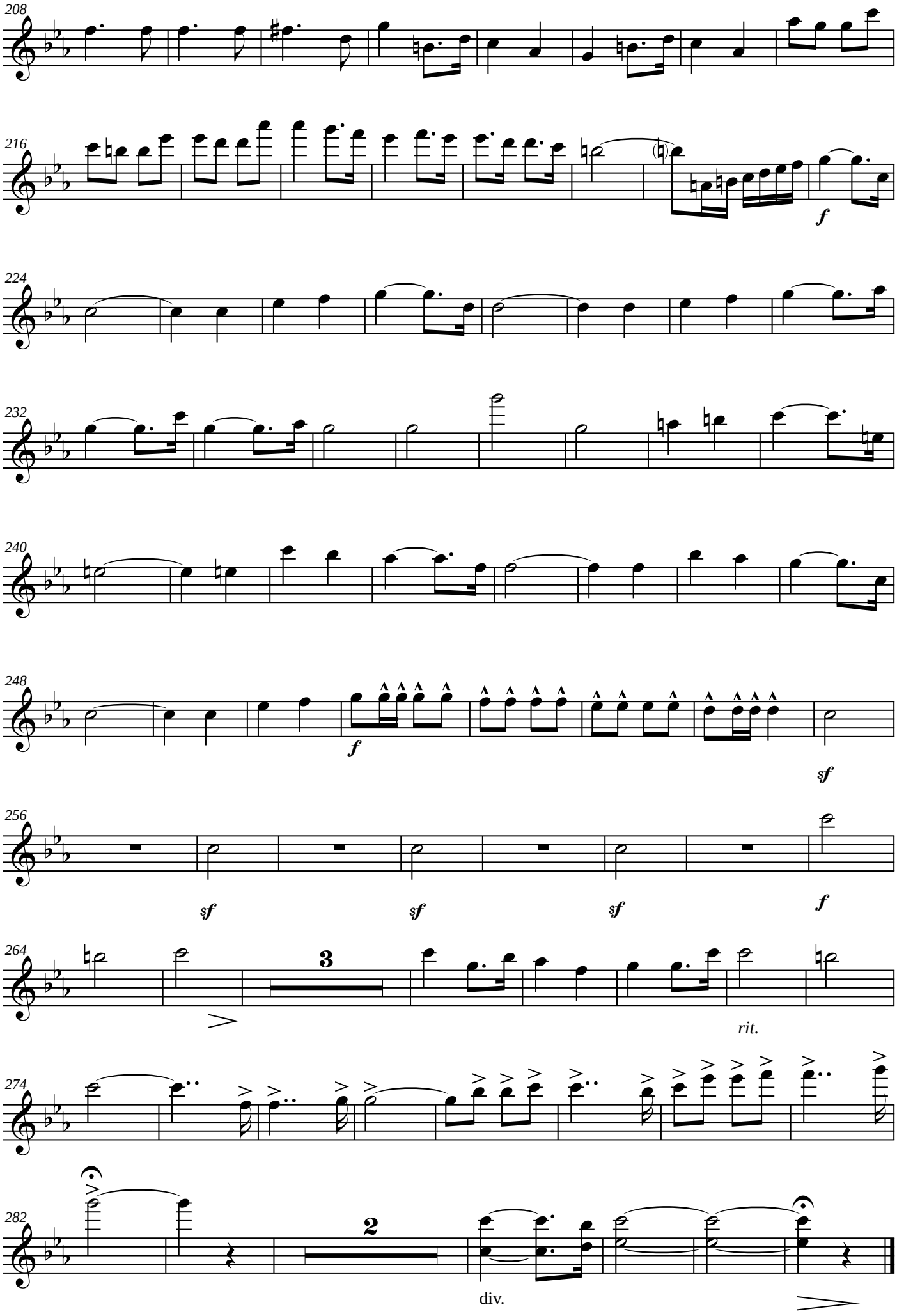
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240
248
f
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sf
sf
f
264
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rit.
274
282
2
div.

Violin II

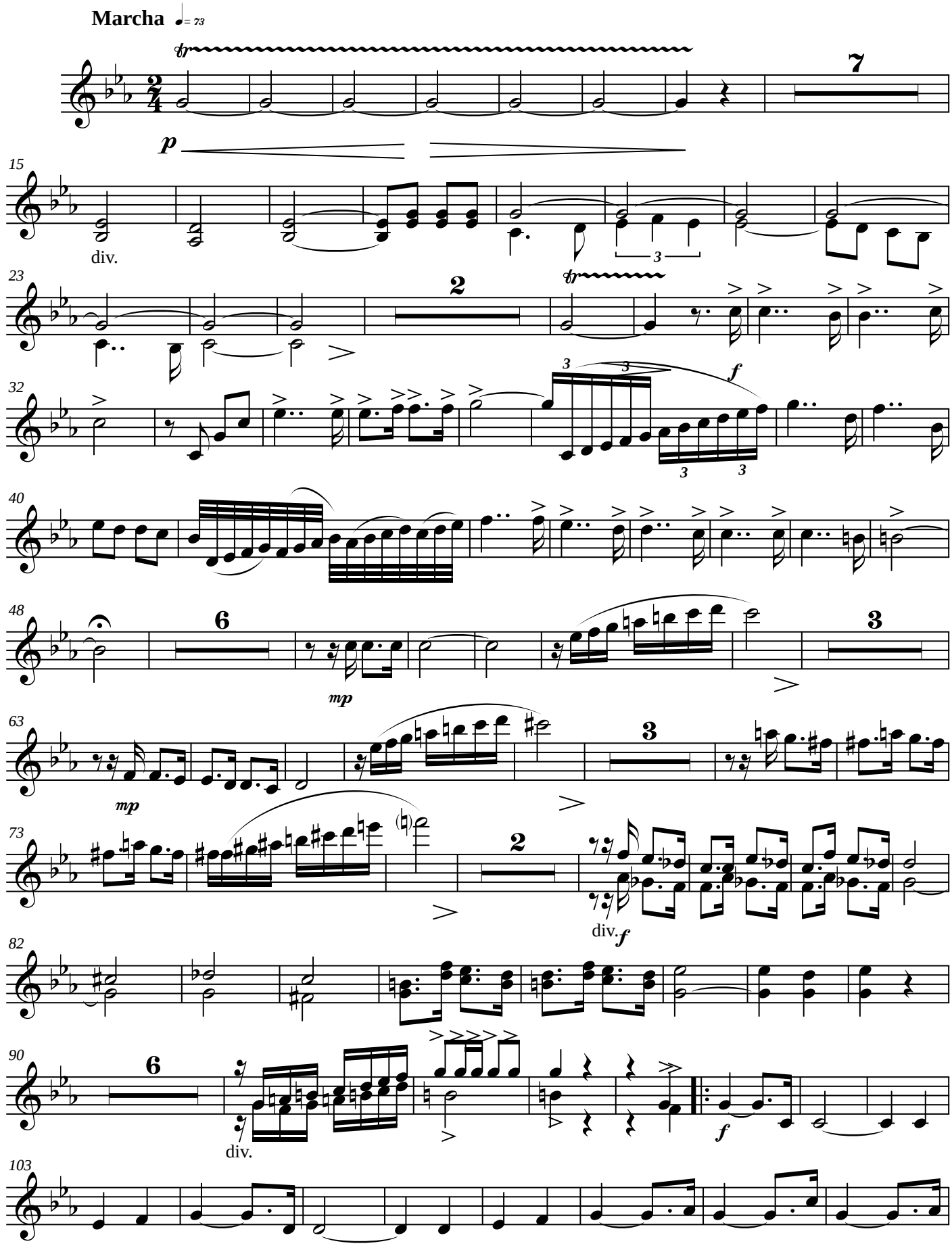
EL LAVATORIO

Escena de Pasión

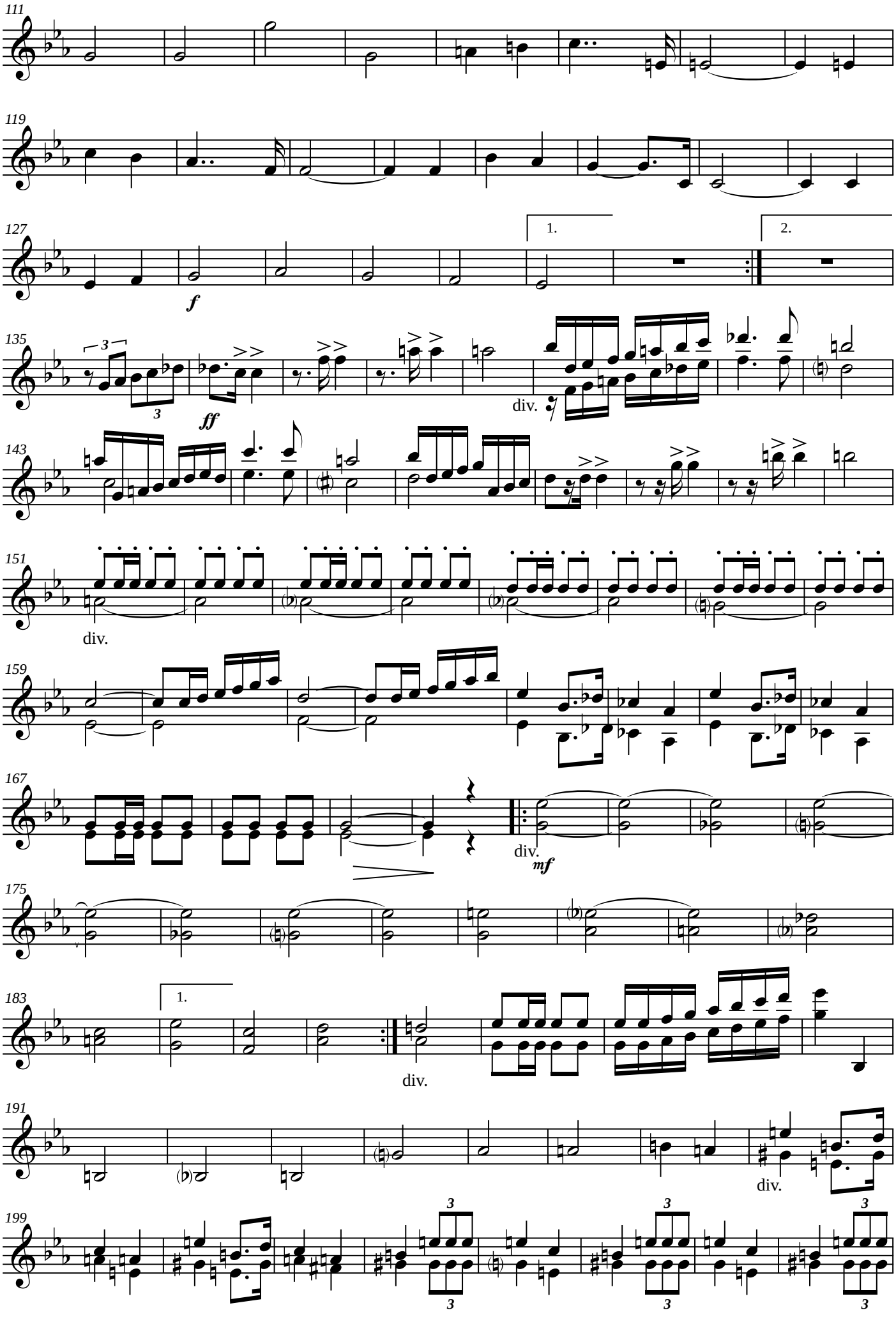
sobre la antífona Gregoriana "Si égo Dominus" de Jueves Santo

Orquesta de cuerda

Salvador Martínez



© 2008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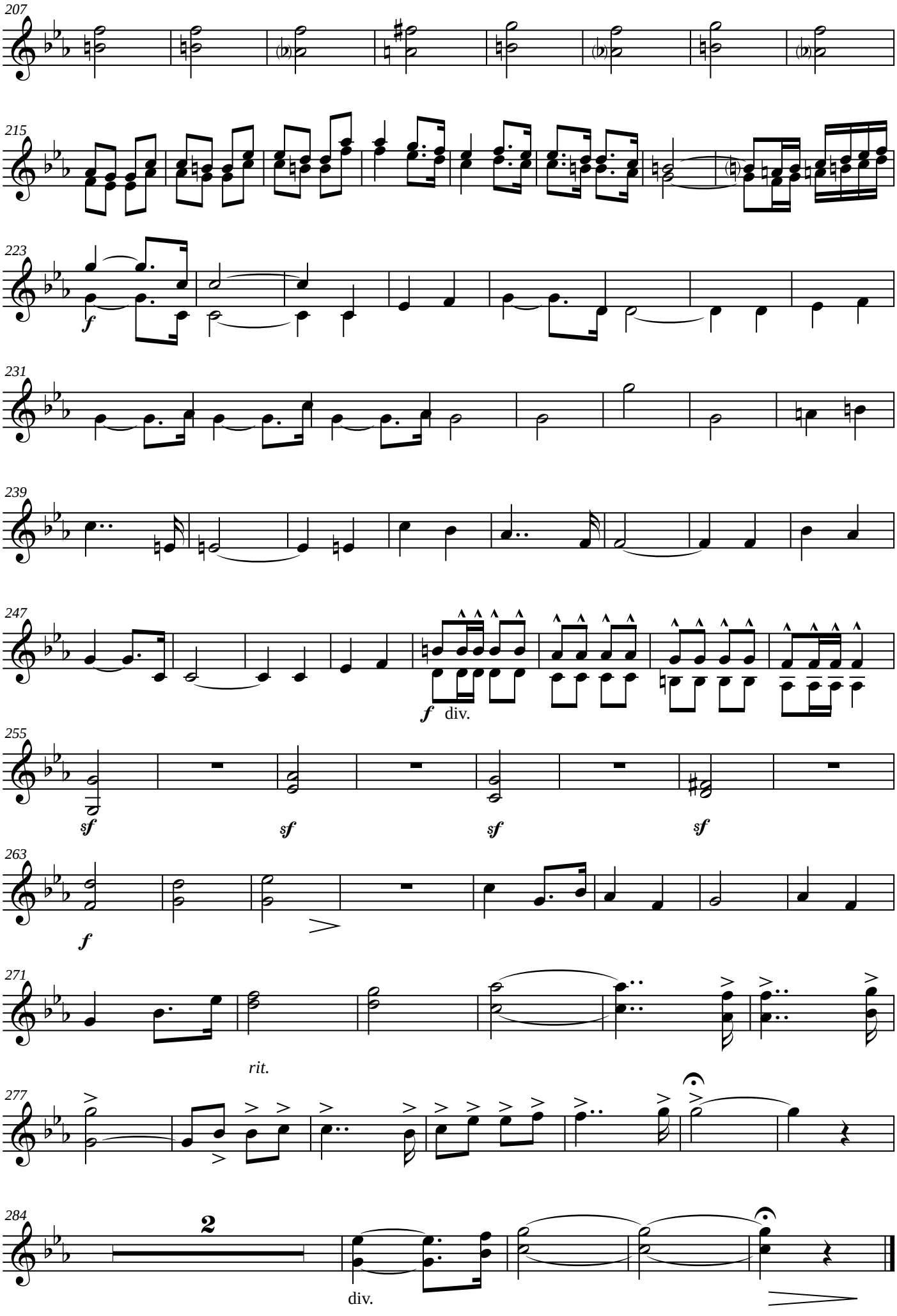
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215
223
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231
239
247
f div.
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sf
sf
sf
263
f
271
rit.
277
284
2
div.

Viola

EL LAVATORIO

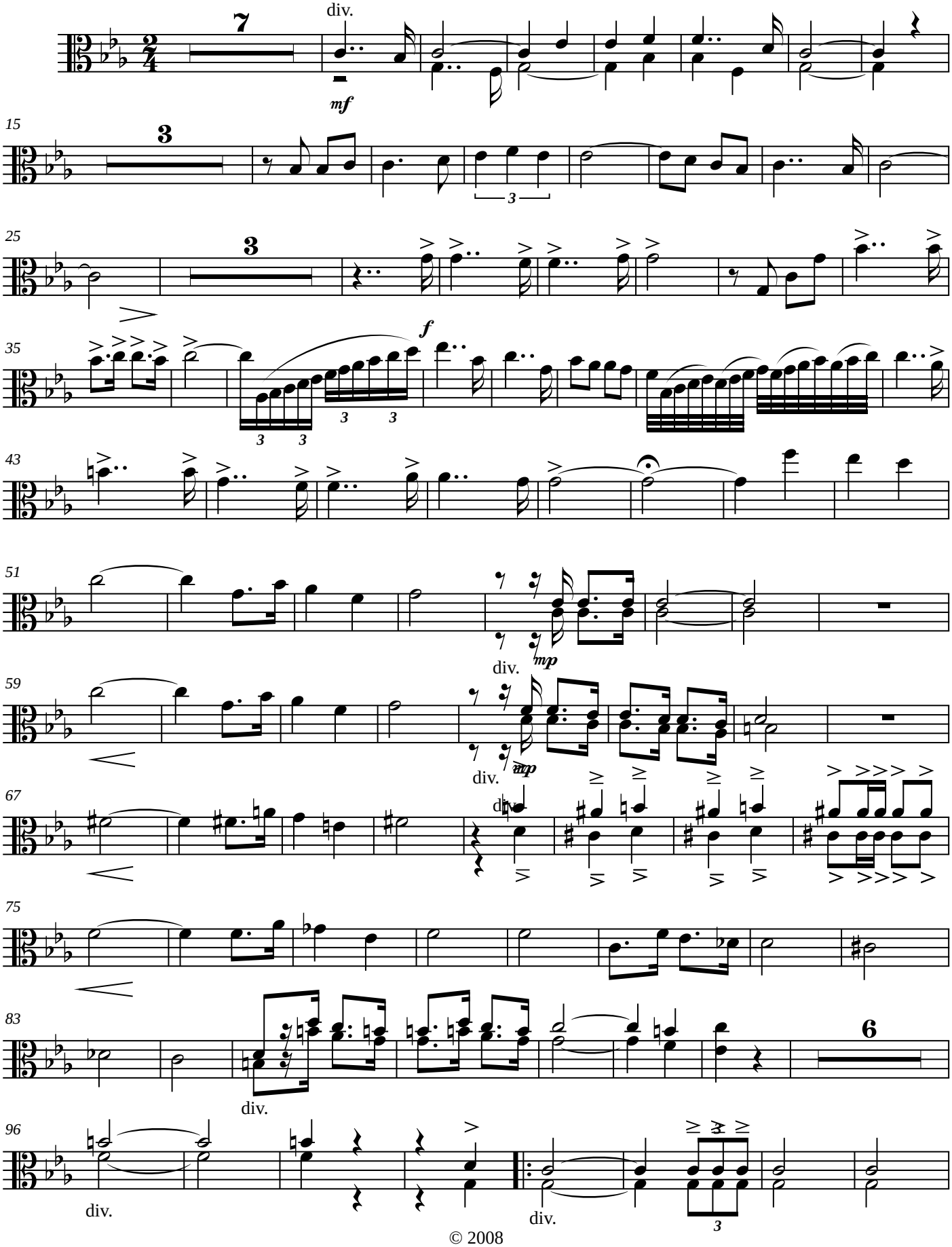
Escena de Pasión

sobre la antífona Gregoriana "Si égo Dominus" de Jueves Santo

Orquesta de cuerda

Salvador Martínez

Marcha ♩= 73



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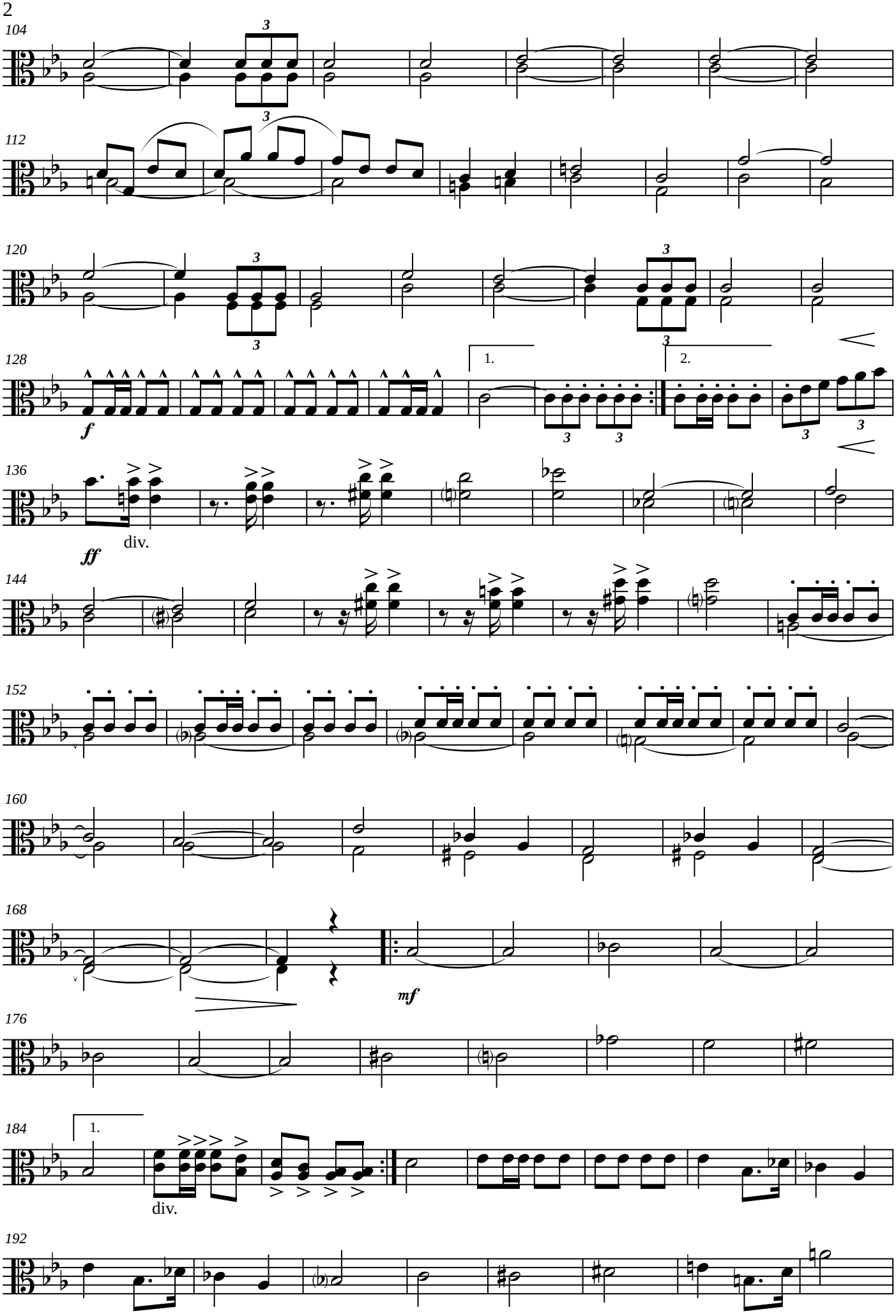
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div.
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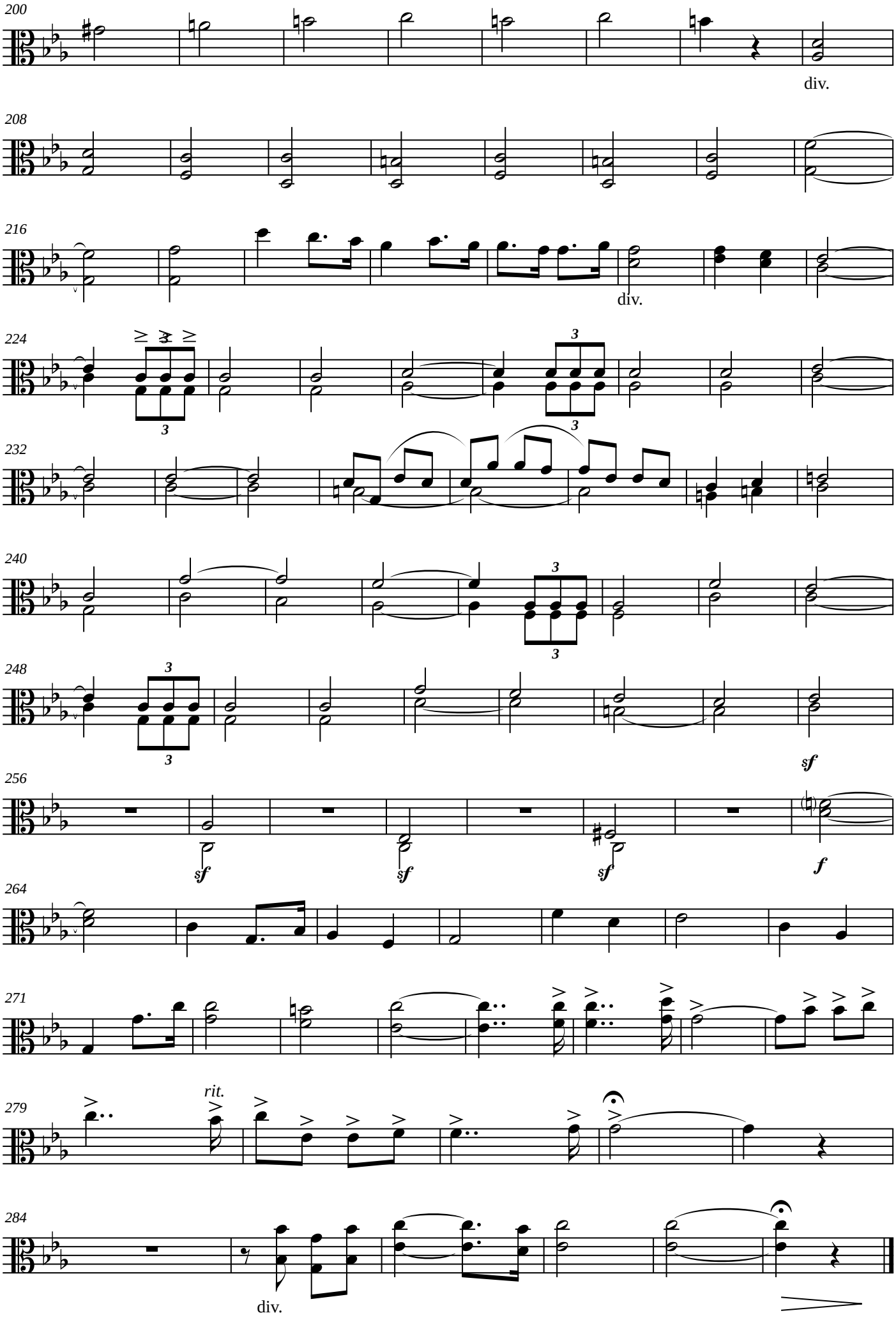
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208
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div.
224
232
240
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sf
sf
sf
f
264
271
279
rit.
284
div.

Cello

EL LAVATORIO

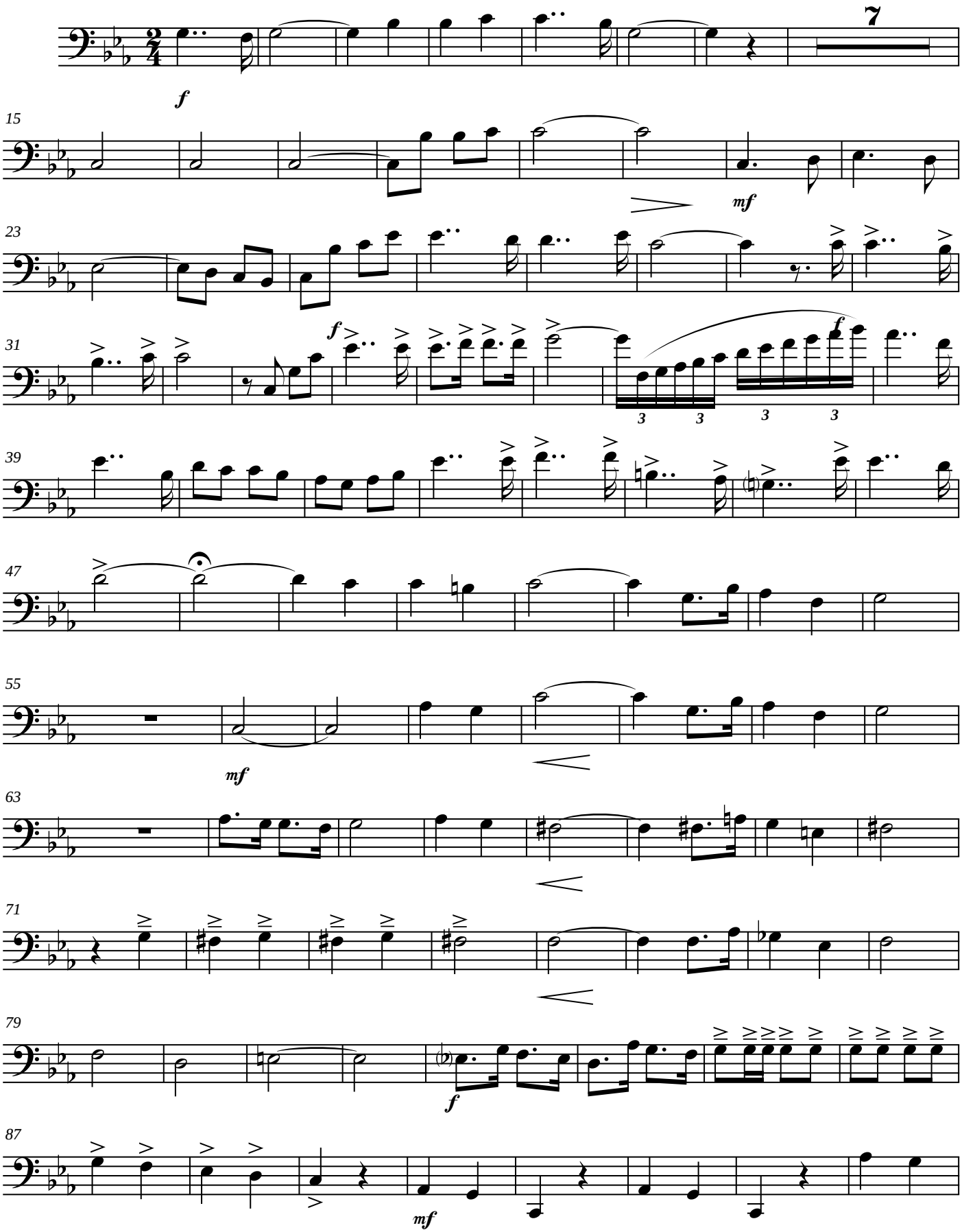
Escena de Pasión

sobre la antífona Gregoriana "Si égo Dominus" de Jueves Santo

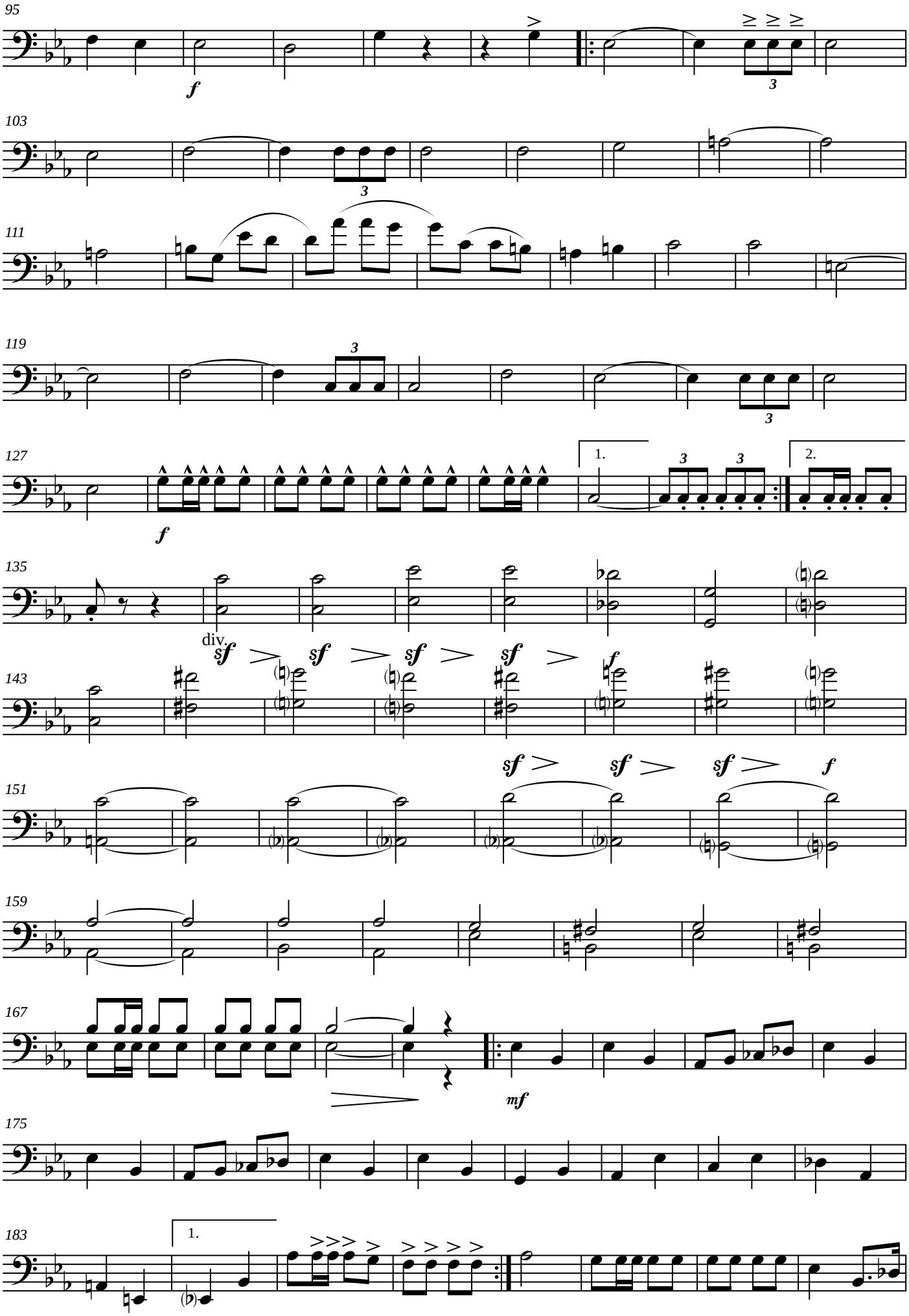
Orquesta de cuerda

Salvador Martínez

Marcha ♩= 73



© 2008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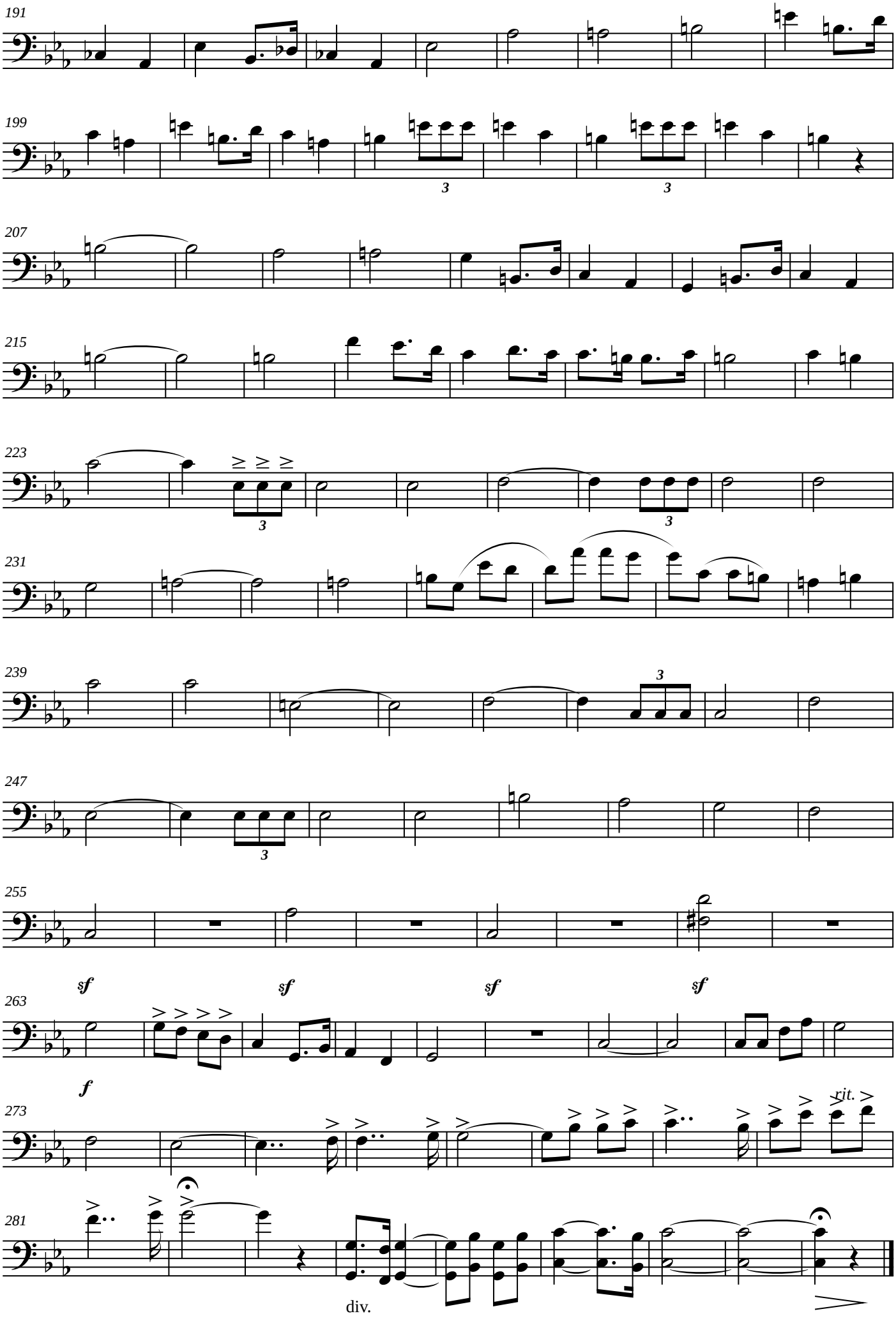
191
199
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sf
f
rit.
div.

Contrabajo

EL LAVATORIO

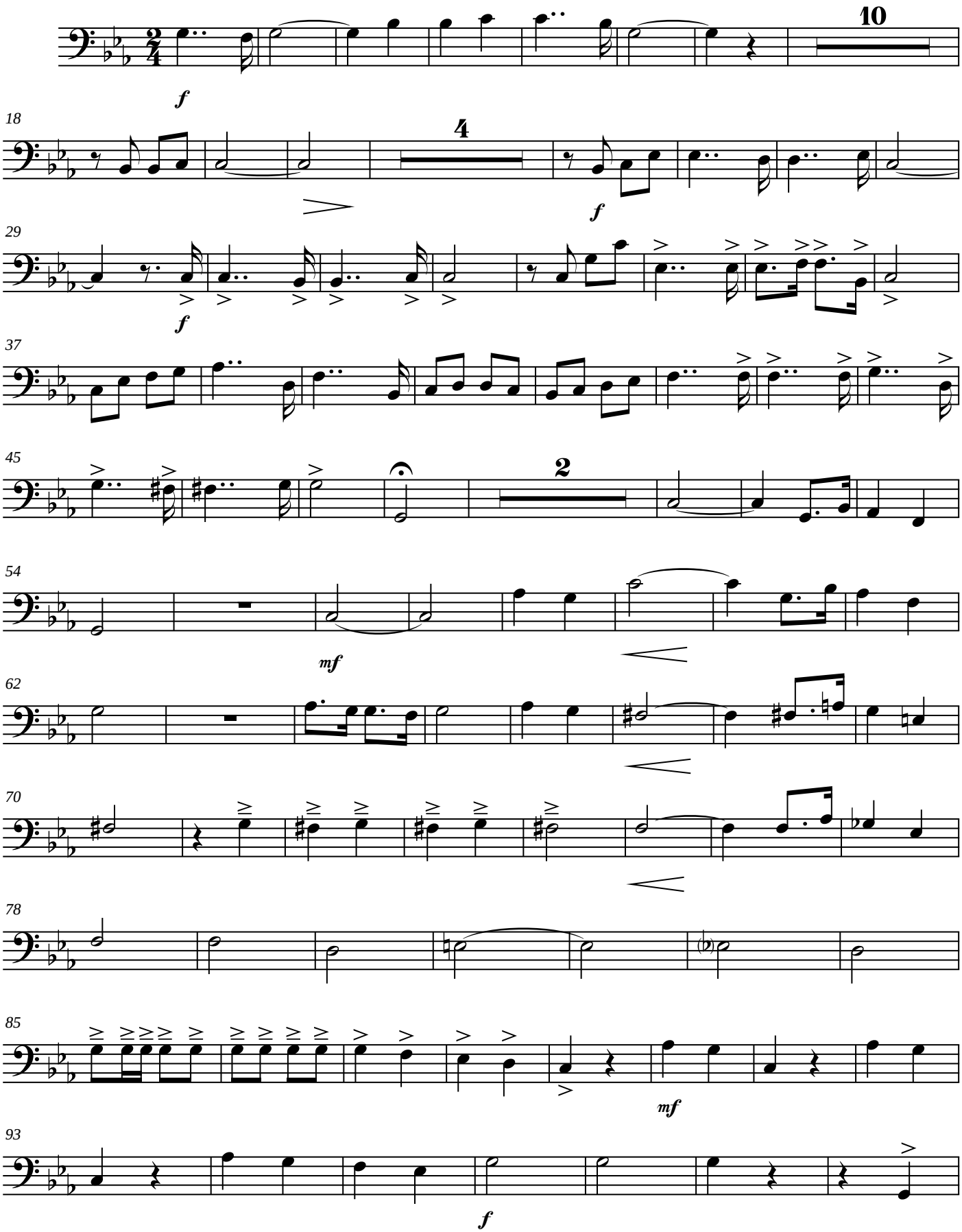
Escena de Pasión

sobre la antífona Gregoriana "Si égo Dominus" de Jueves Santo

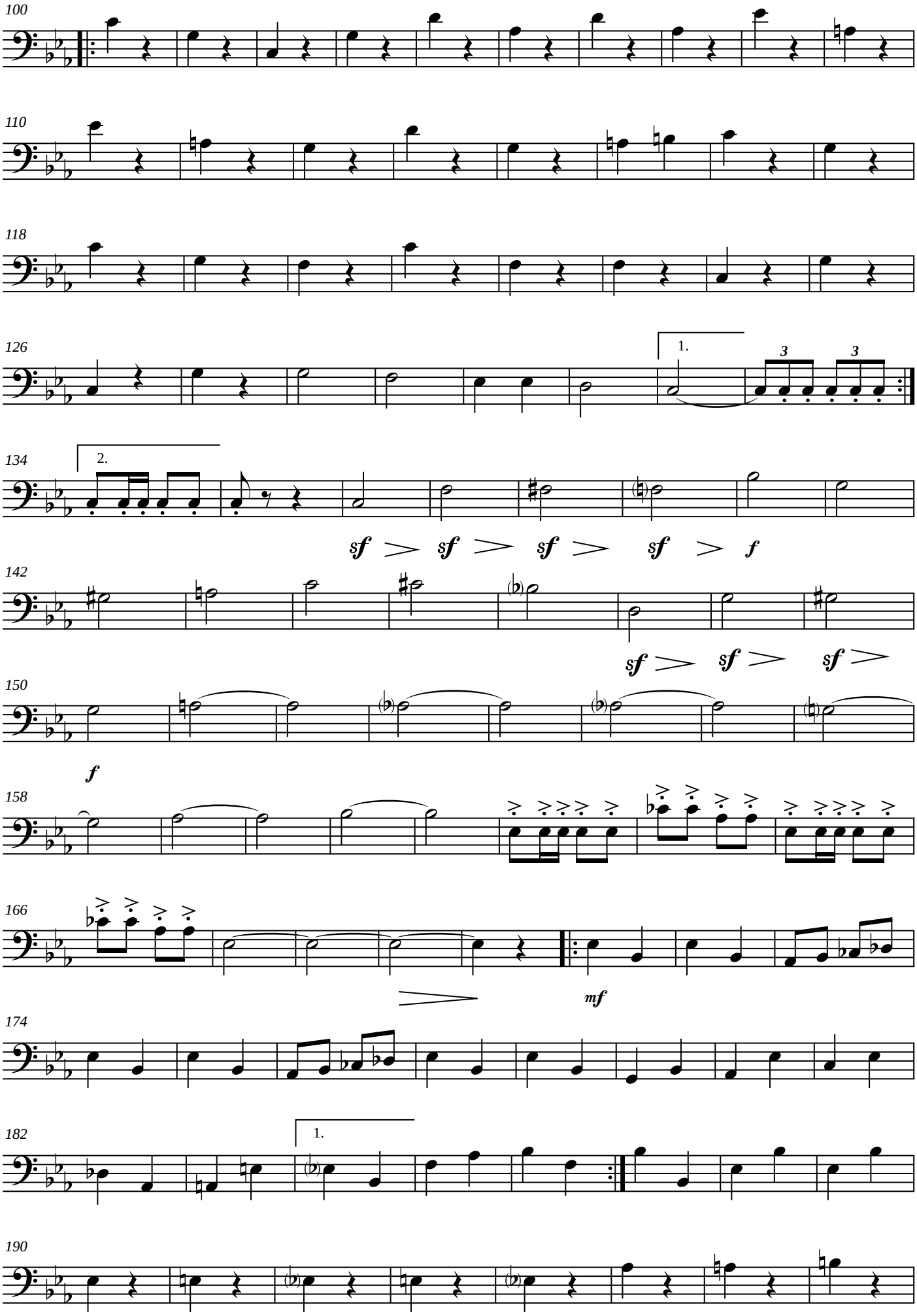
Orquesta de cuerda

Salvador Martínez

Marcha ♩= 73



© 2008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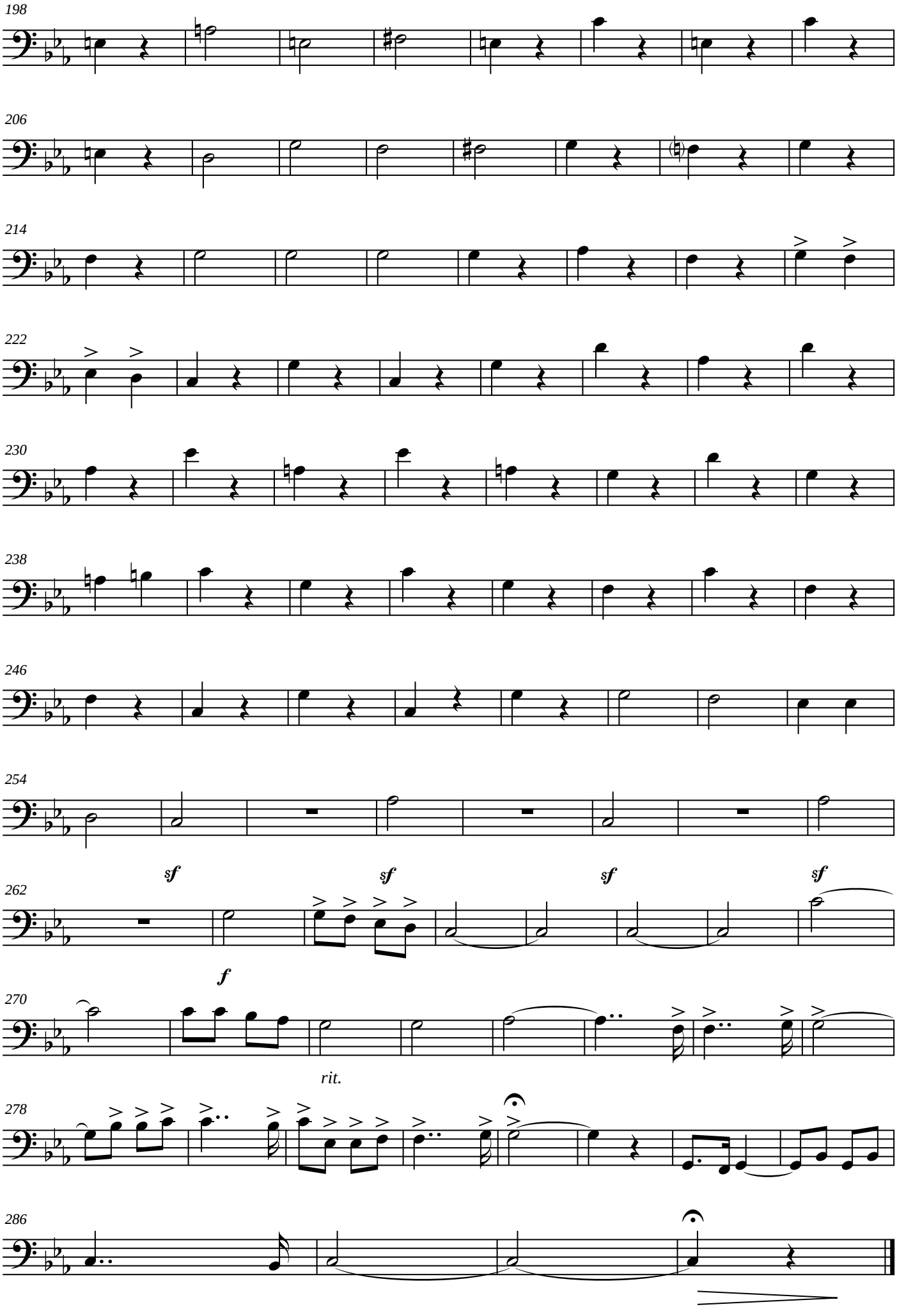
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262
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270
rit.
278
286

La Negación de Pedro

FUGA
op. 30

sobre la talla del escultor Juan González Moreno

Orquesta de Cuerda

SALVADOR MARTÍNEZ GARCÍA

La Negación de Pedro

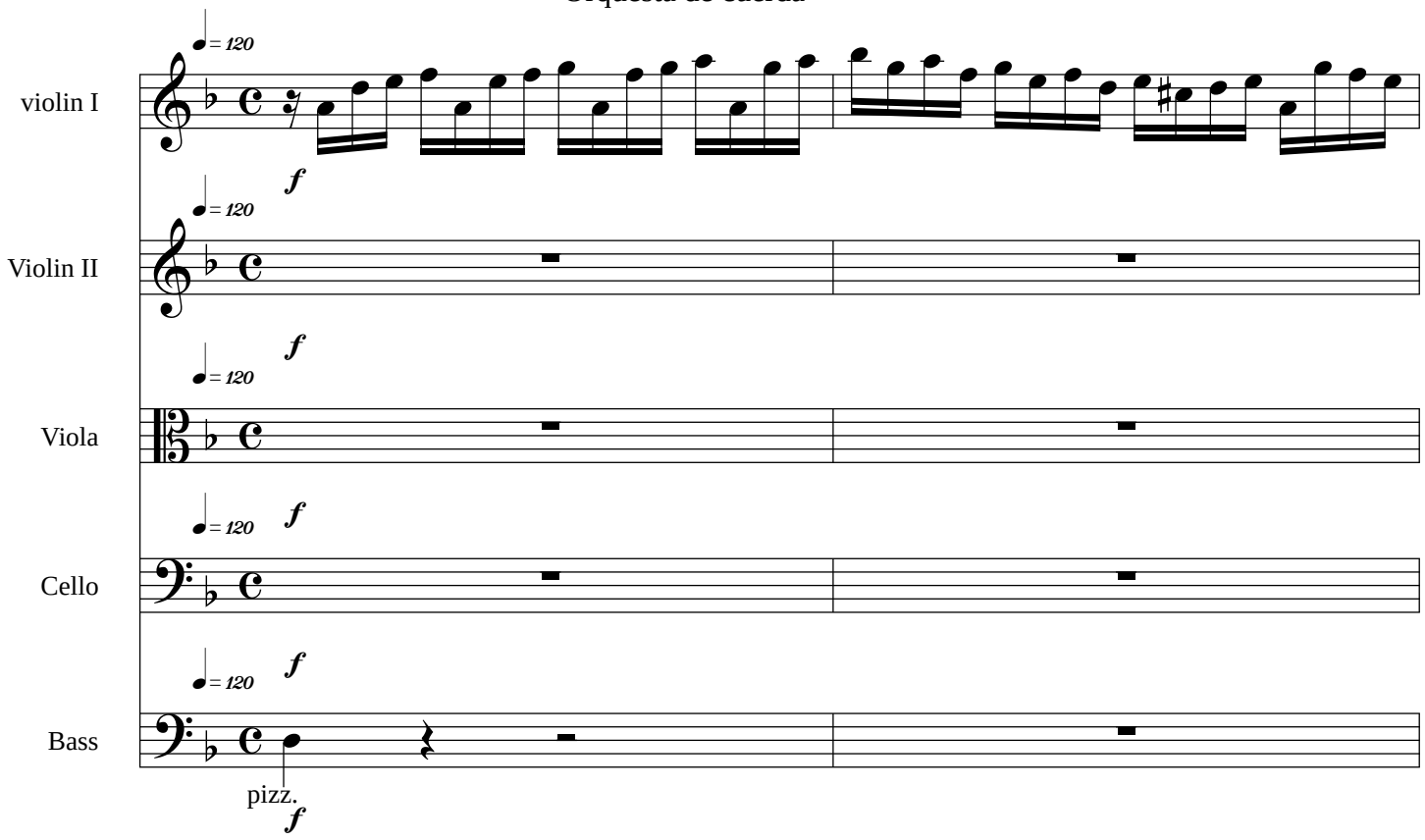
Score

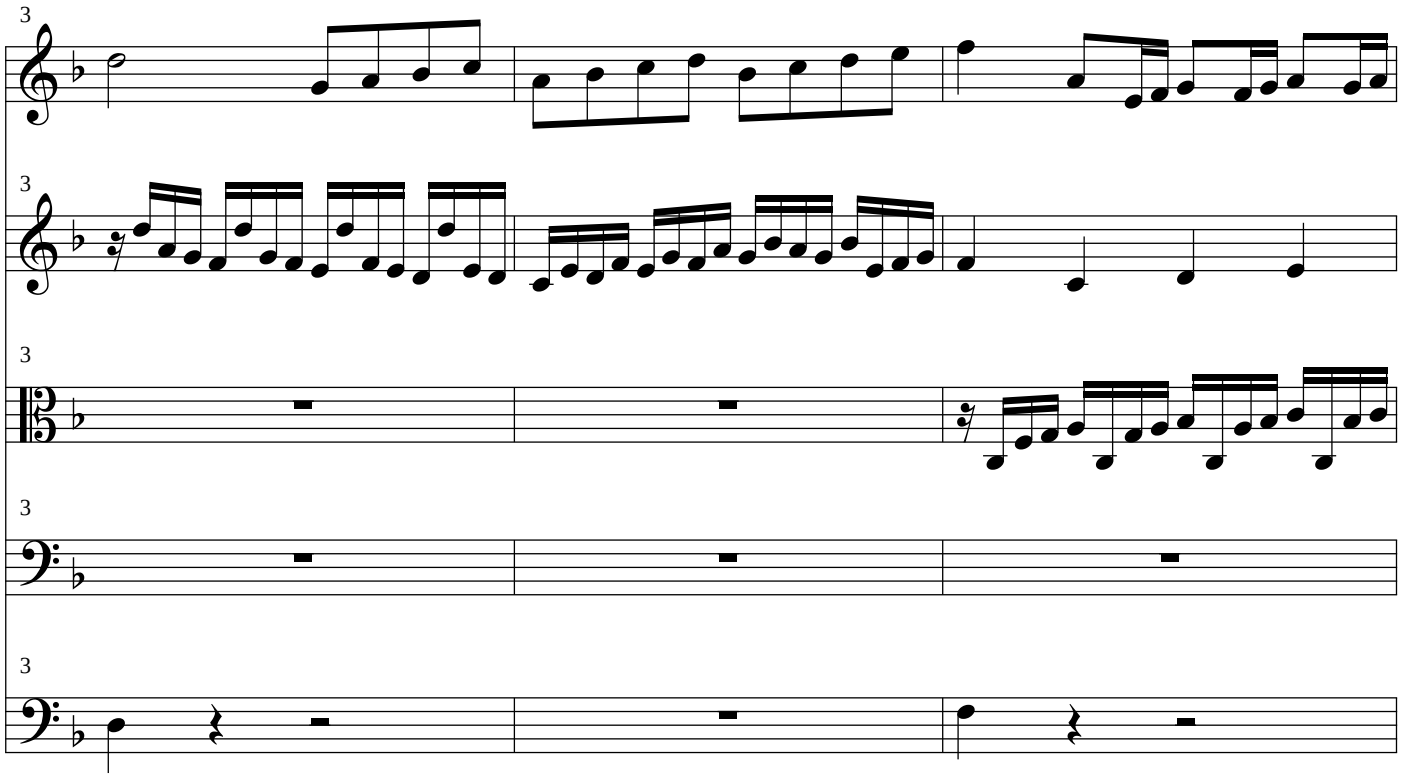
Fuga

op. 30

Orquesta de cuerda

Salvador Martínez





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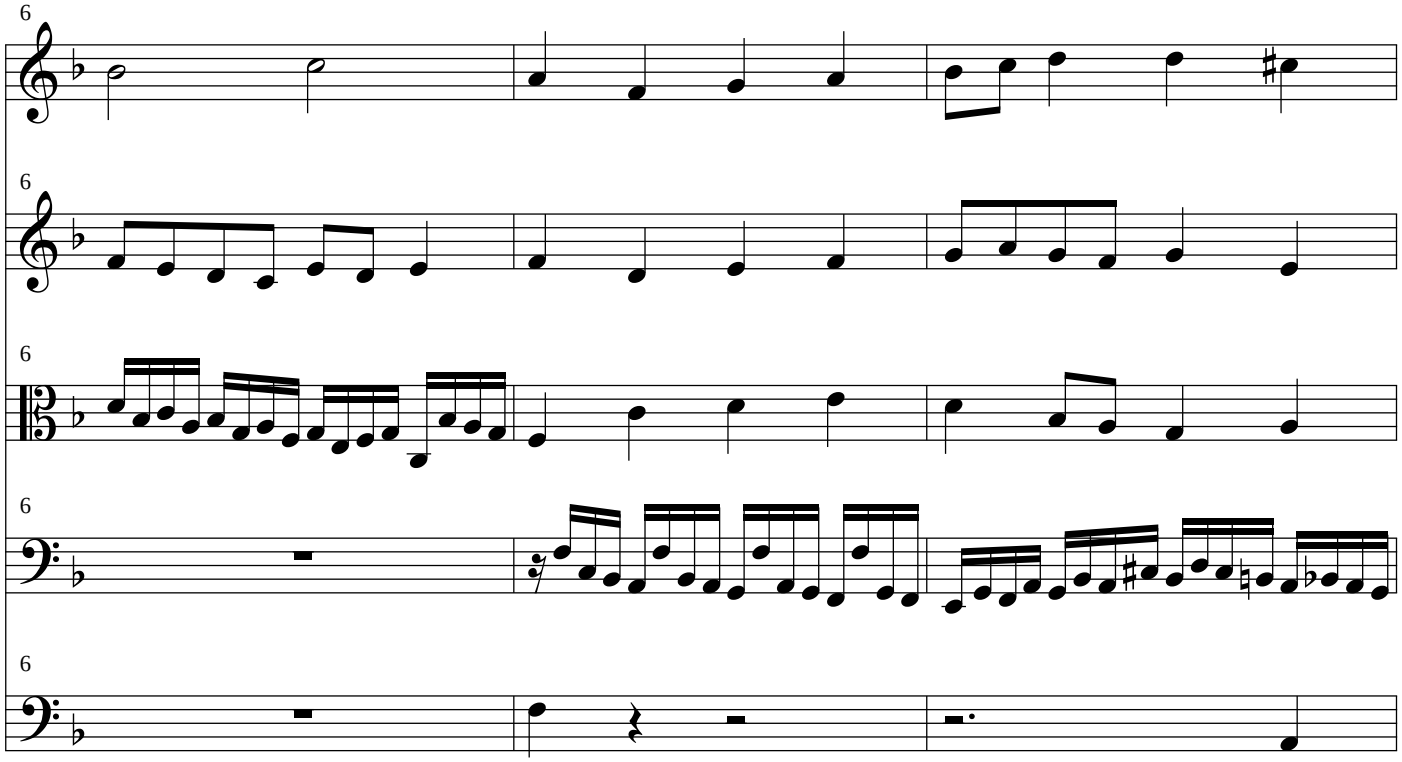

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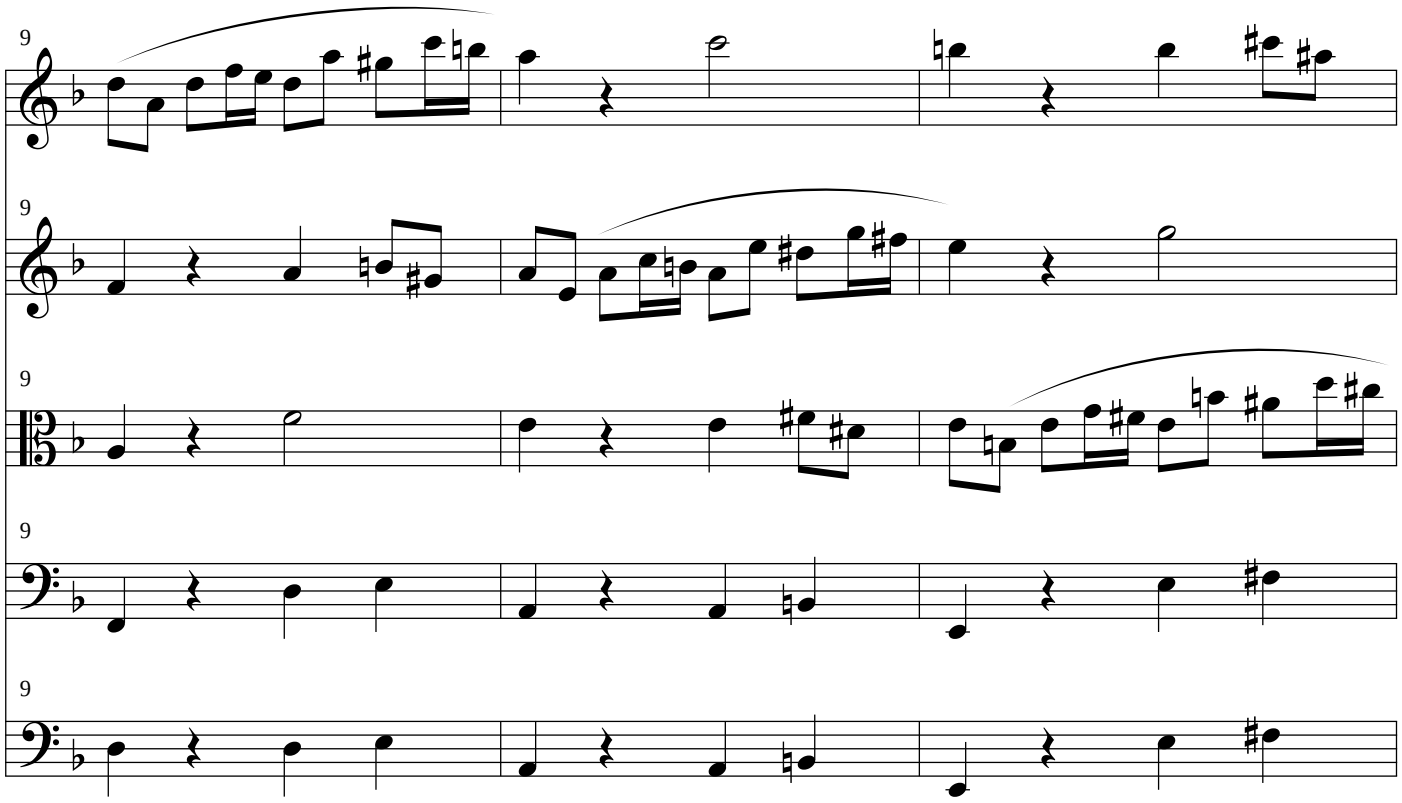

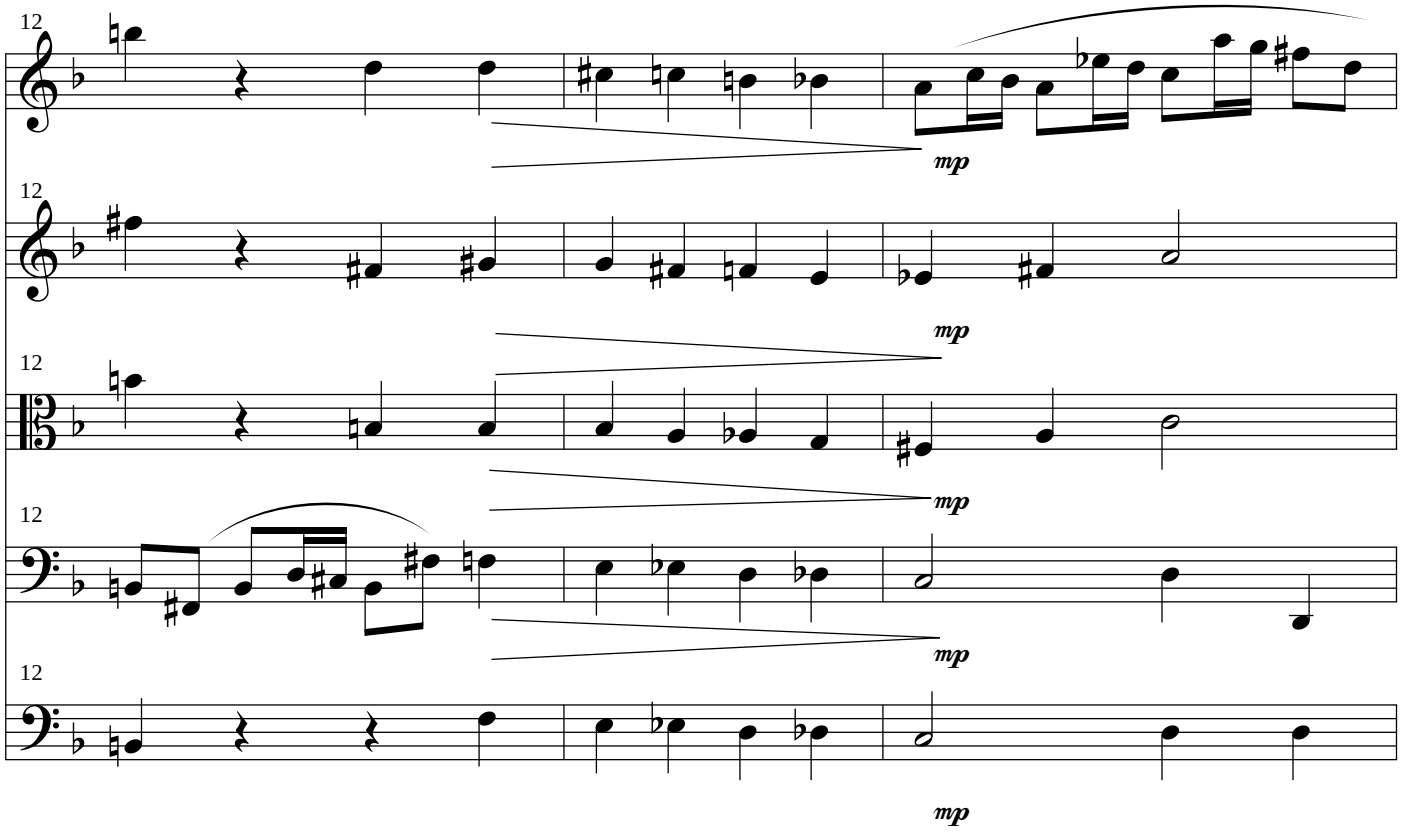
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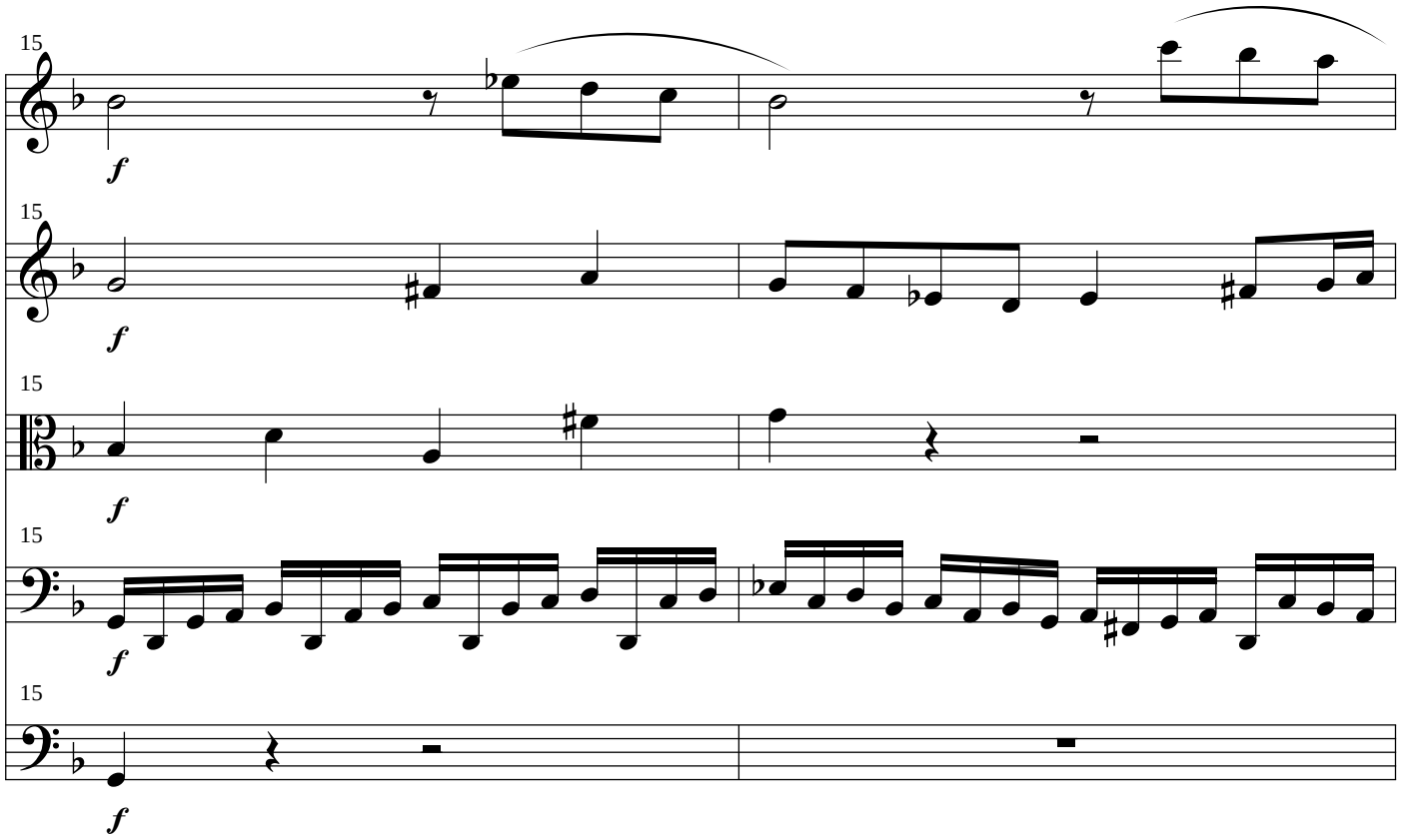
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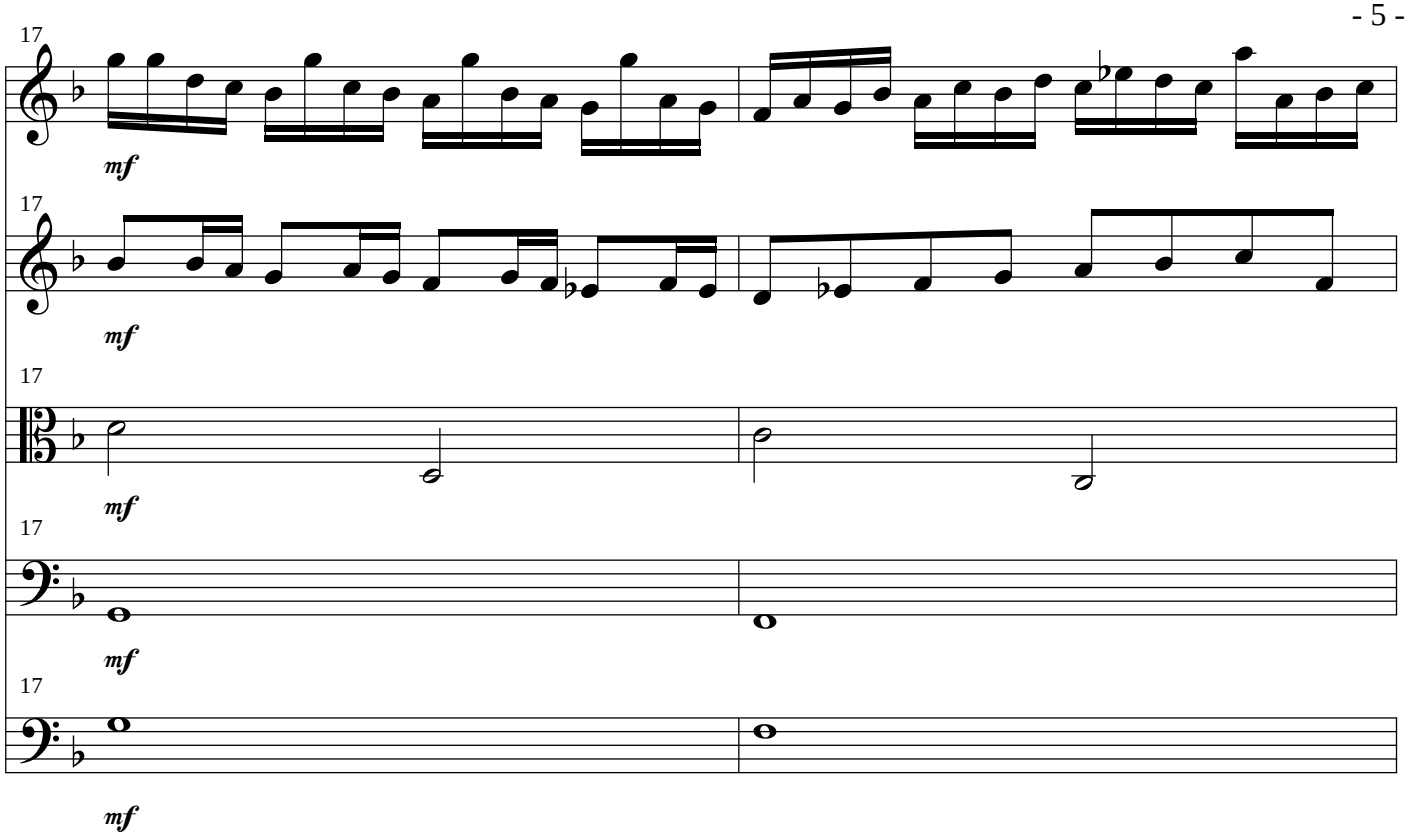
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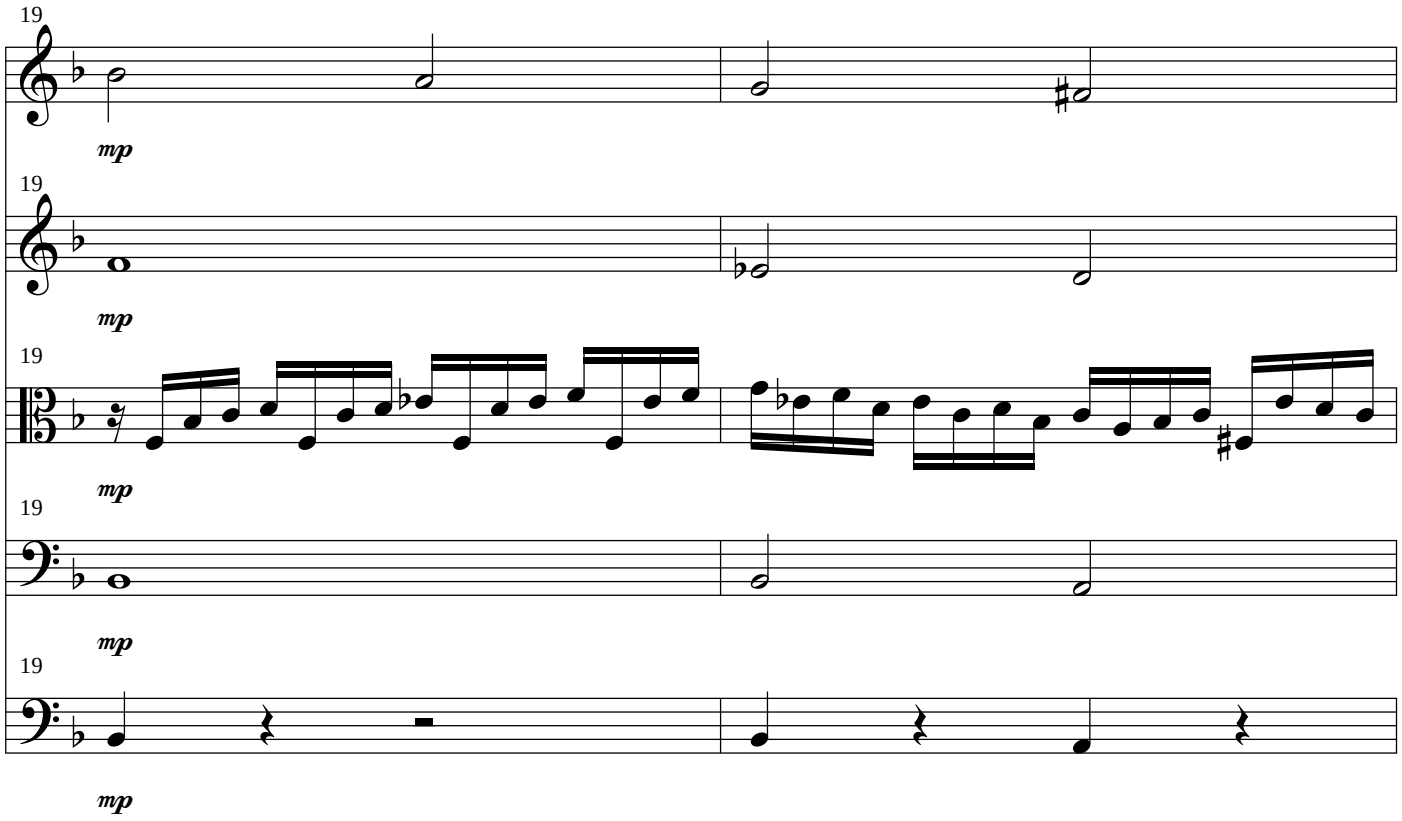
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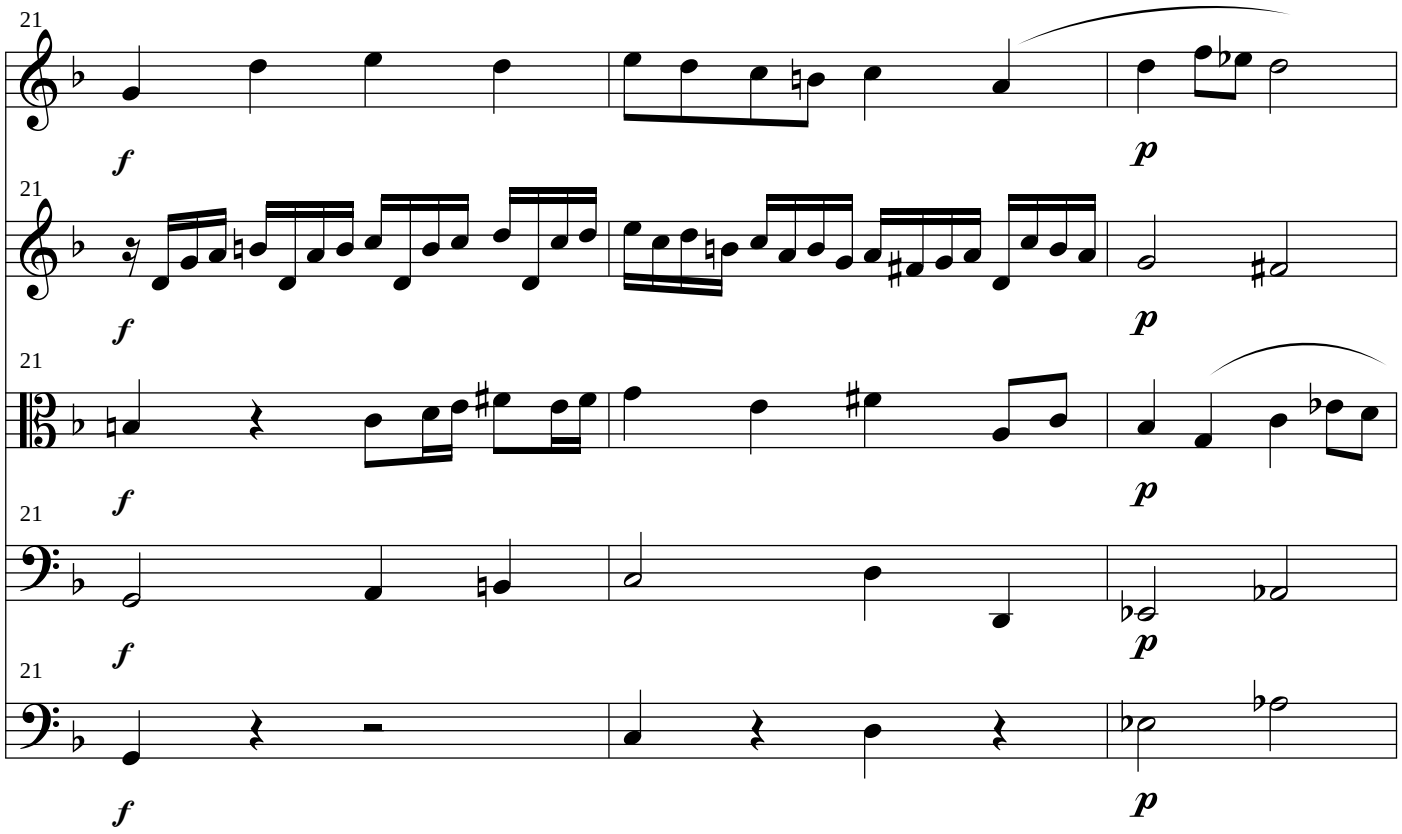
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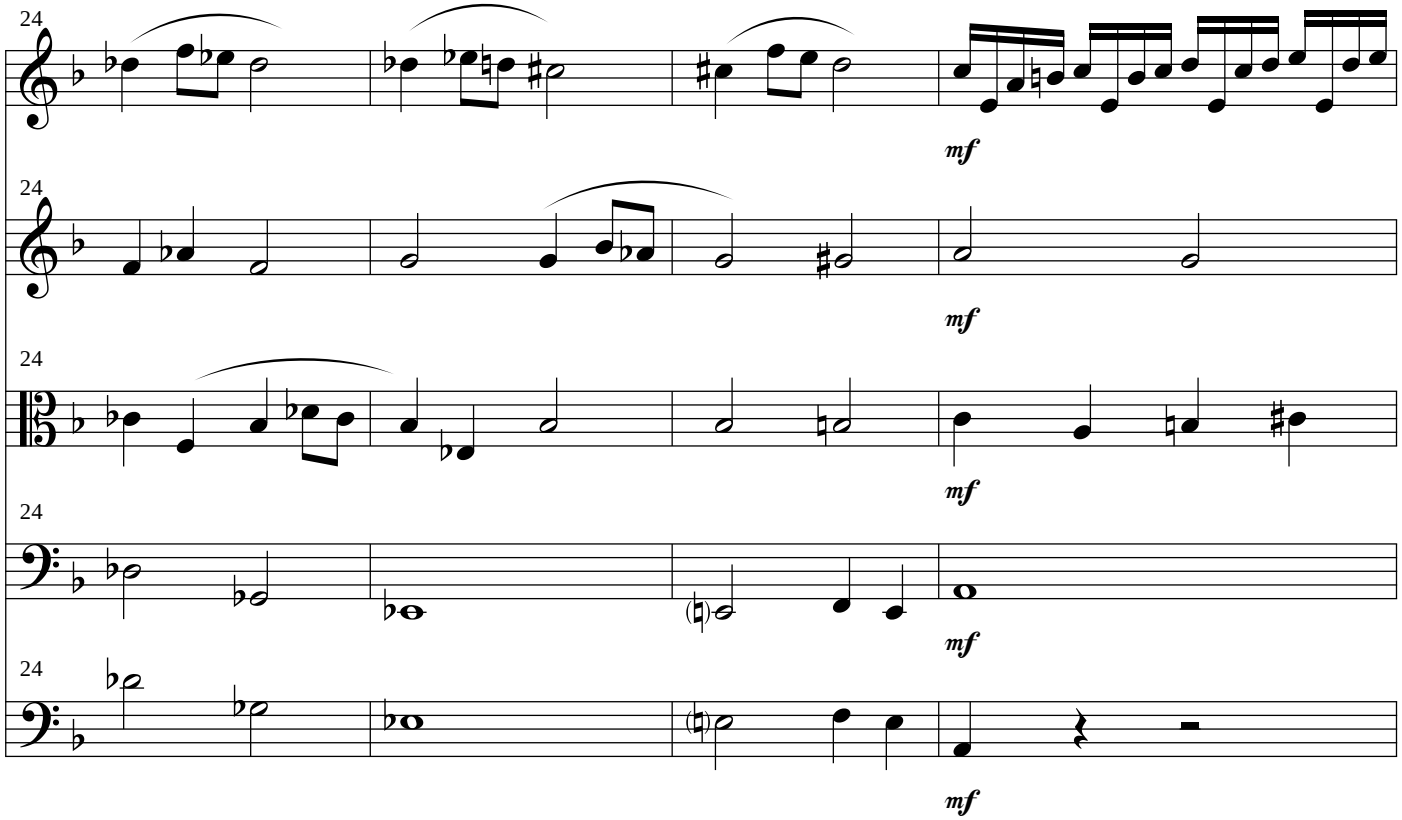
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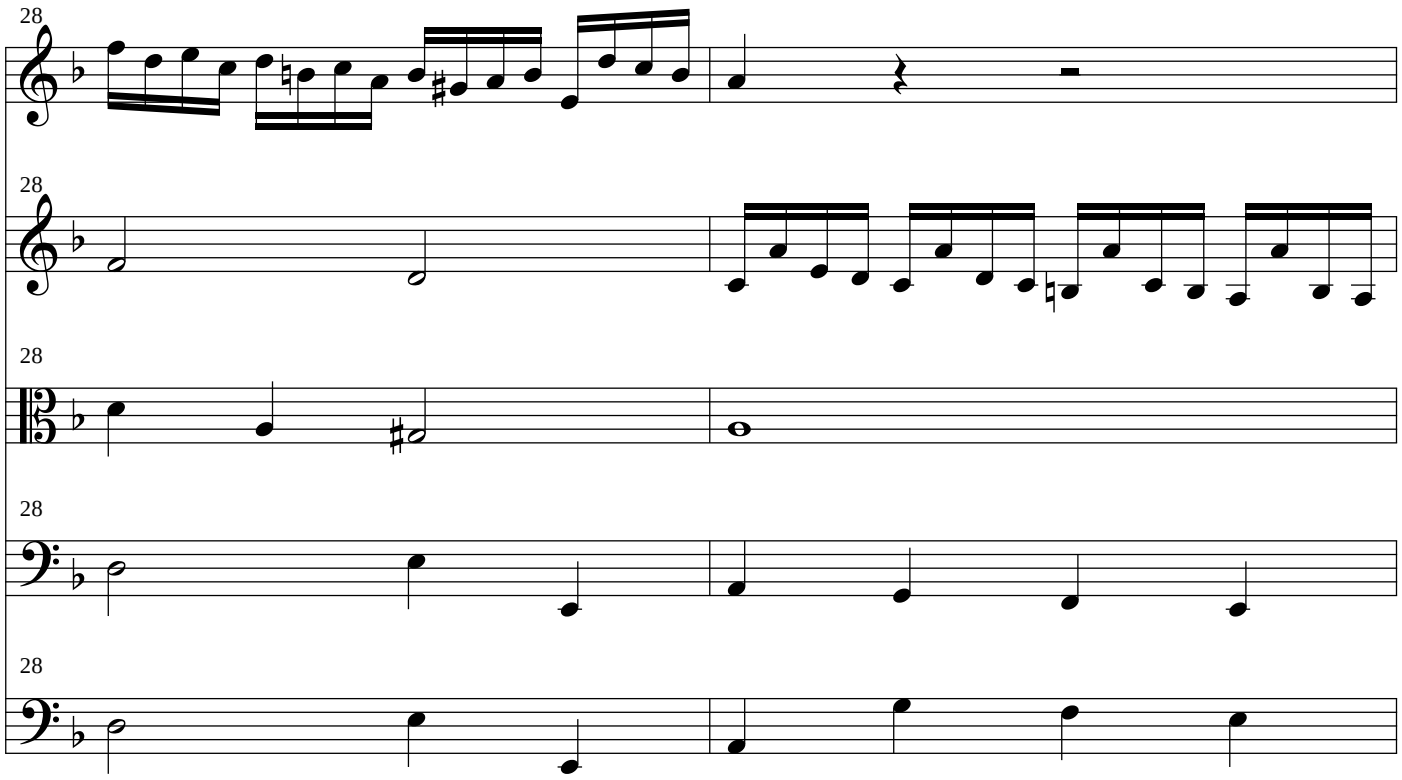
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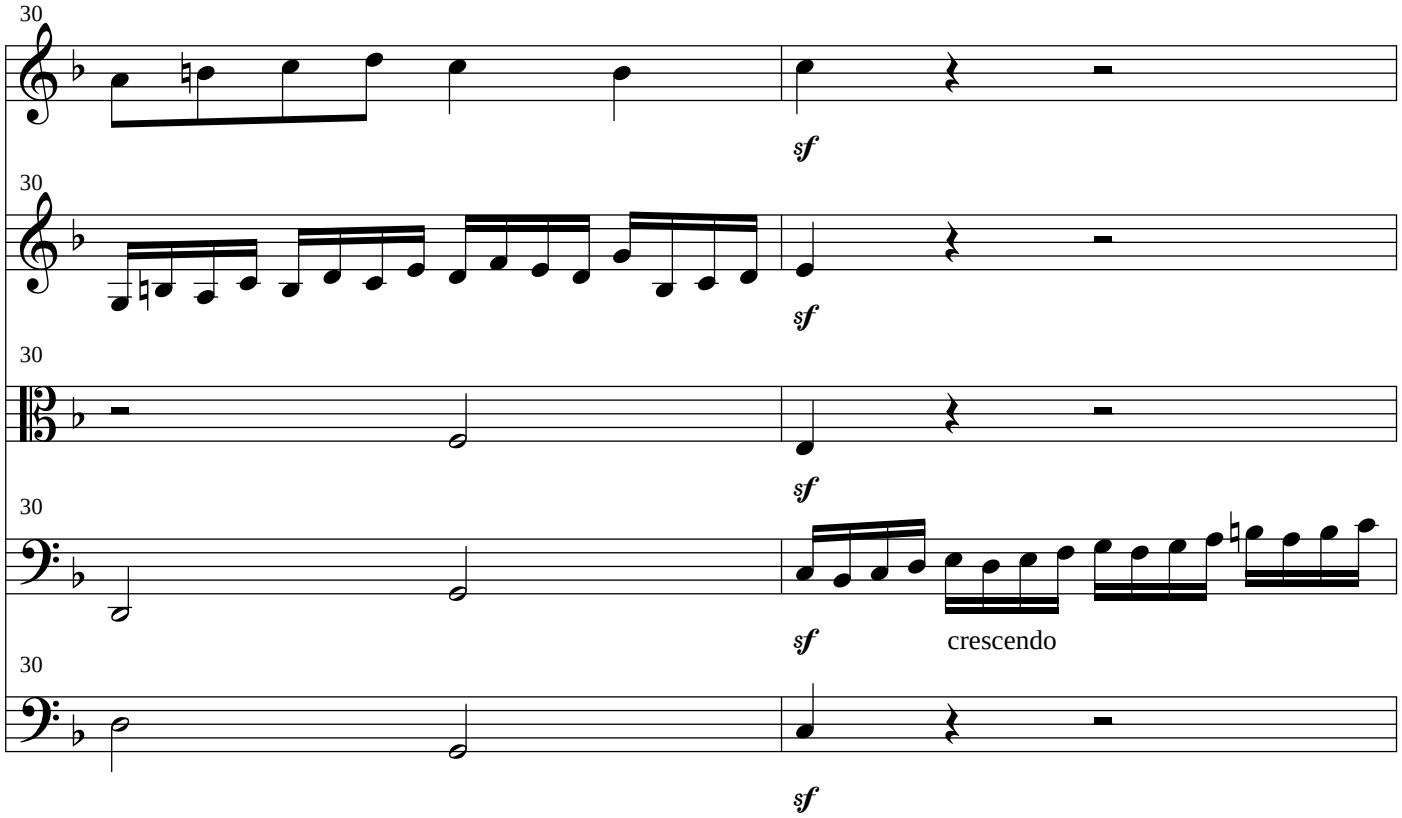
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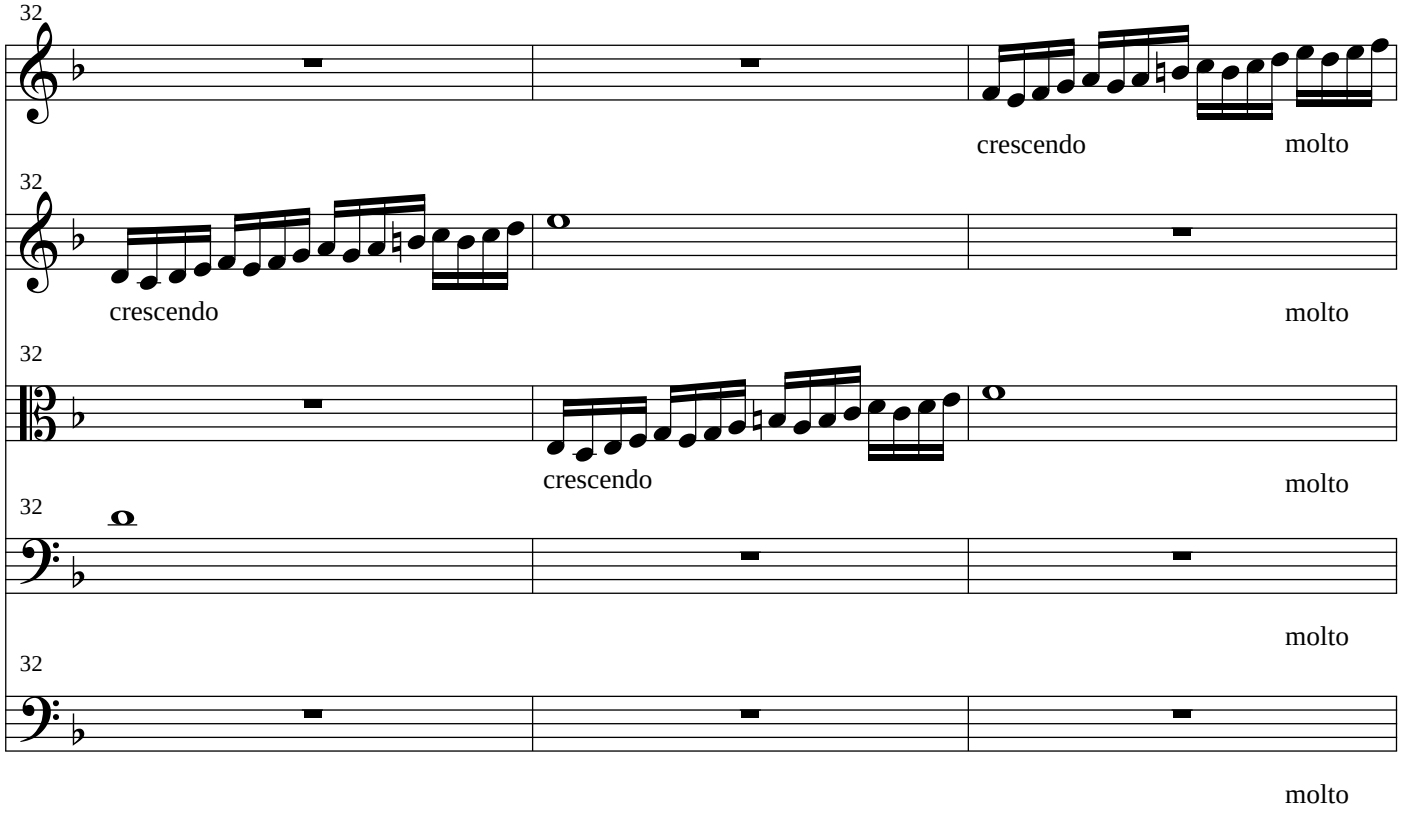
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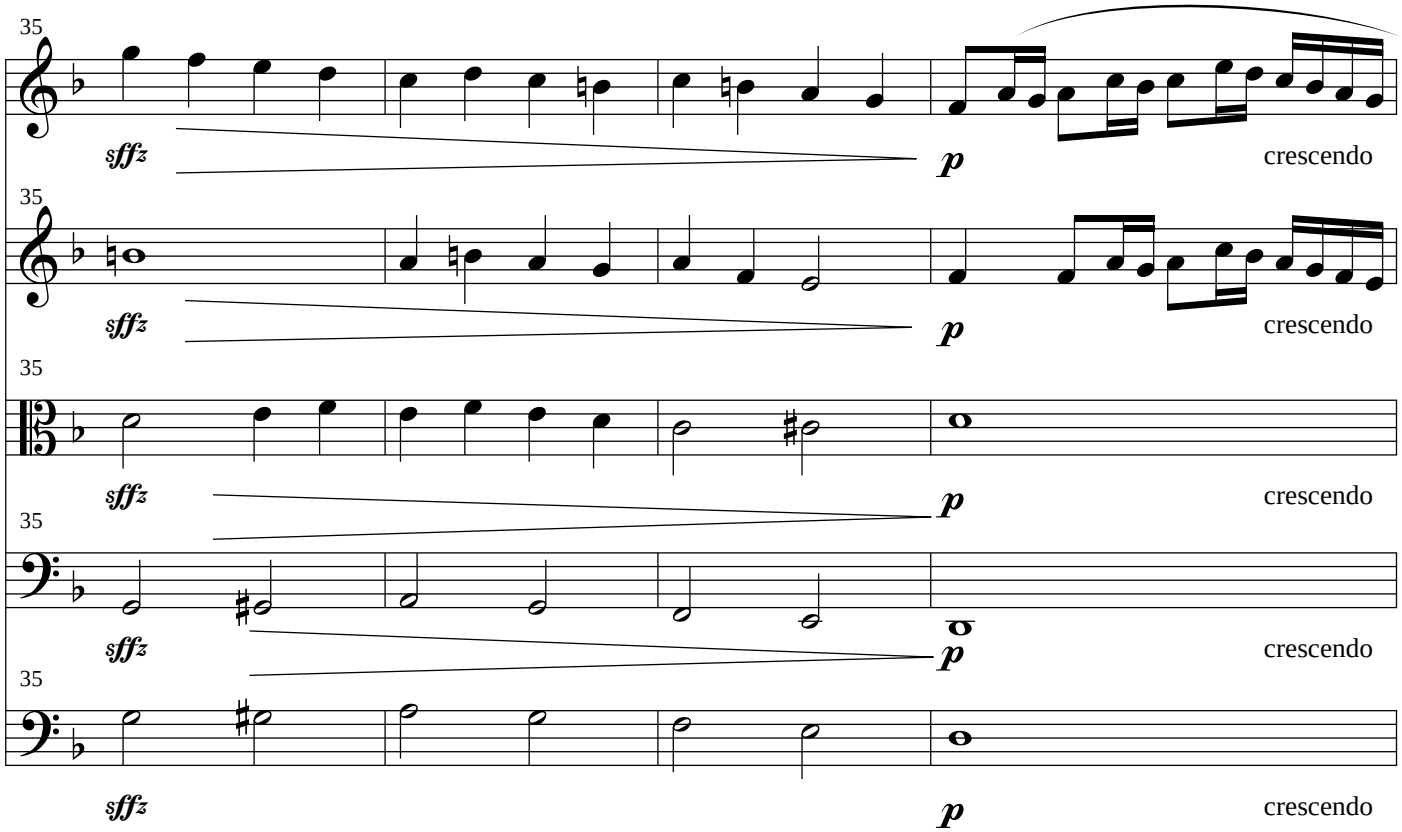
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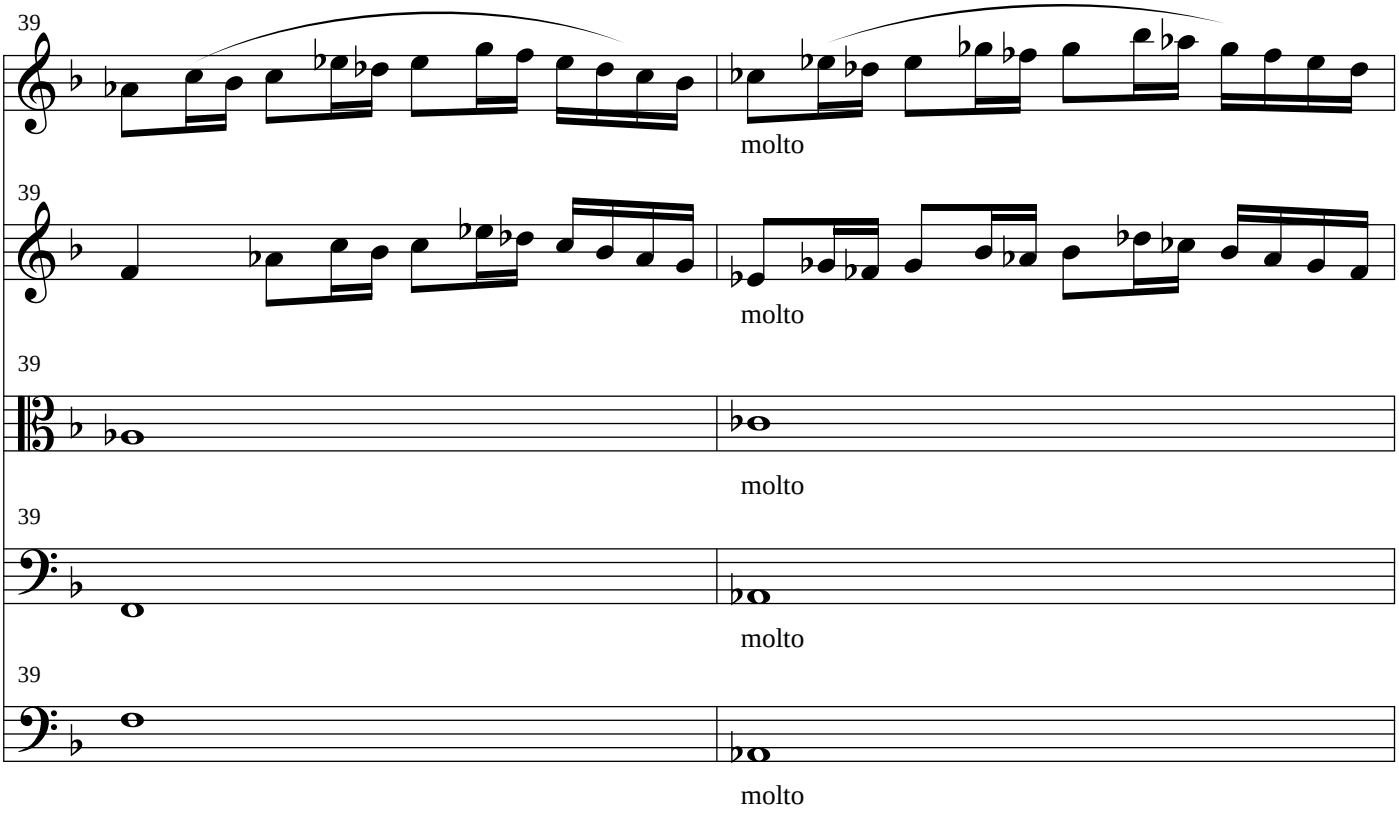
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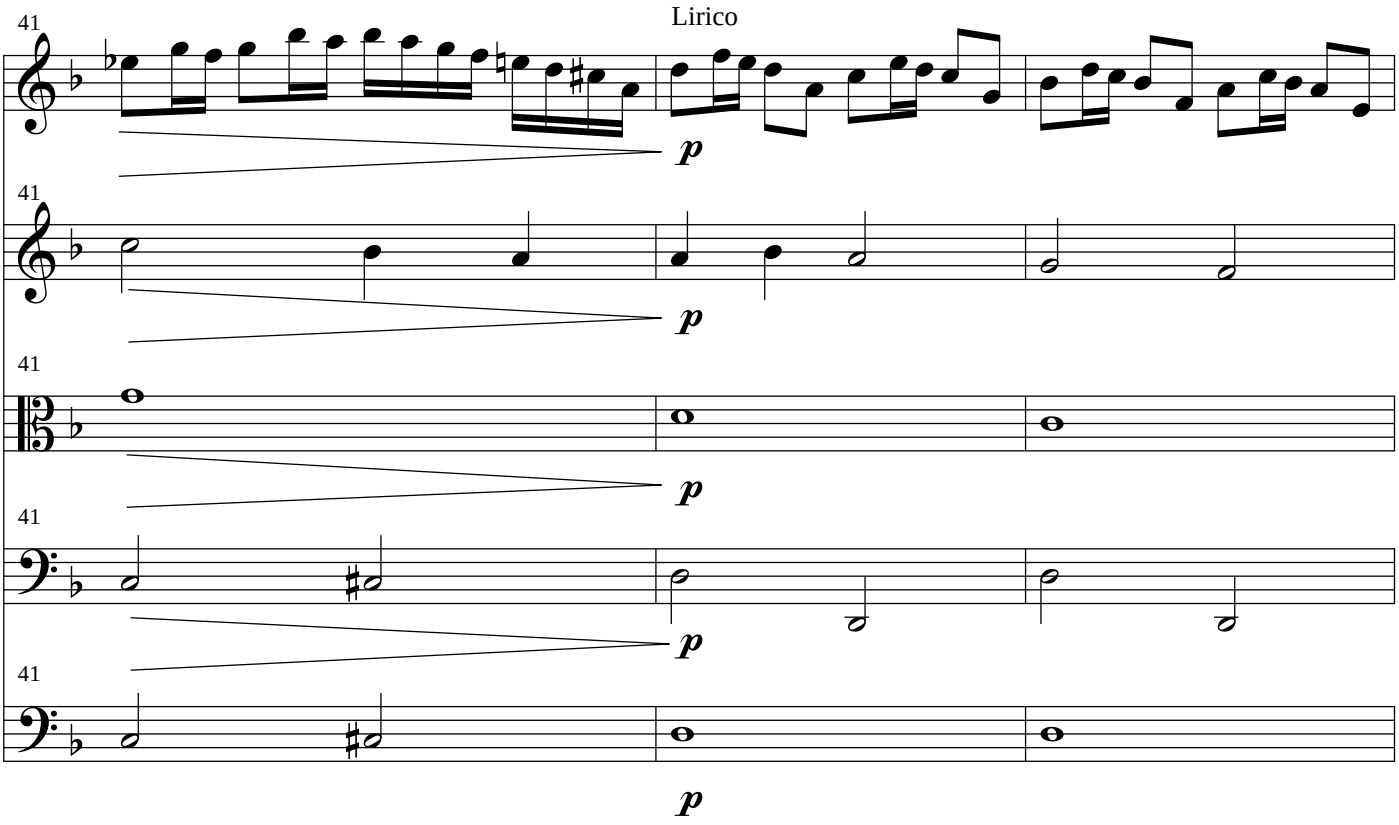
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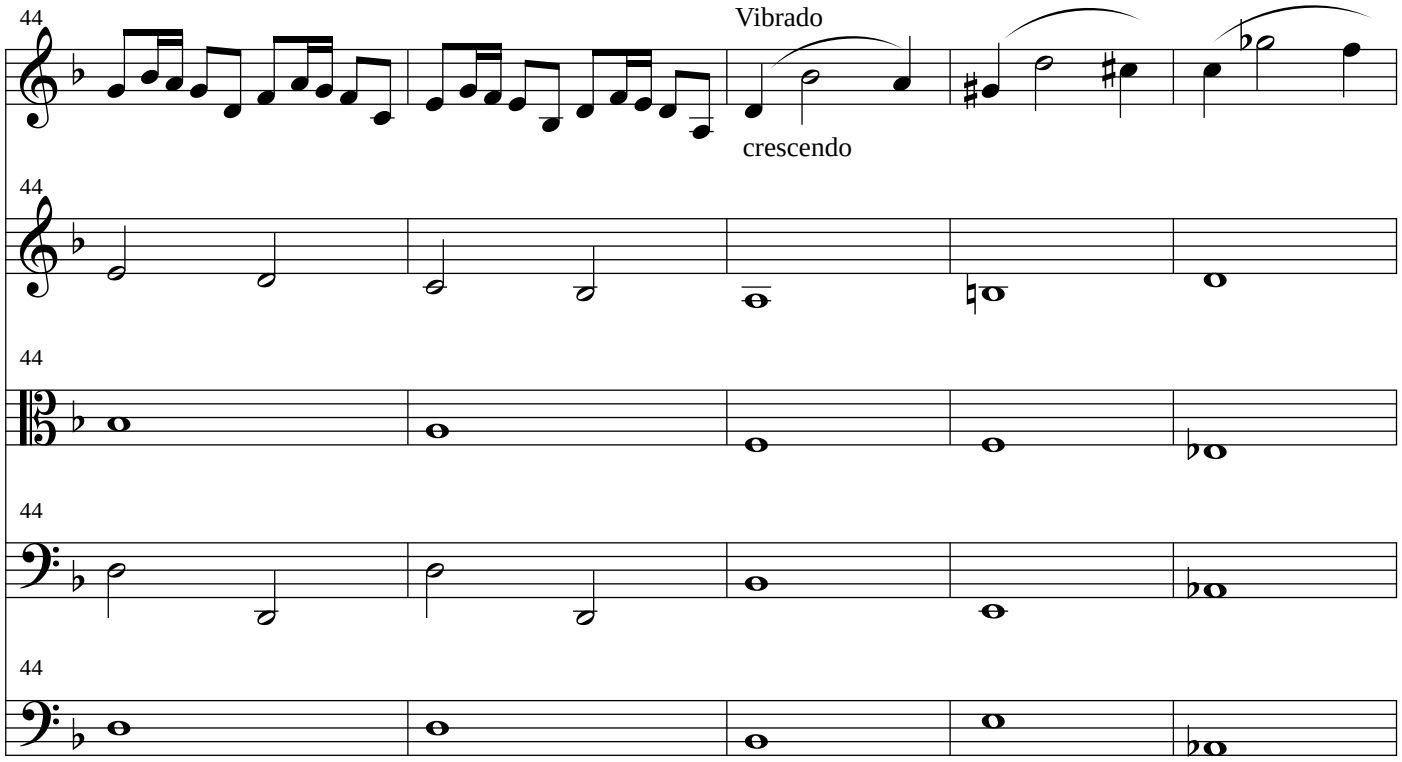
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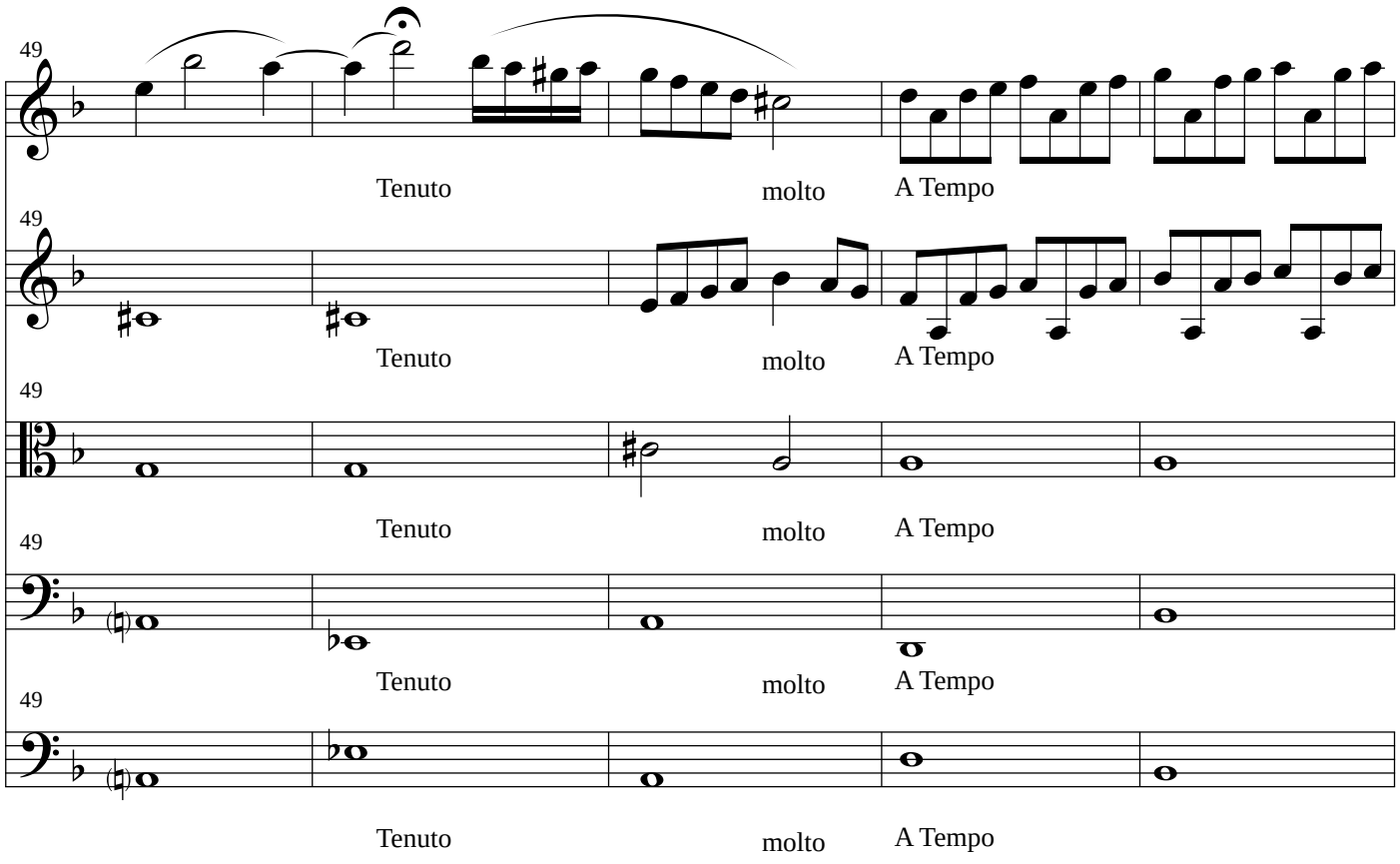
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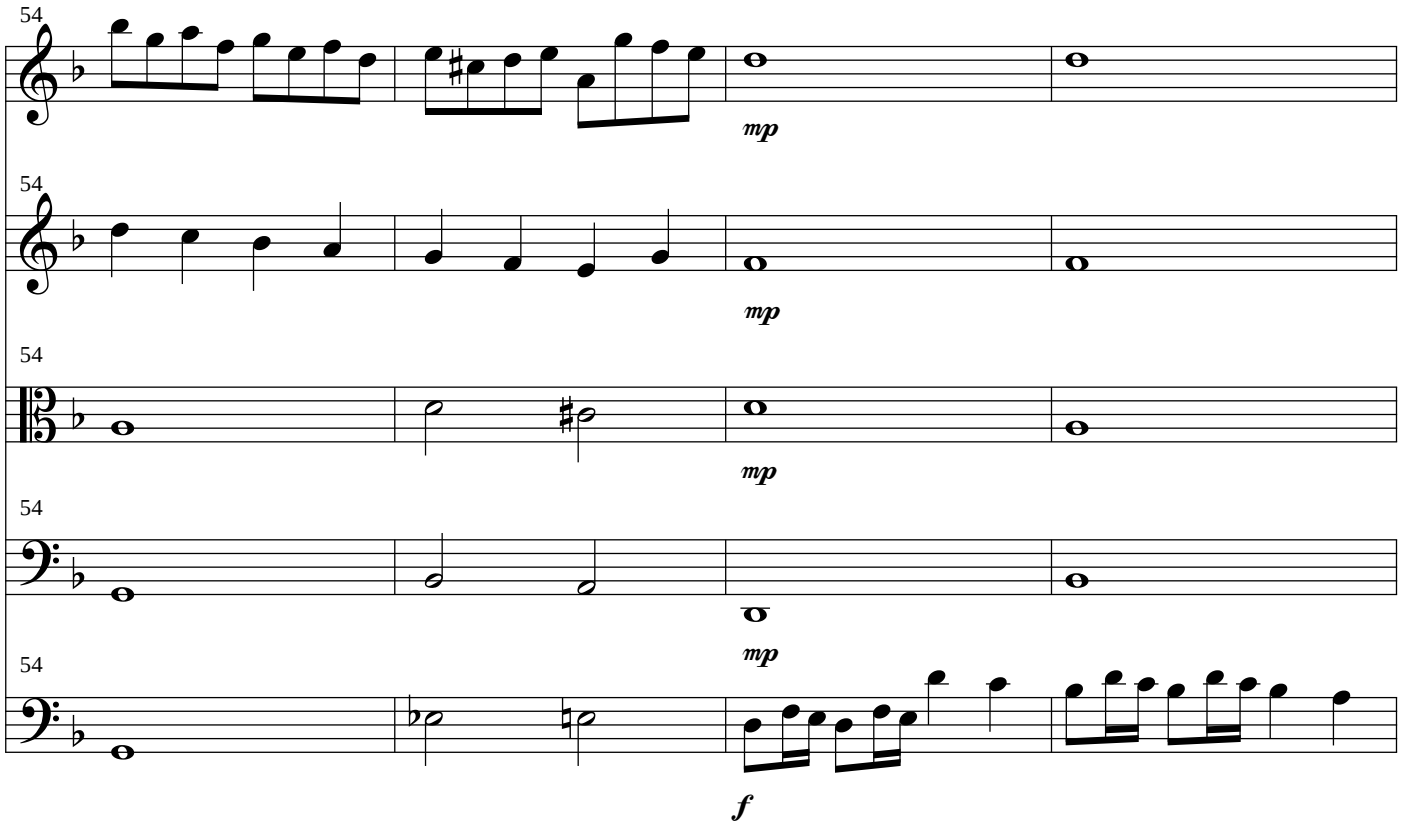
A Tempo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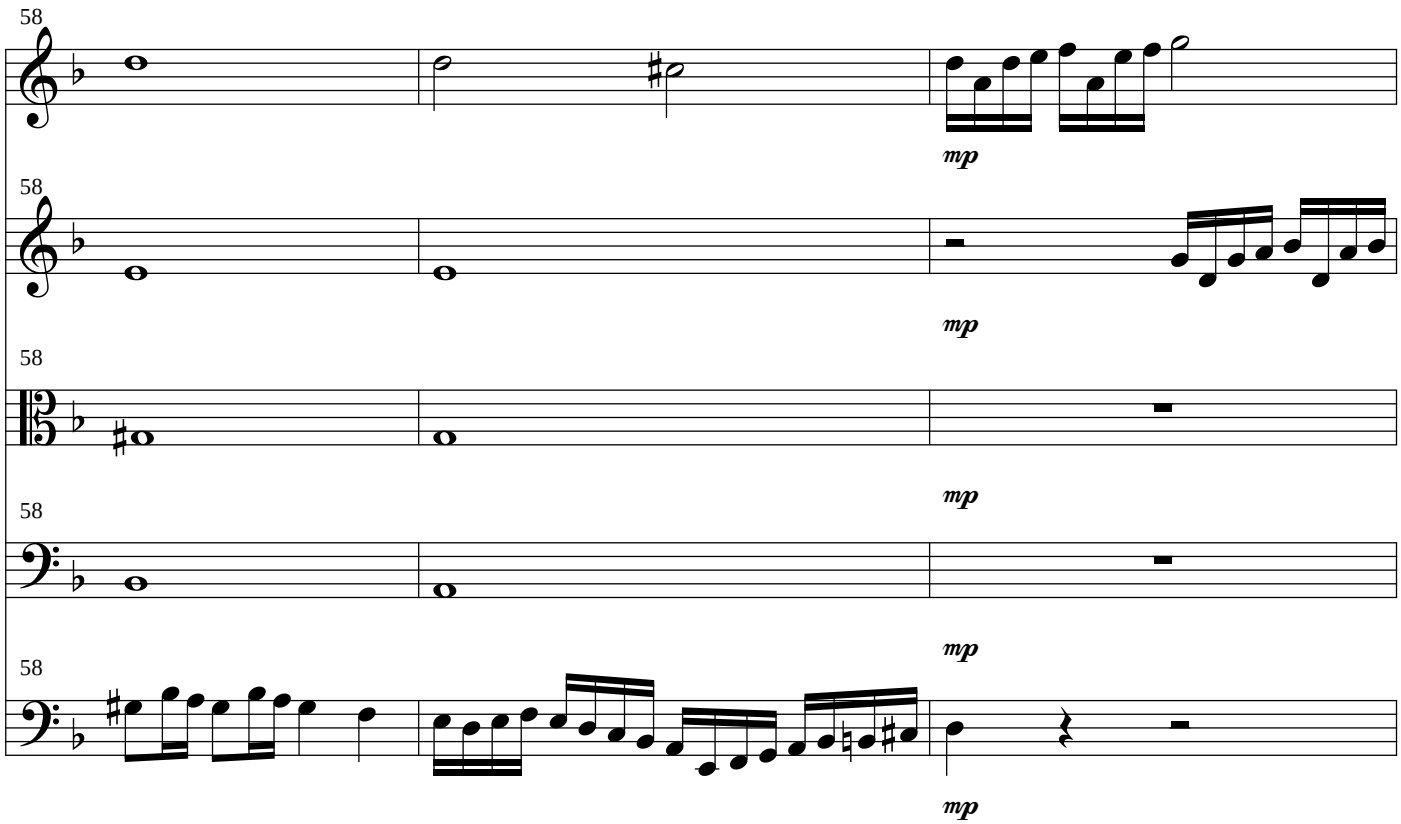
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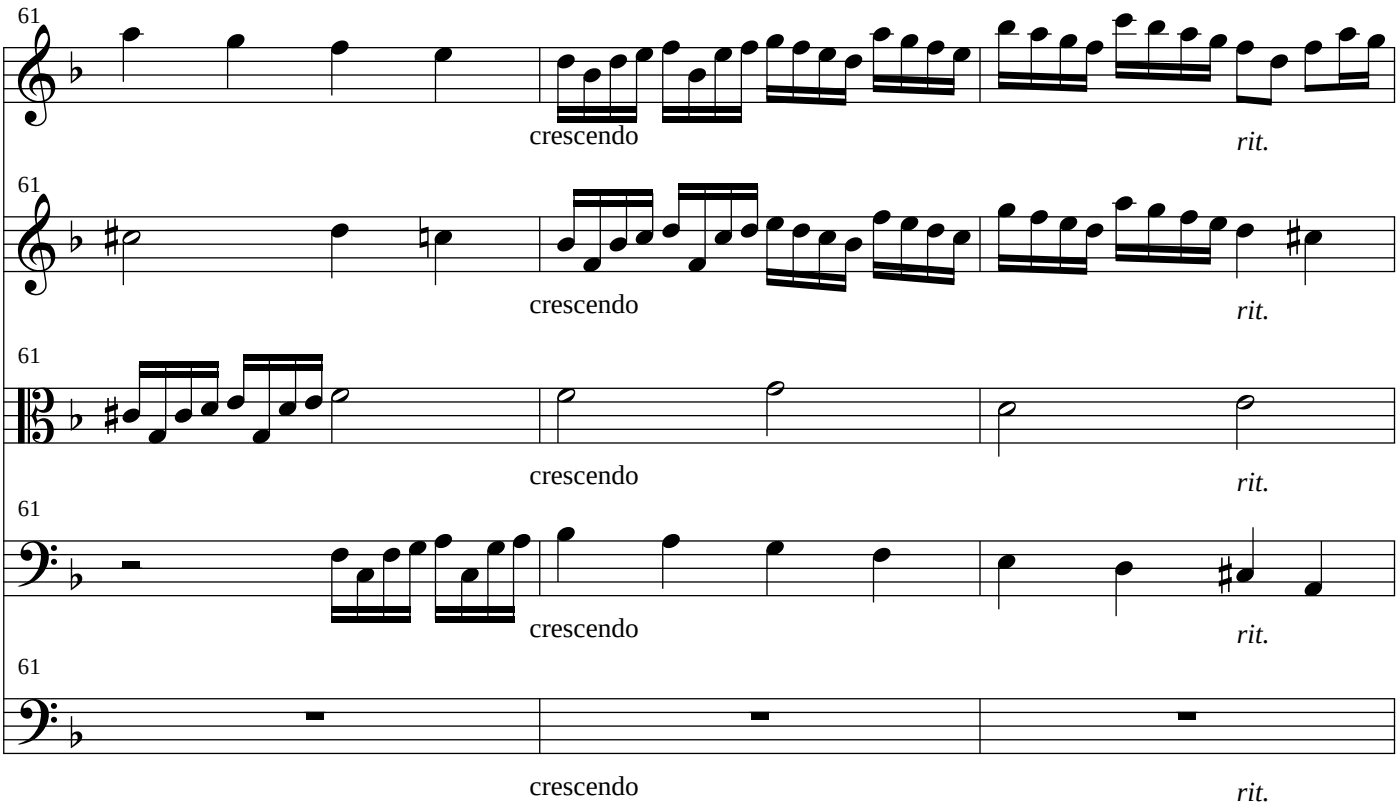
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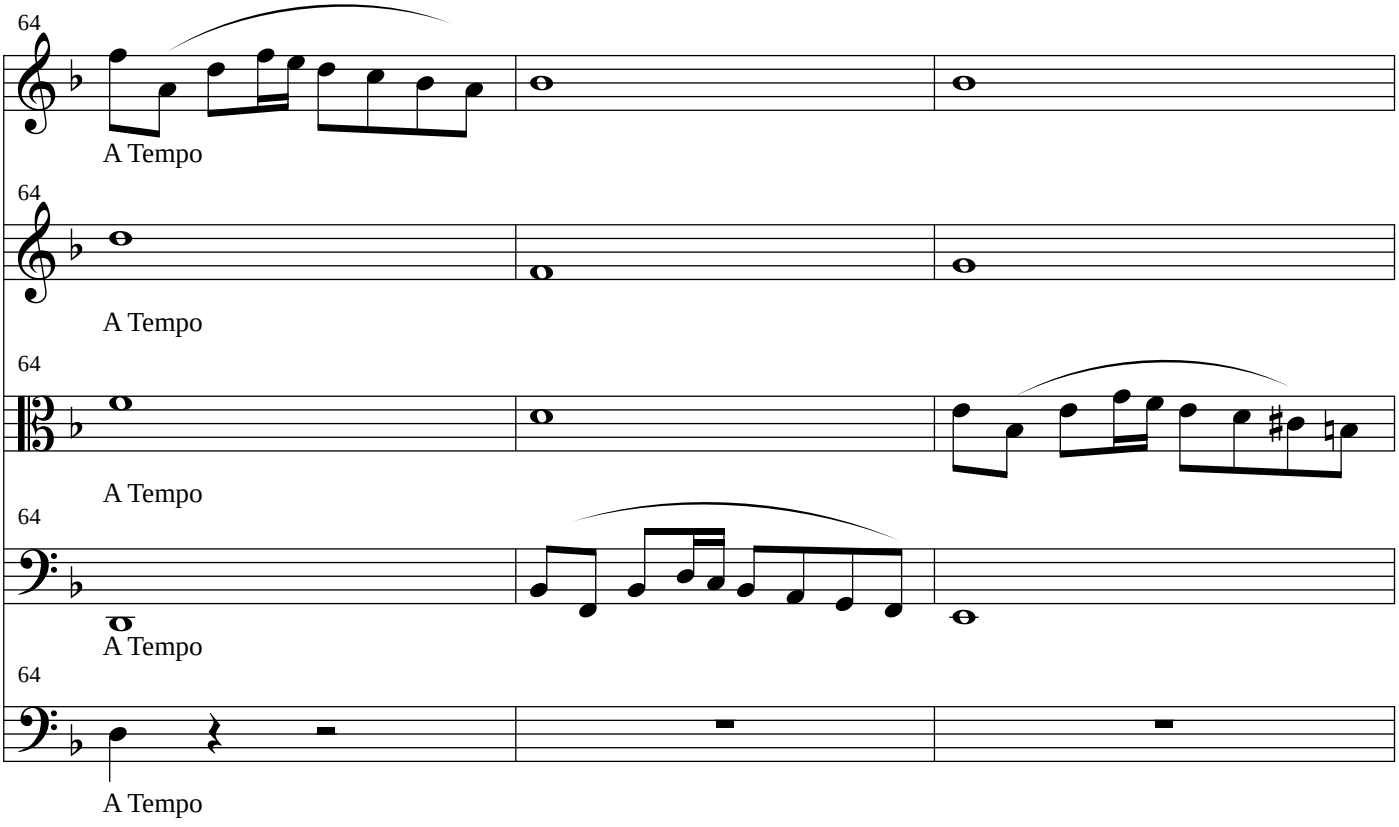
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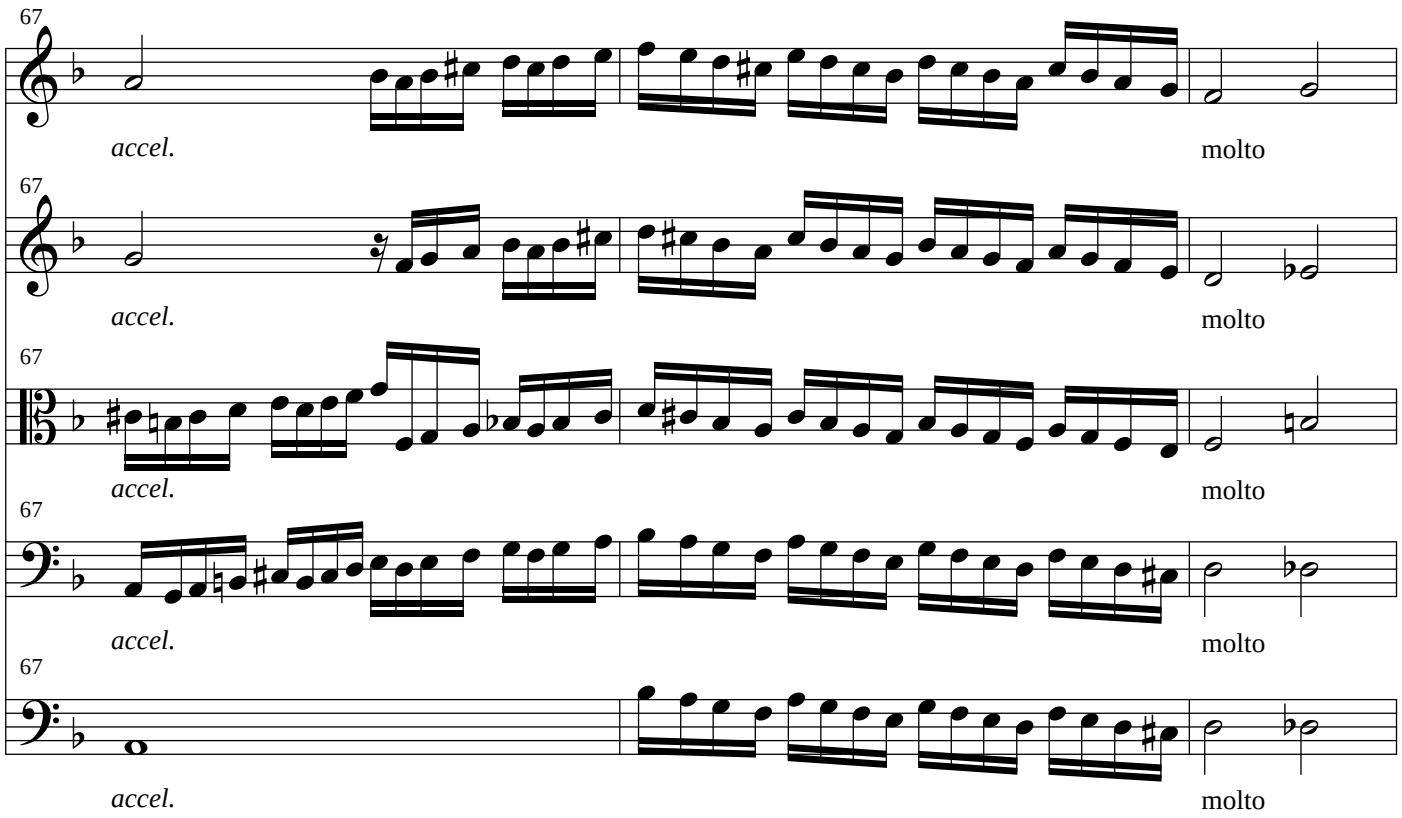
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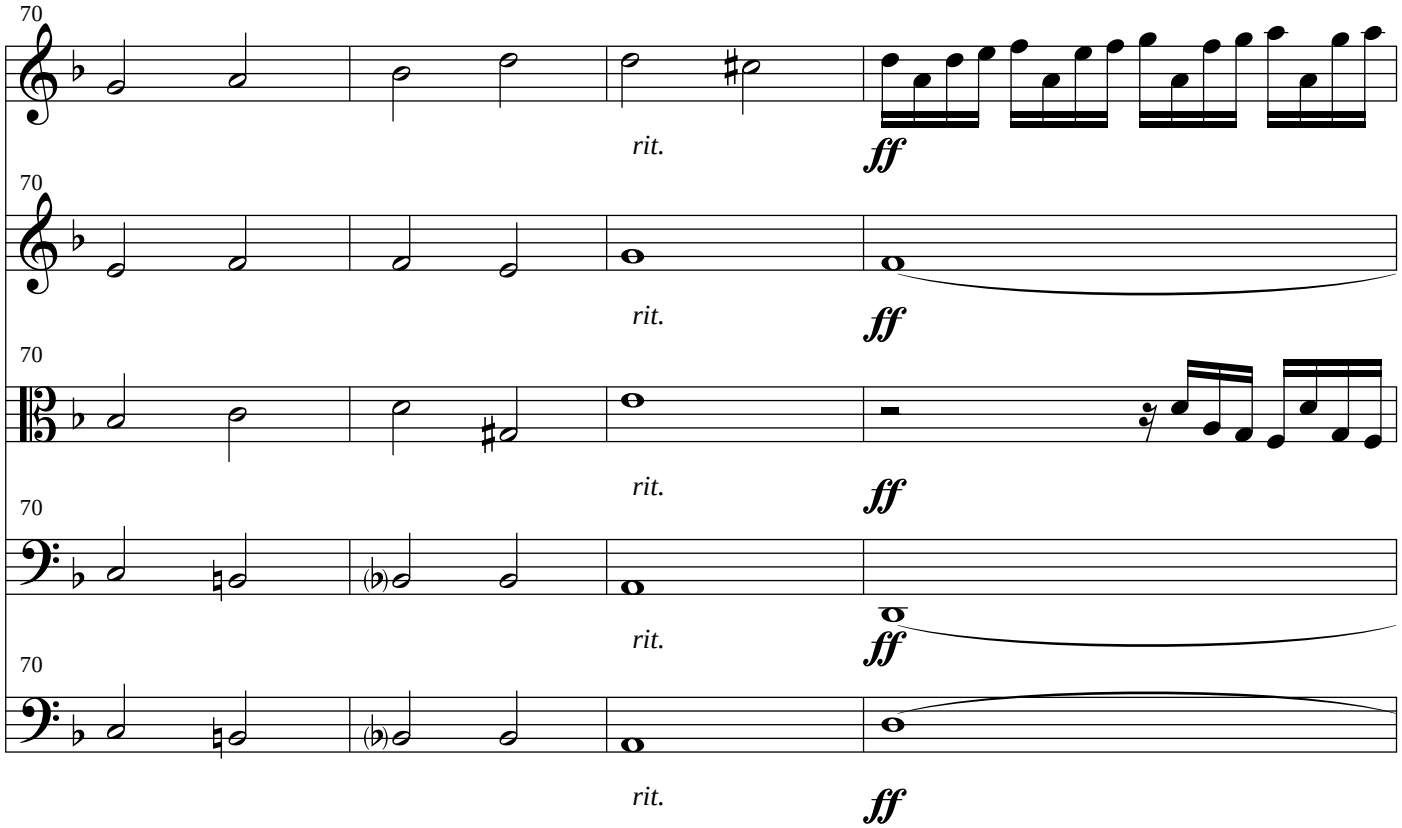
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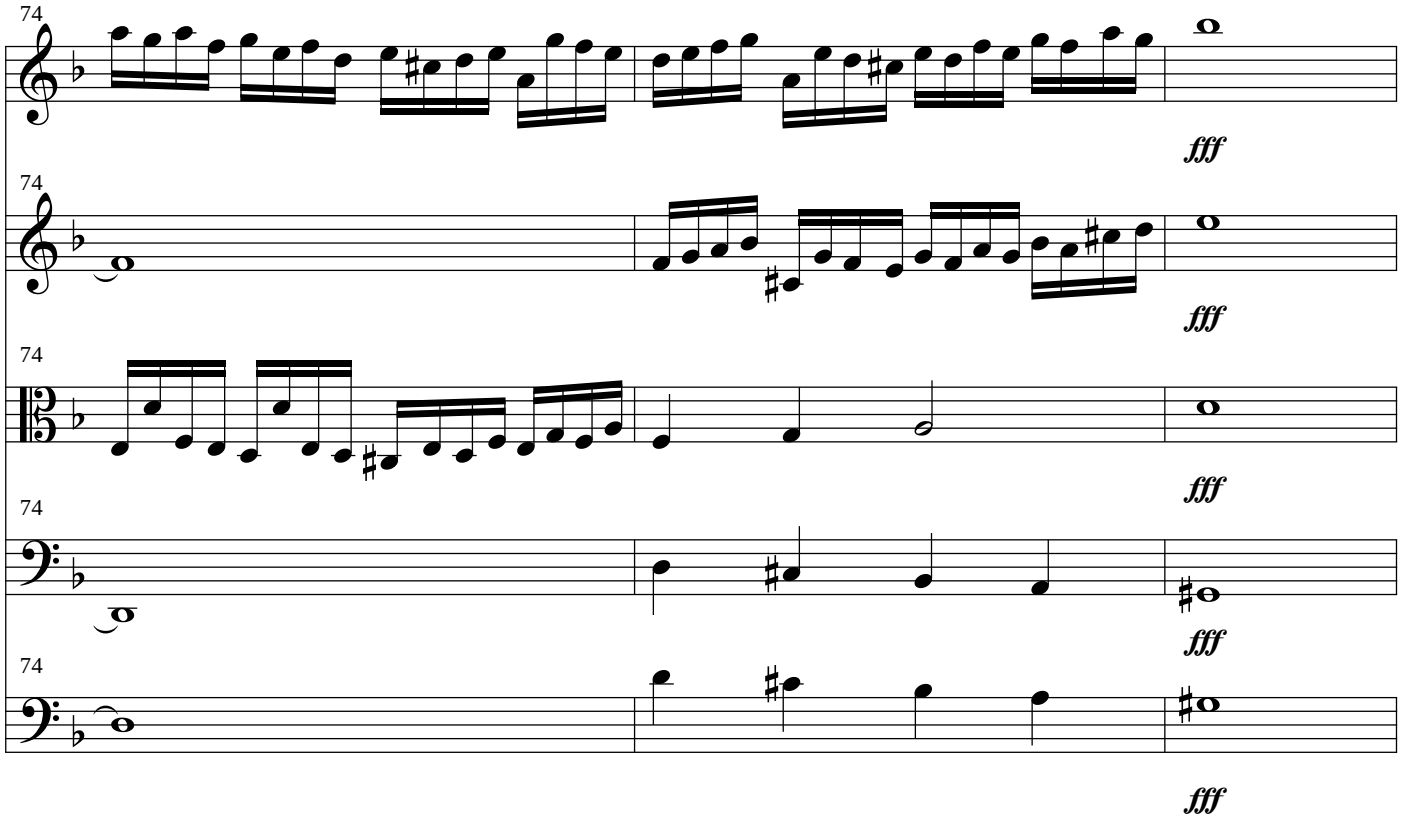
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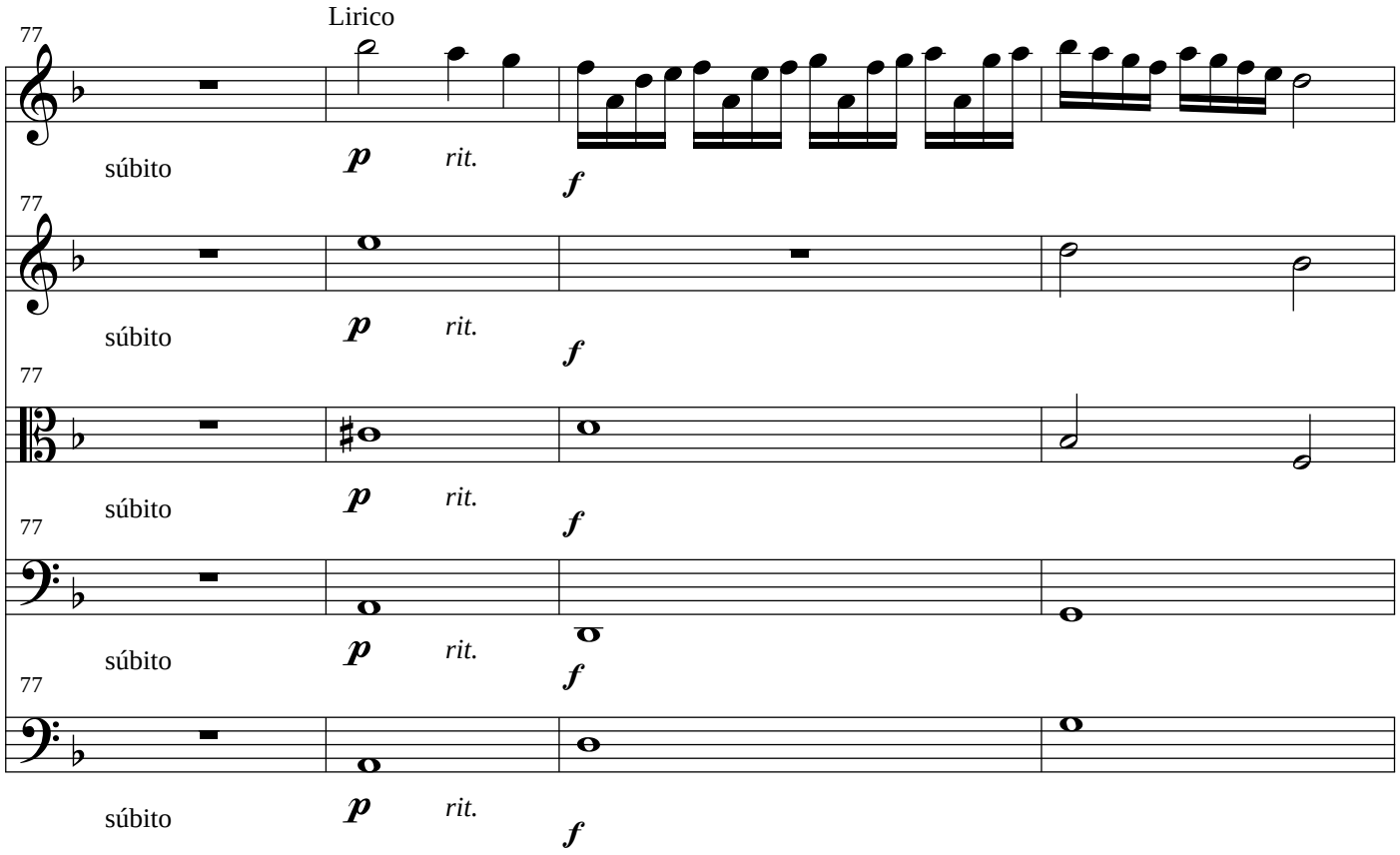
Lirico
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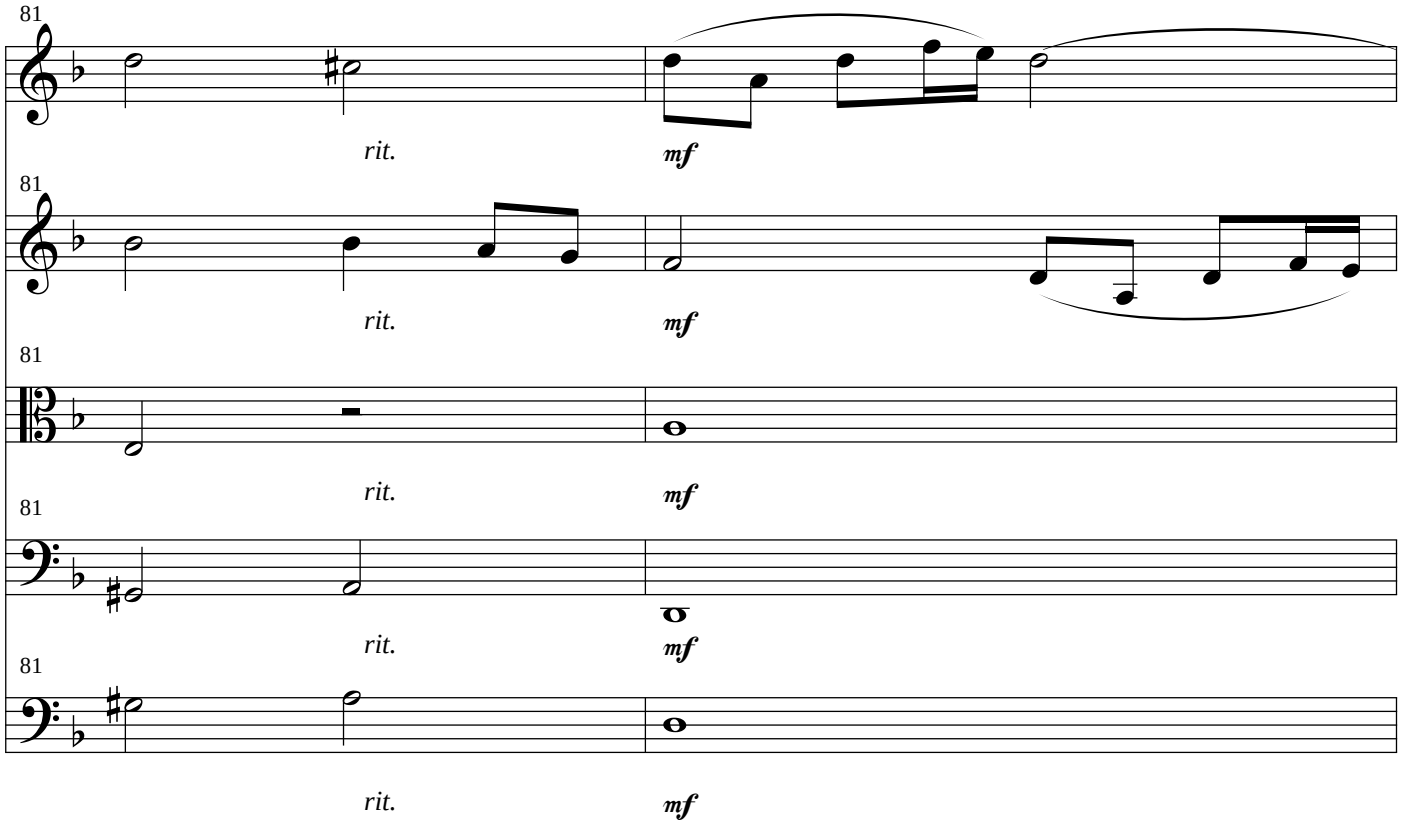
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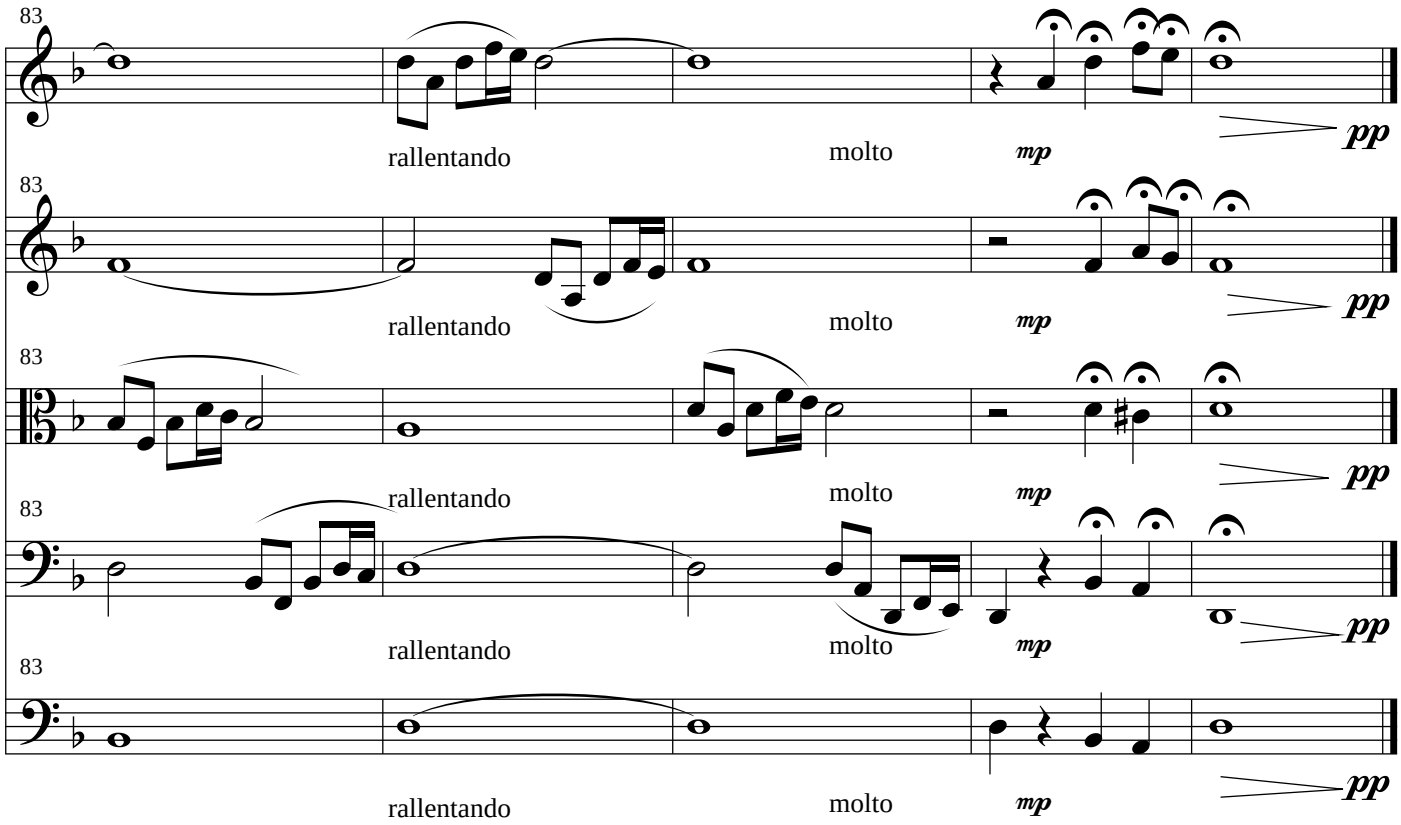
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molto
mp
pp
83
rallentando
molto
mp
pp
83
rallentando
molto
mp
pp
83
rallentando
molto
mp
pp
83
rallentando
molto
mp
pp

violin I

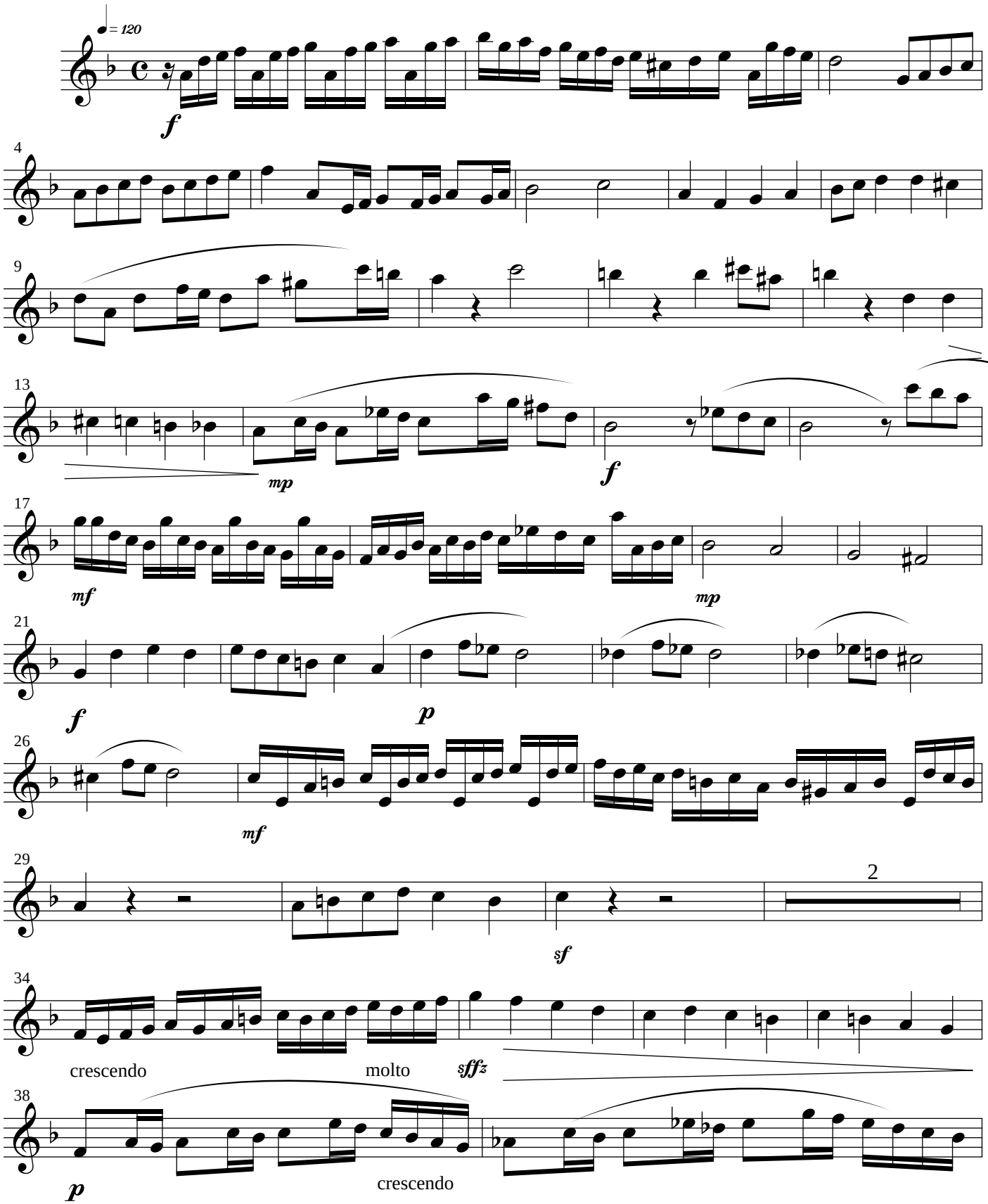
La Negación de Pedro

Fuga

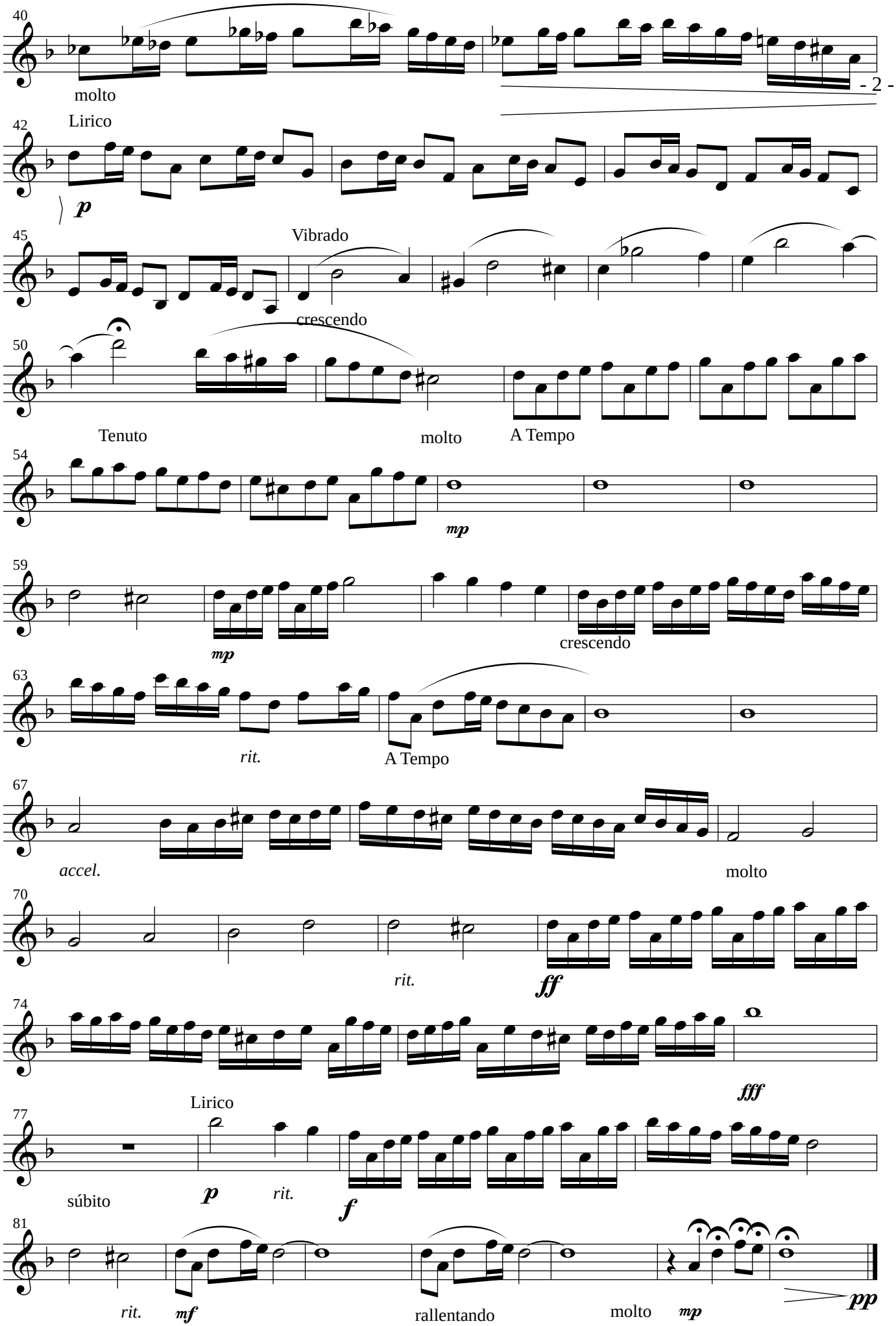
op. 30

Orquesta de cuerda

Salvador Martínez



SMG - 2008 Copyright: **RPI-MU - 0348 - 2002**


40
molto
- 2 -
42
Lirico
p
45
Vibrado
crescendo
50
Tenuto
molto
A Tempo
54
mp
59
mp
crescendo
63
rit.
A Tempo
67
accel.
molto
70
rit.
ff
74
Lirico
fff
77
súbito
p
rit.
f
81
rit.
mf
rallentando
molto
mp
pp

Violin II

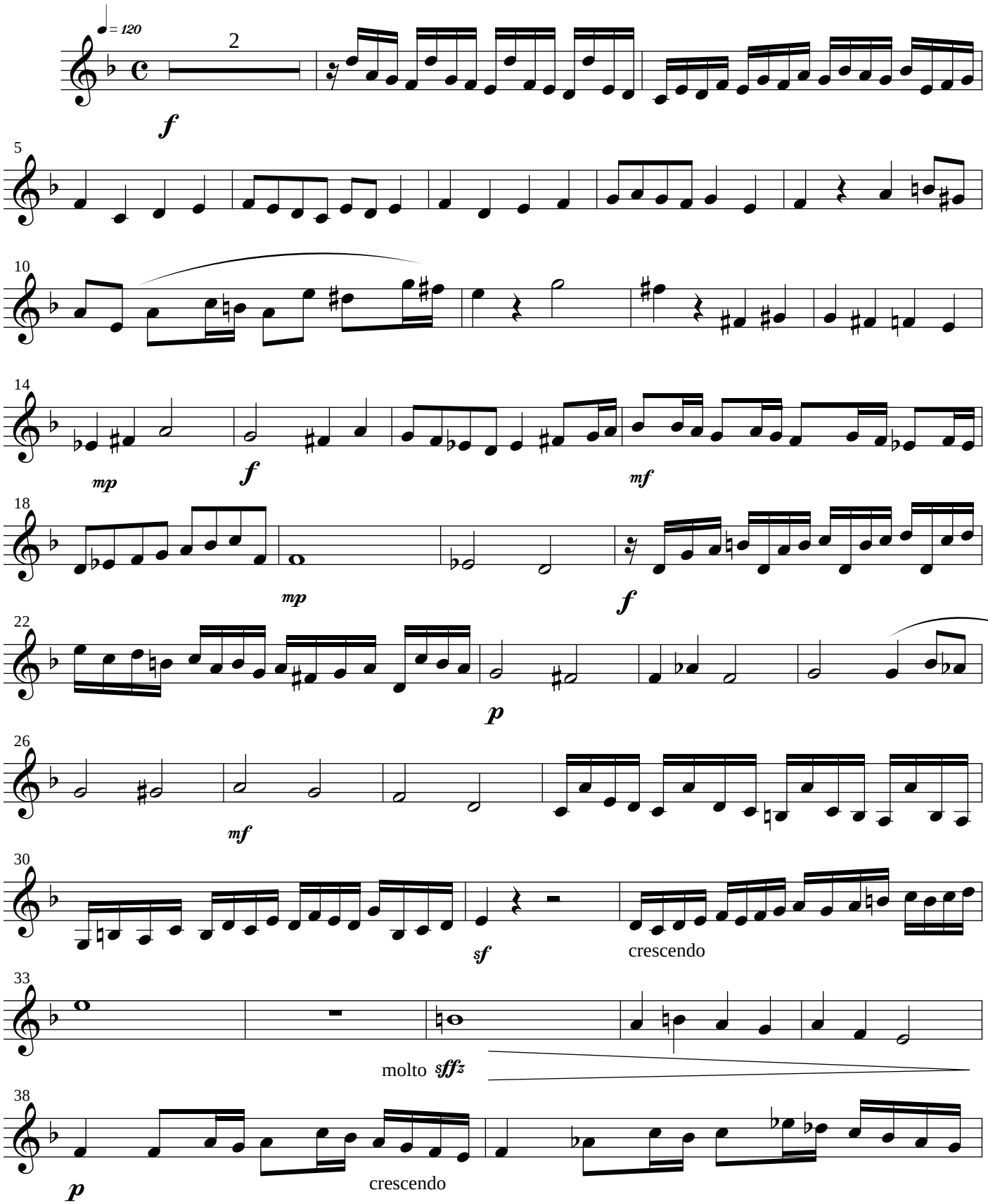
La Negación de Pedro

Fuga

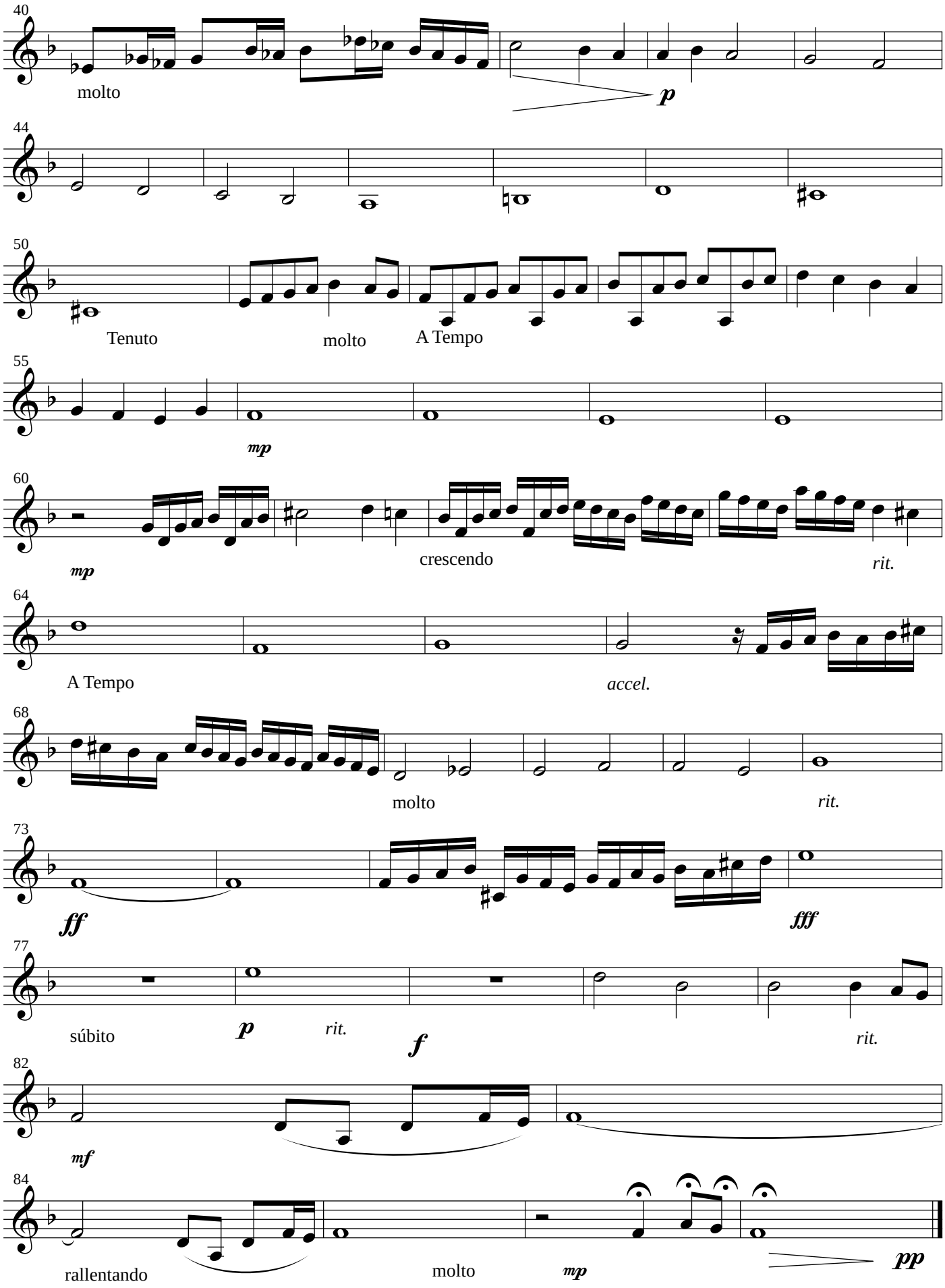
op. 30

Orquesta de cuerda

Salvador Martínez



SMG - 2008 Copyright: **RPI-MU - 0348 - 2002**


40
molto
p
44
50
Tenuto
molto
A Tempo
55
mp
60
mp
crescendo
rit.
64
A Tempo
accel.
68
molto
rit.
73
ff
fff
77
súbito
p
rit.
f
rit.
82
mf
84
rallentando
molto
mp
pp

Viola

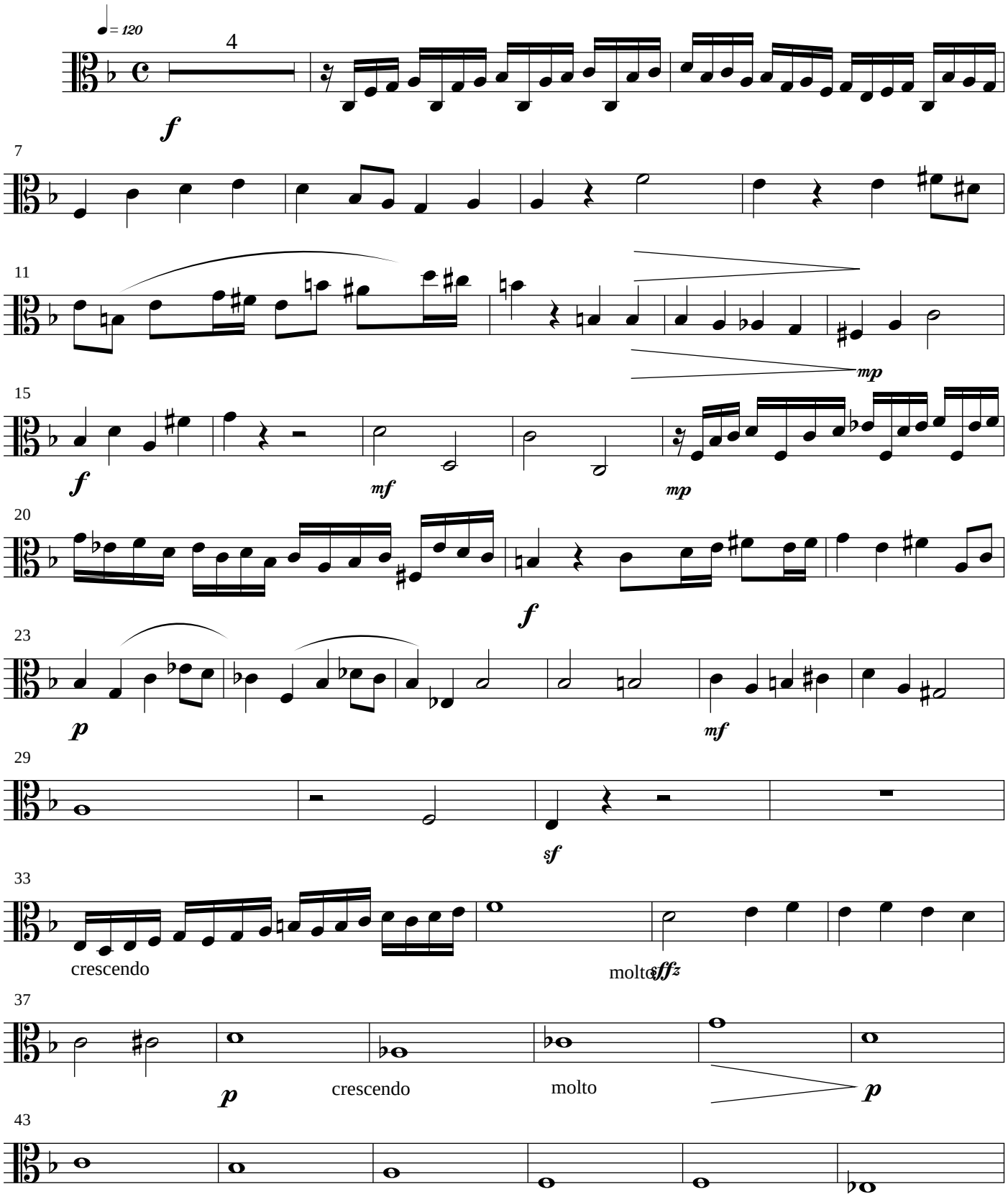
La Negación de Pedro

Fuga

op. 30

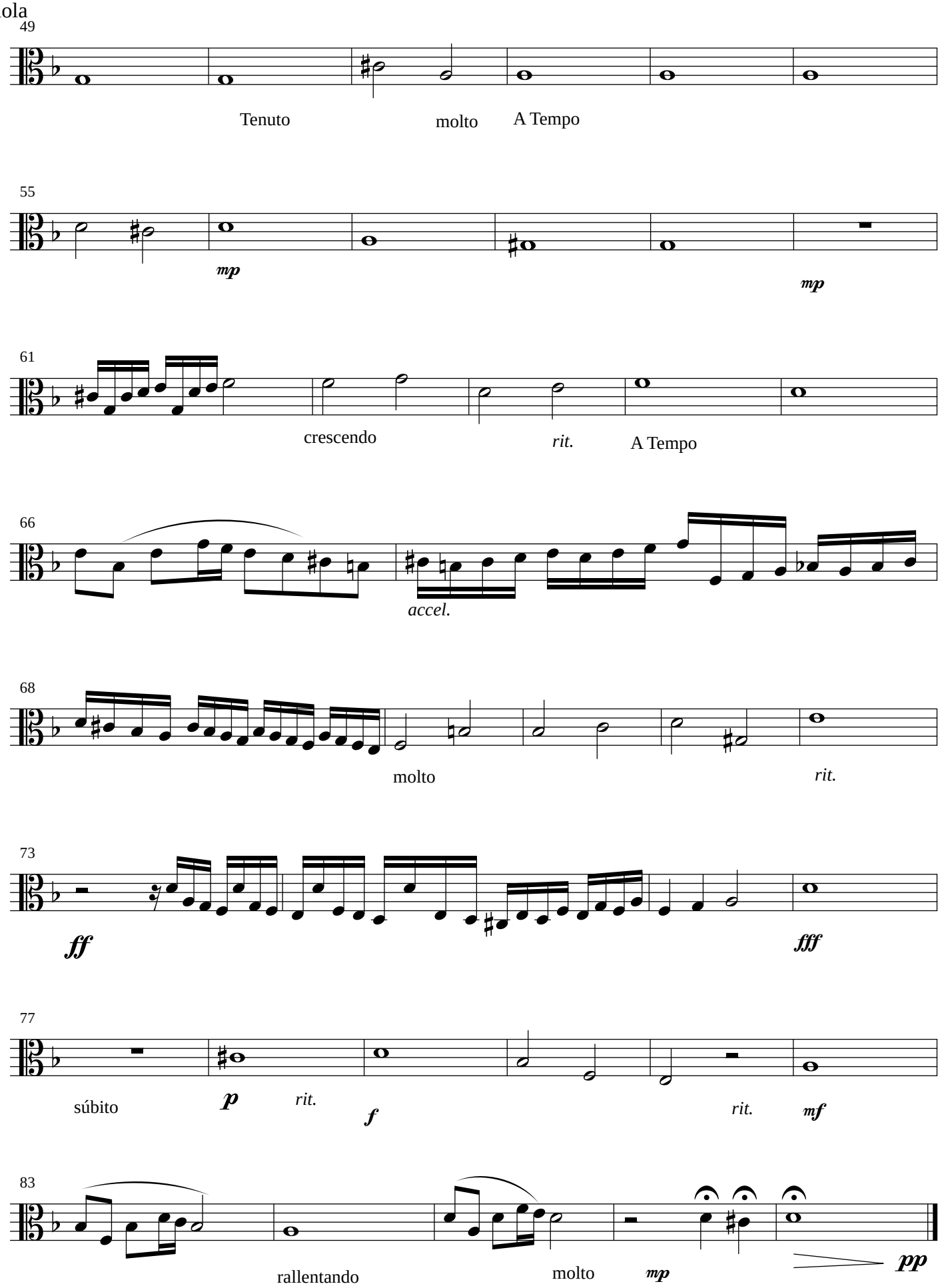
Orquesta de cuerda

Salvador Martínez



SMG - 2008 Copyright: **RPI-MU - 0348 - 2002**

Viola


49
Tenuto
molto
A Tempo
55
mp
mp
61
crescendo
rit.
A Tempo
66
accel.
68
molto
rit.
73
ff
fff
77
súbito
p
rit.
f
rit.
mf
83
rallentando
molto
mp
pp

Cello

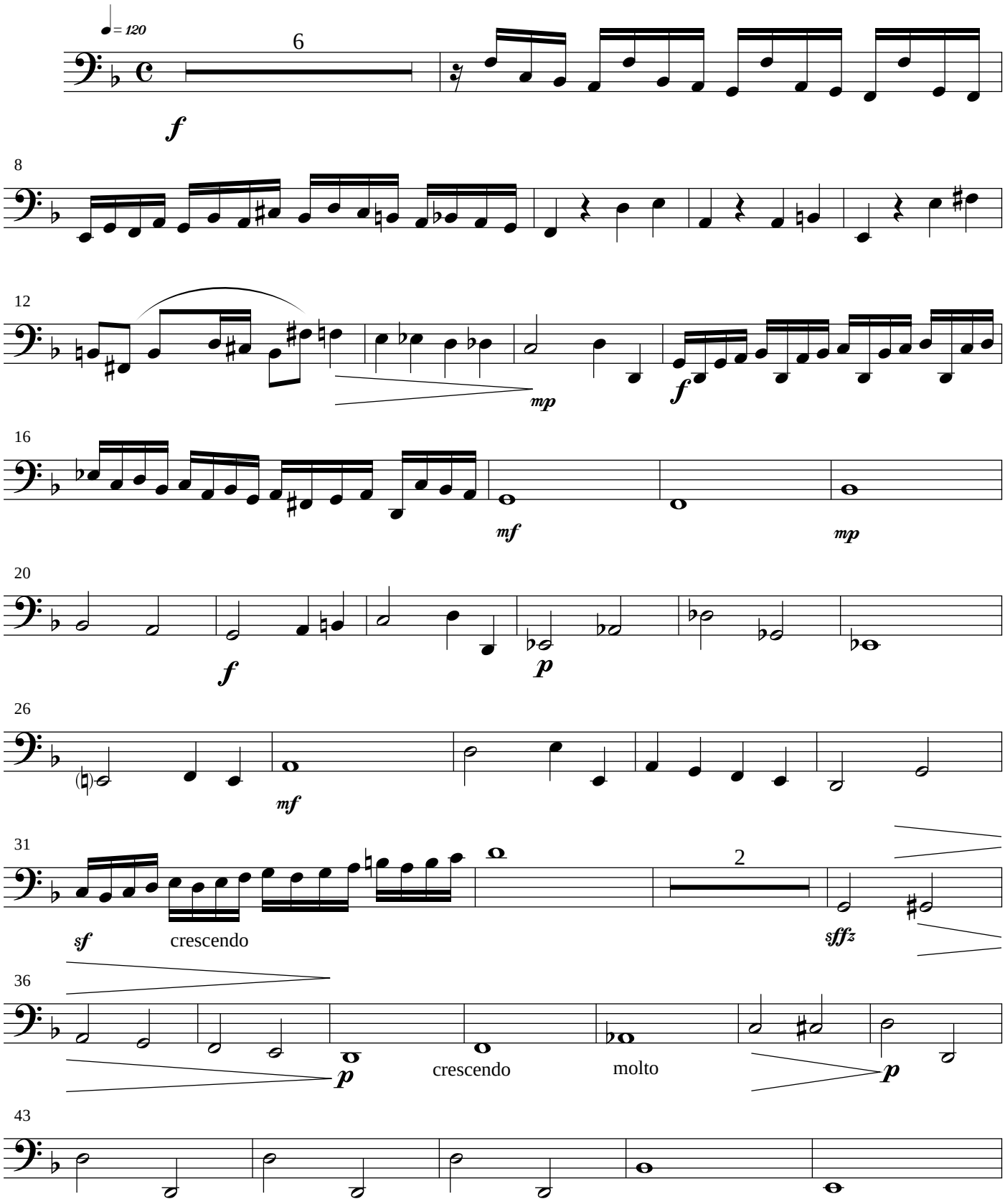
La Negación de Pedro

Fuga

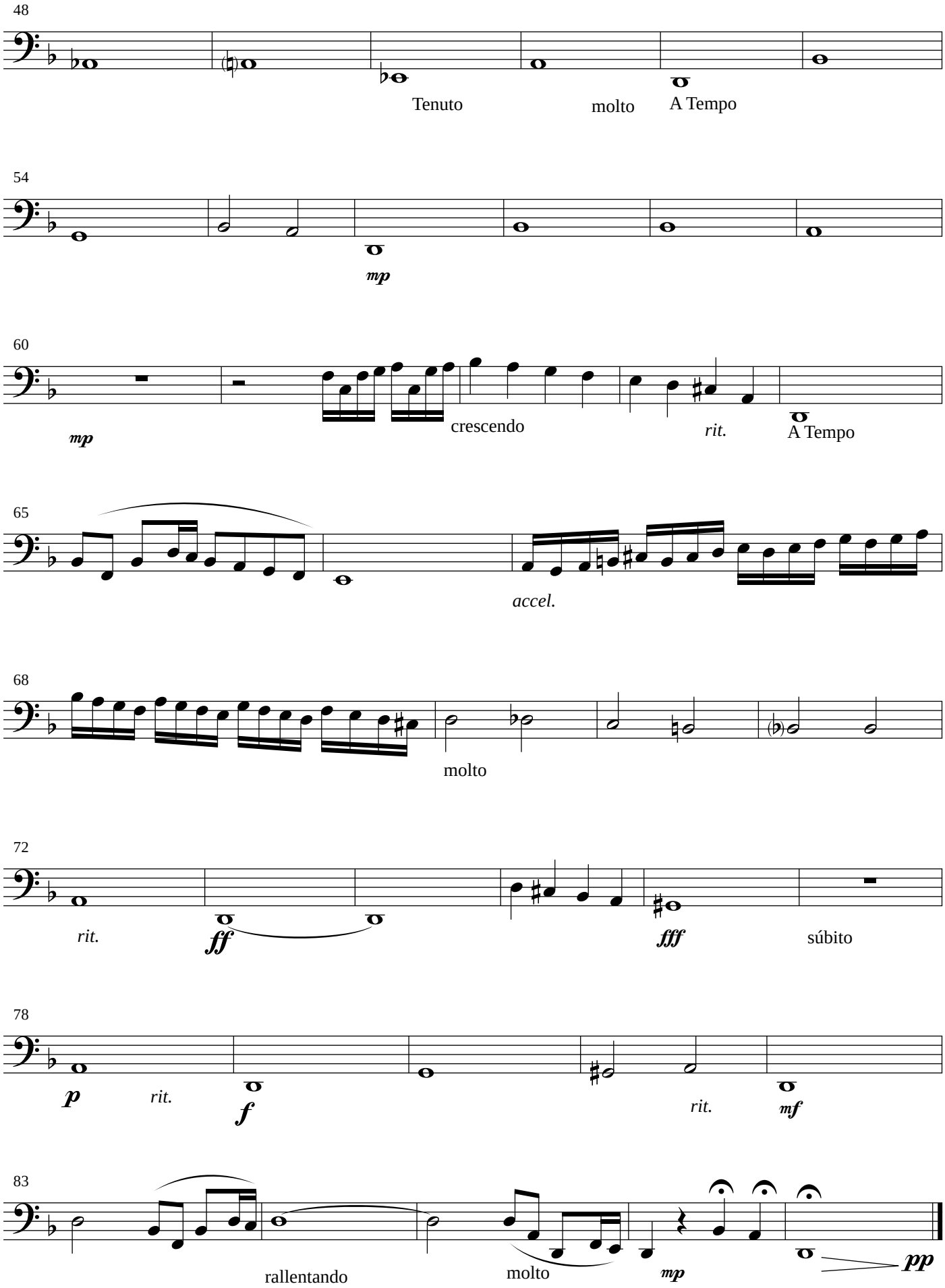
op. 30

Orquesta de cuerda

Salvador Martínez



SMG - 2008 Copyright: **RPI-MU - 0348 - 2002**


48
Tenuto
molto
A Tempo
54
mp
60
mp
crescendo
rit.
A Tempo
65
accel.
68
molto
72
rit.
ff
fff
súbito
78
p
rit.
f
rit.
mf
83
rallentando
molto
mp
pp

Bass

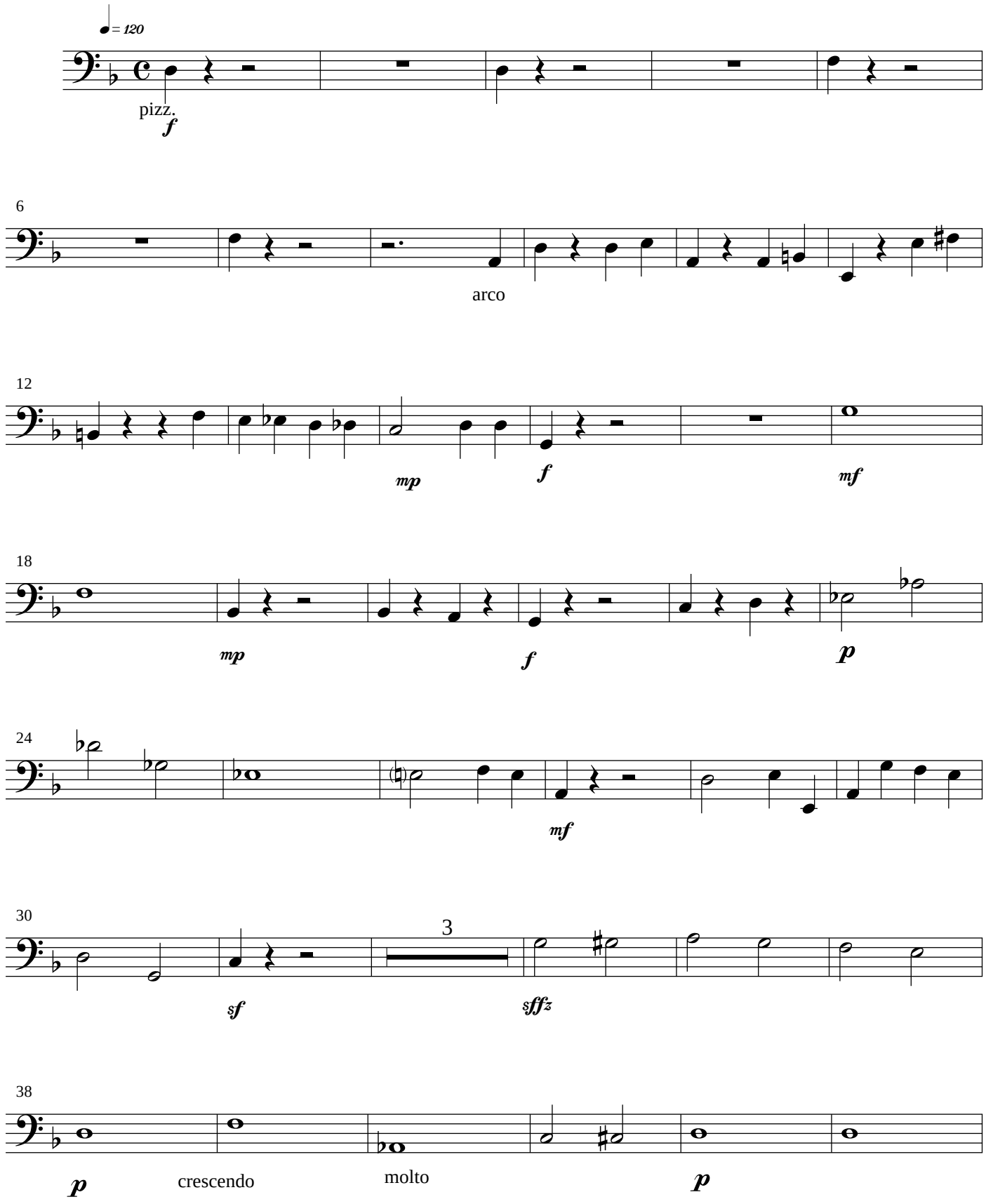
La Negación ded Pedro

Fuga

op. 30

Orquesta de cuerda

Salvador Martínez



Bass

44

Tenuto

51

molto A Tempo *f*

57

59

3

mp A Tempo

65

2

accel. molto

71

rit. ***ff*** ***fff*** súbito ***p*** *rit.*

79

f *rit.* ***mf*** rallentando molto ***mp*** ***pp***

Ante la obra escultórica de Juan González Moreno

CRISTO YACENTE

sobre el gradual gregoriano "Christus factus est"
de la liturgia de Sábado Santo

Orquesta de Cuerda

Violín I
Violín II
Viola
Violoncello
Contrabajo

Salvador Martínez García

Partitura general

a Enrique González Semitiel

CRISTO YACENTE

"Christus factus est"

Orquesta de cuerda

Salvador Martínez

♩ = 55 **Adagio molto**

Violin I

Violin II

Viola

Cello

Contrabajo

f

mp

simile

3

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

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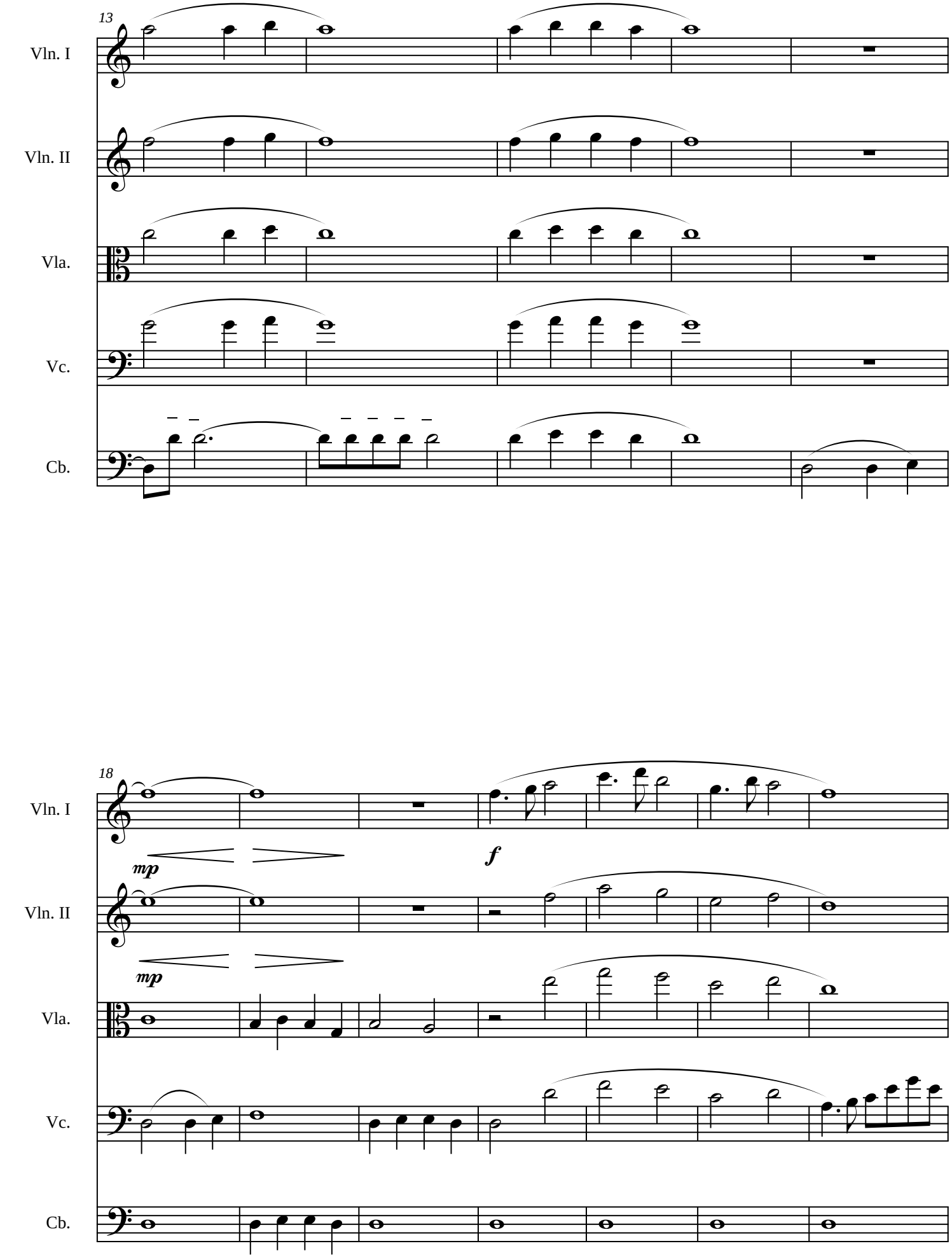
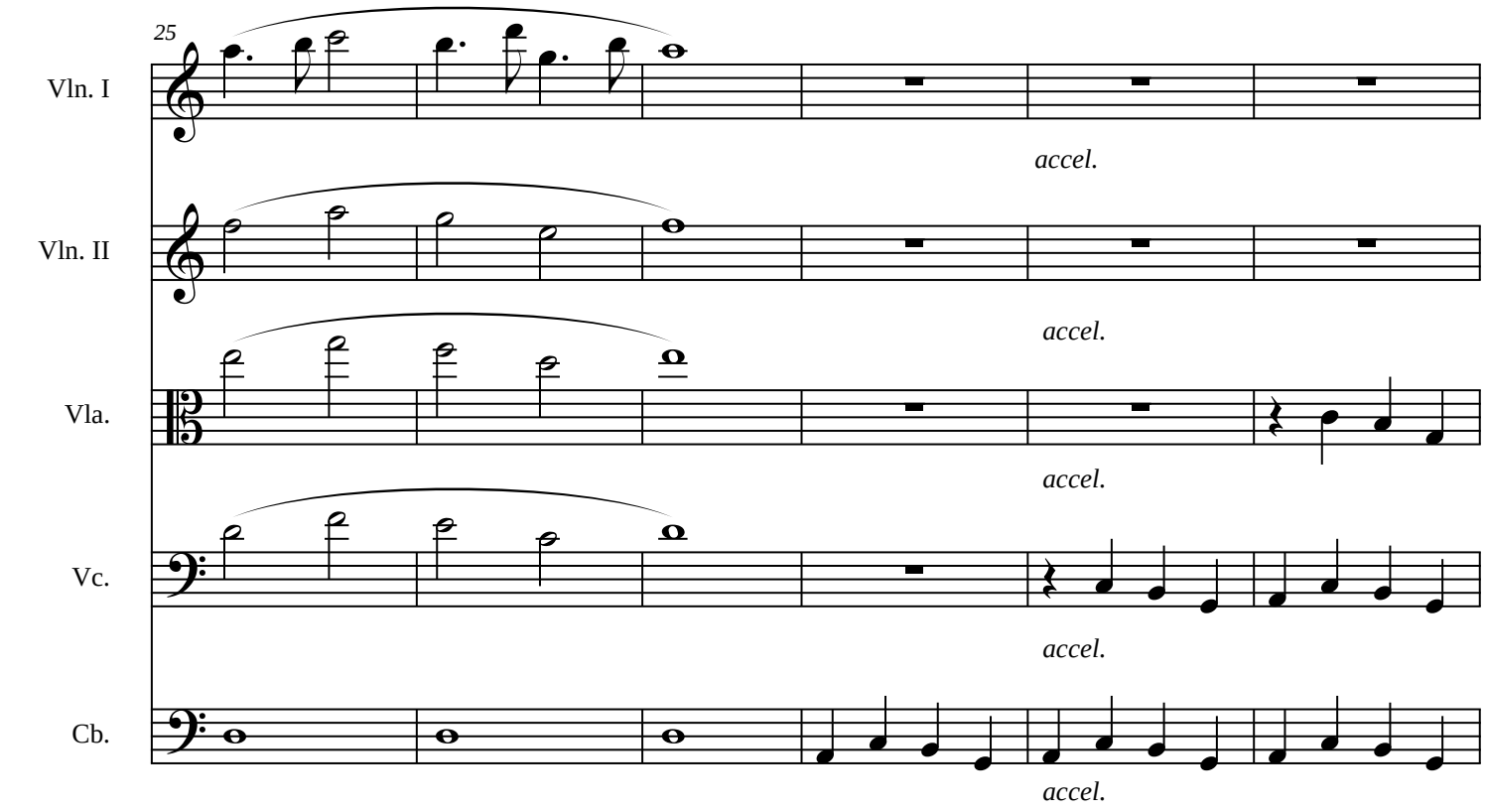
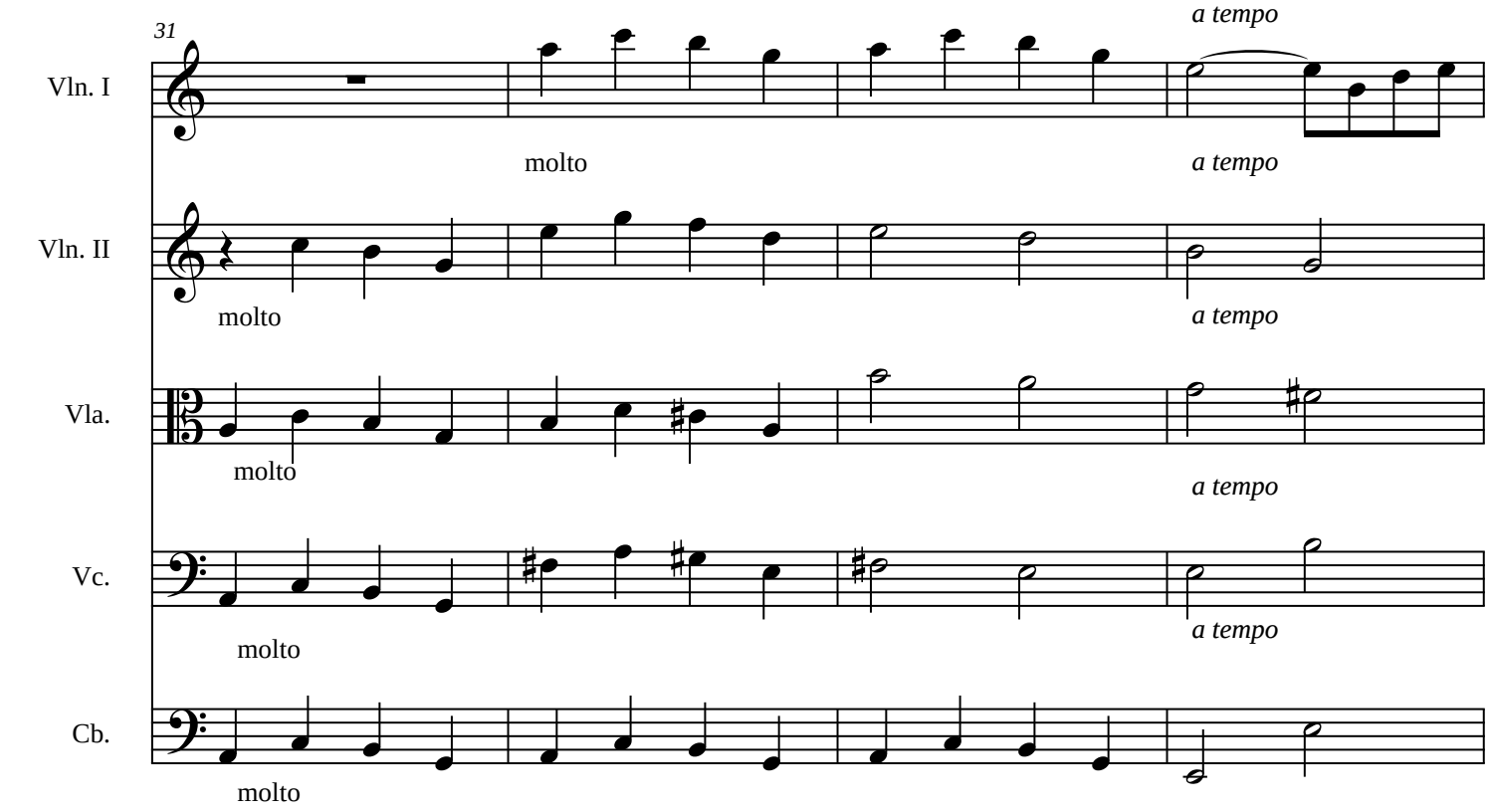
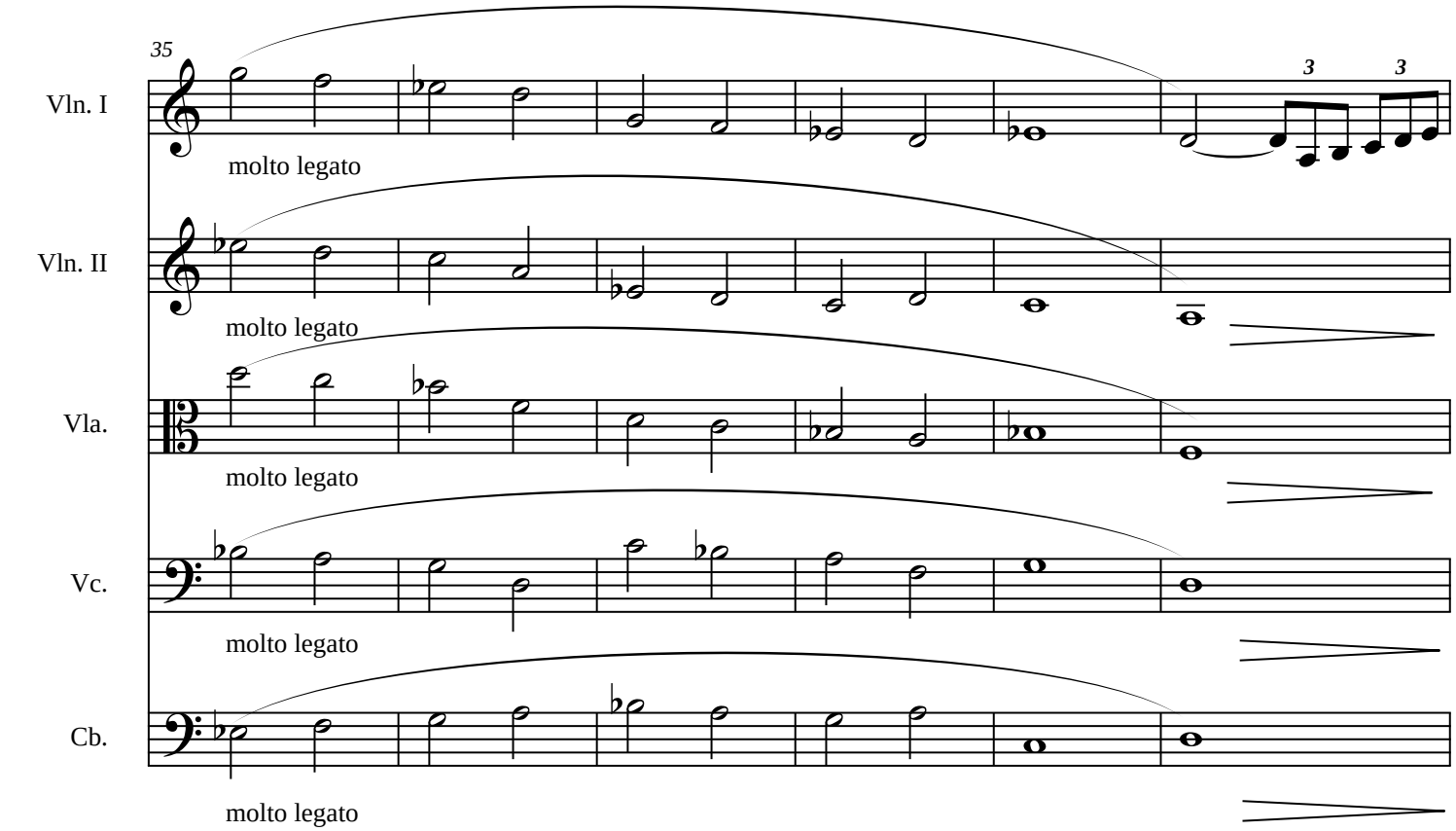
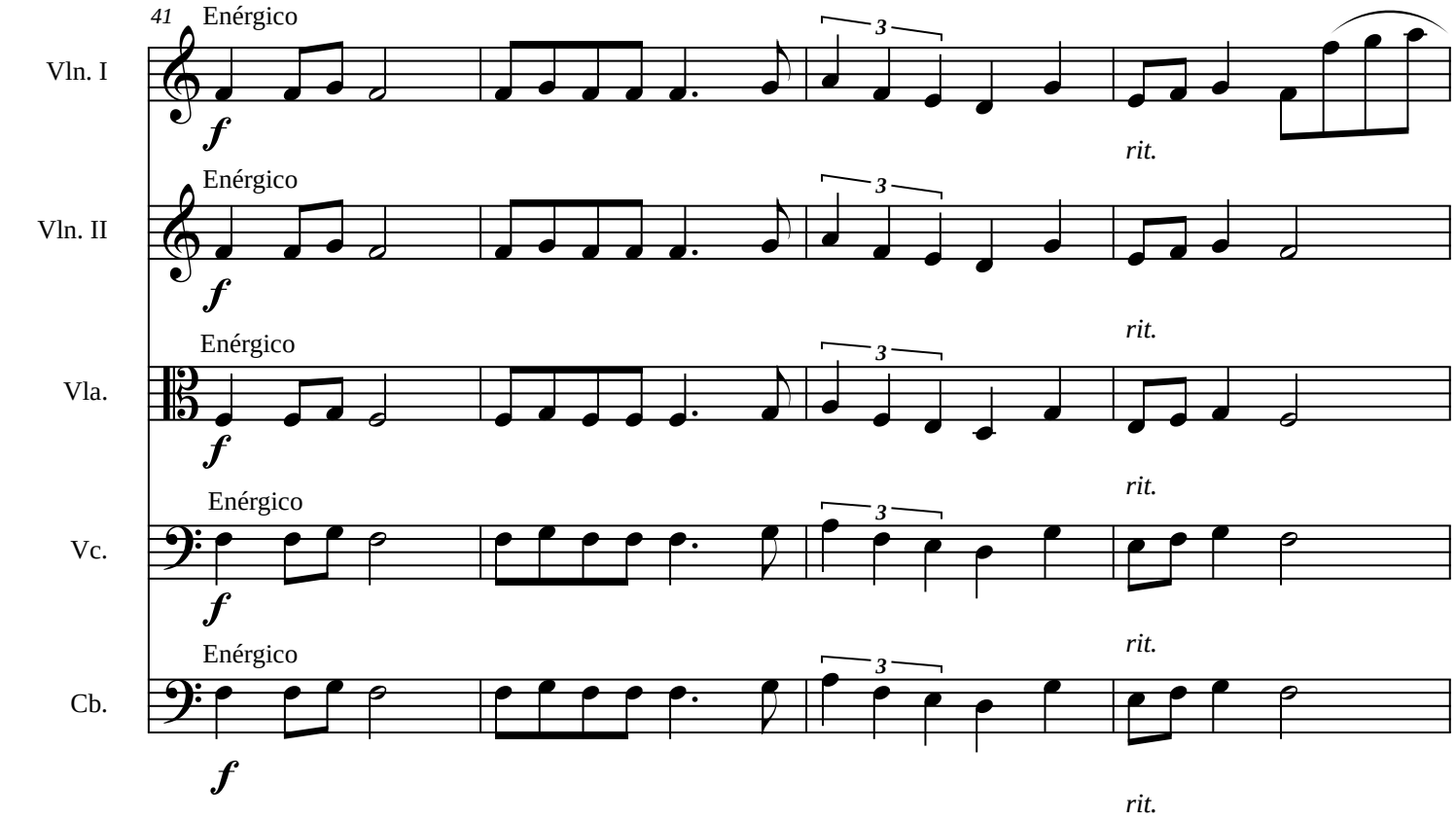
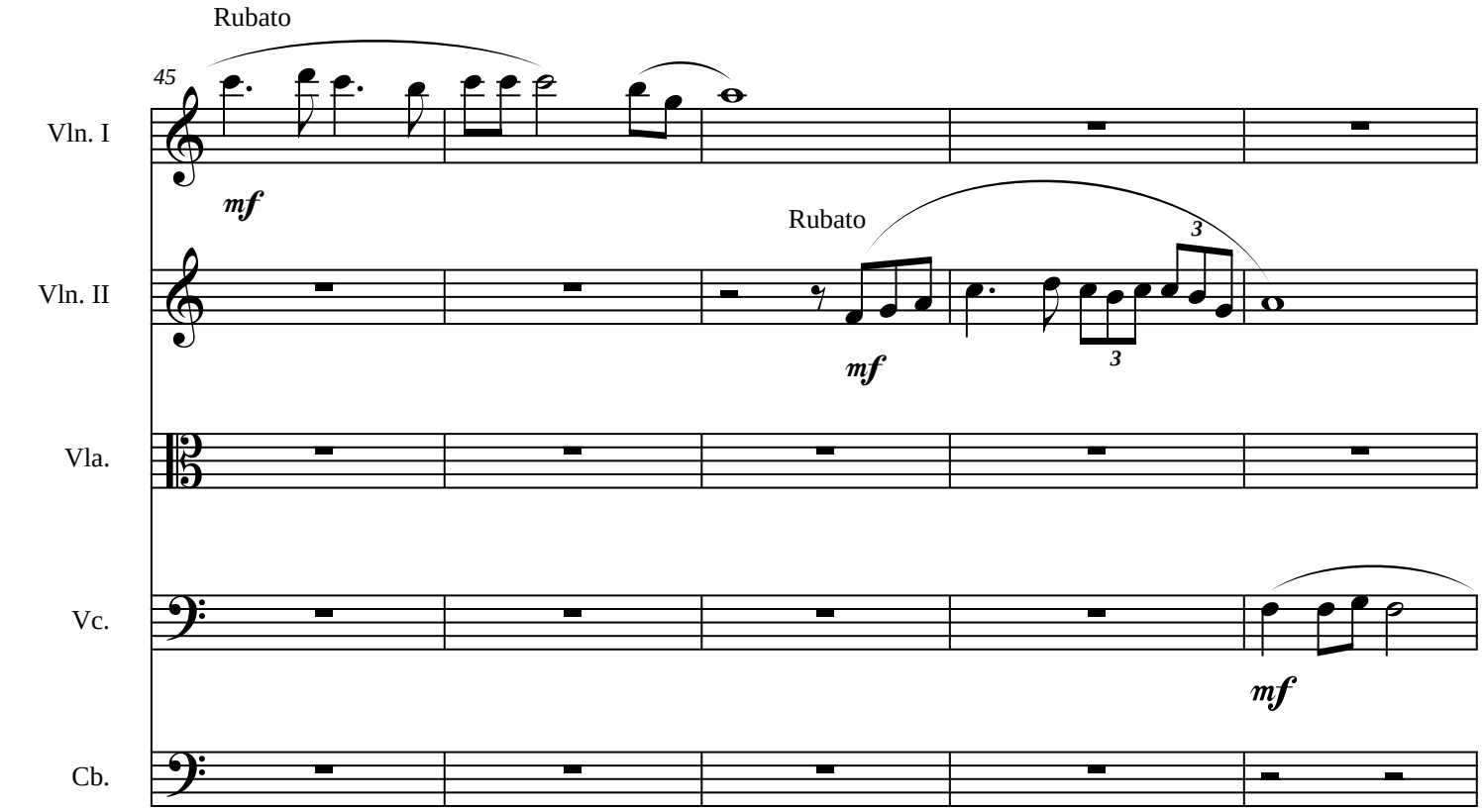

13
Vln. I
Vln. II
Vla.
Vc.
Cb.
18
Vln. I
mp
f
Vln. II
mp
Vla.
Vc.
Cb.

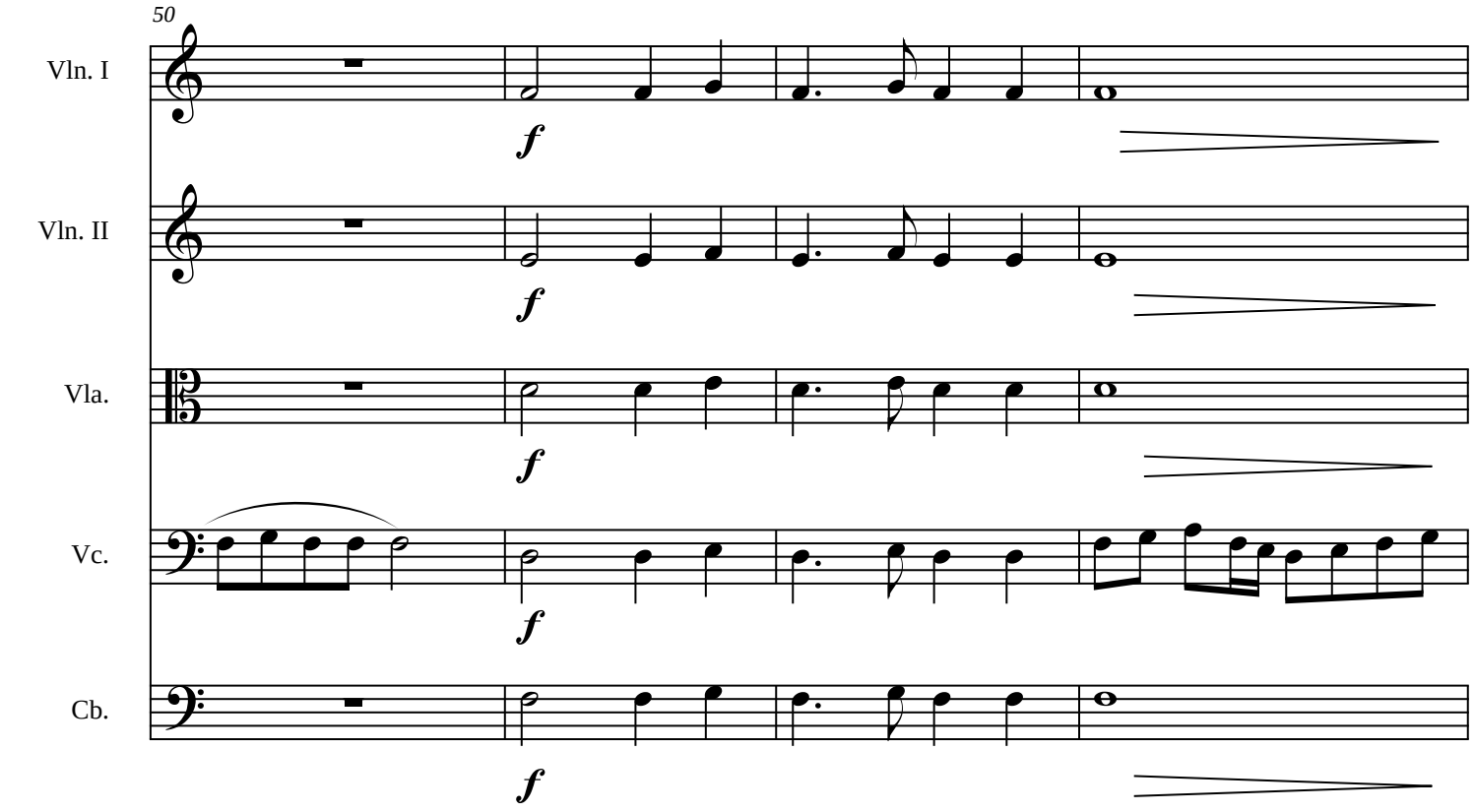

25
Vln. I
Vln. II
Vla.
Vc.
Cb.
accel.
accel.
accel.
accel.

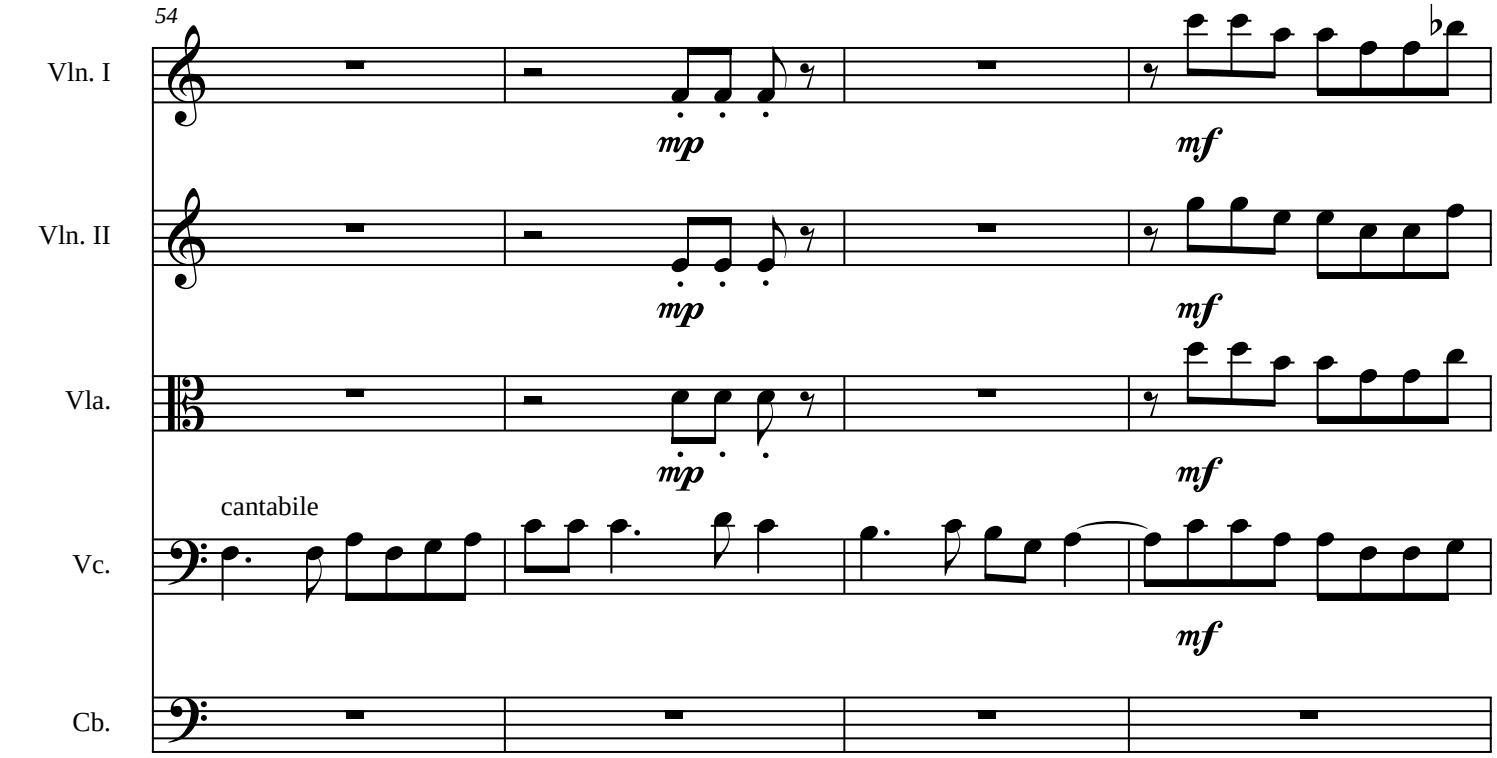

31
Vln. I
Vln. II
Vla.
Vc.
Cb.
molto
molto
molto
molto
molto
a tempo
a tempo
a tempo
a tempo
a tempo

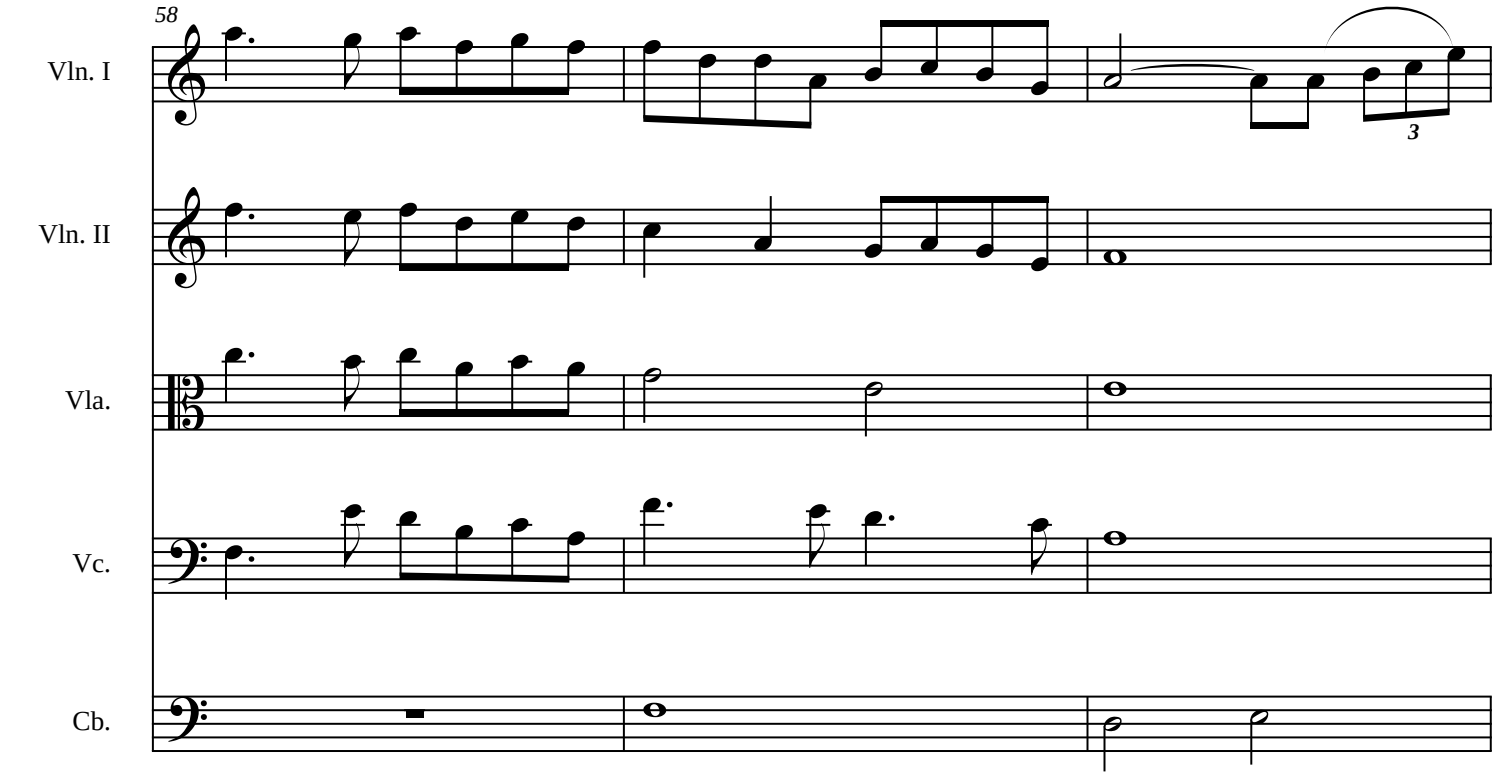

35
Vln. I
molto legato
Vln. II
molto legato
Vla.
molto legato
Vc.
molto legato
Cb.
molto legato
3
3

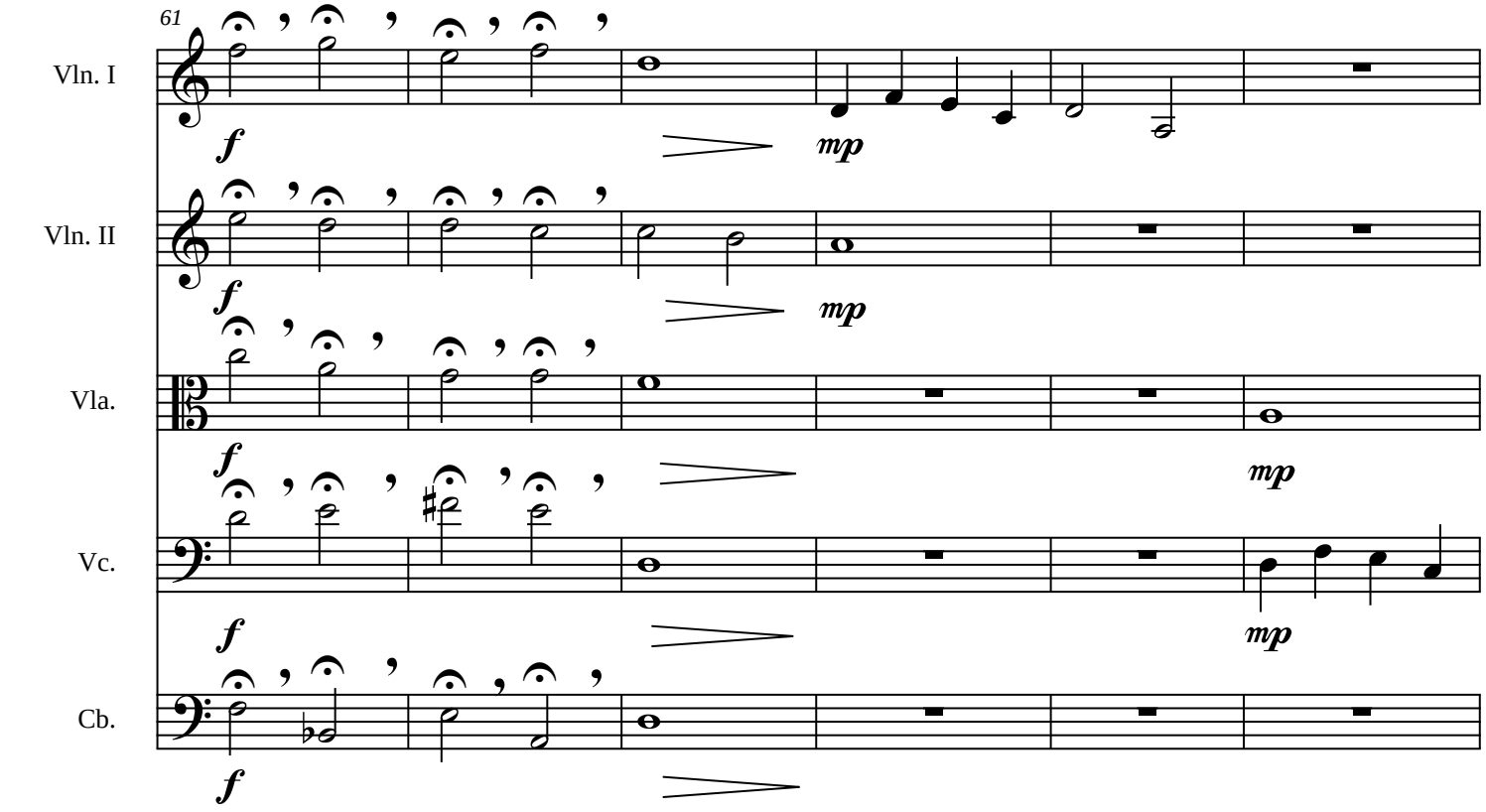

41
Enérgico
Vln. I
f
rit.
Enérgico
Vln. II
f
rit.
Enérgico
Vla.
f
rit.
Enérgico
Vc.
f
rit.
Enérgico
Cb.
f
rit.
3

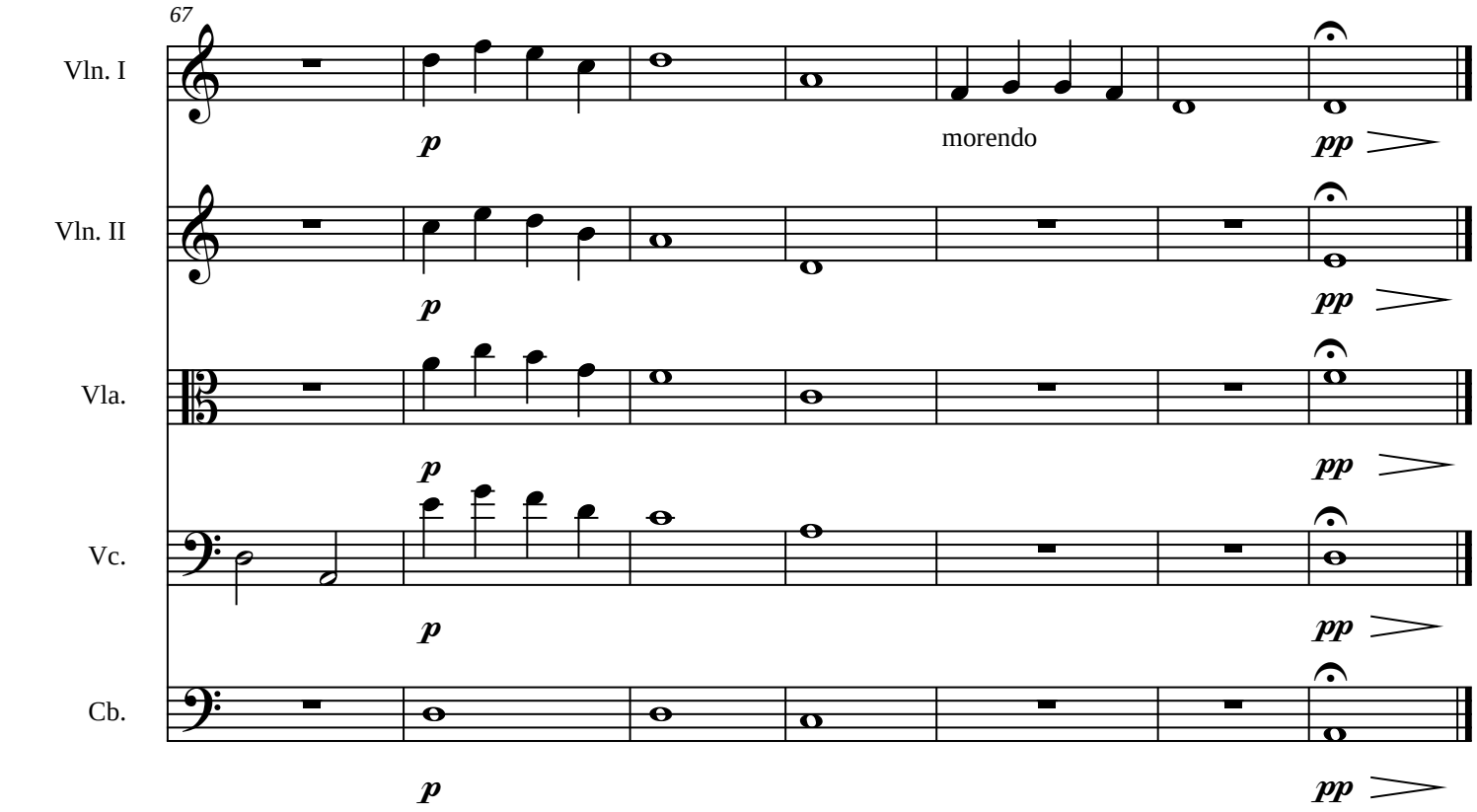

Rubato
45
Vln. I
mf
Rubato
3
Vln. II
mf
3
Vla.
Vc.
mf
Cb.


50
Vln. I
f
Vln. II
f
Vla.
f
Vc.
f
Cb.
f


54
Vln. I
Vln. II
Vla.
Vc.
Cb.
cantabile
mp
mf


58
Vln. I
Vln. II
Vla.
Vc.
Cb.
3


61
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mp


67
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
morendo
pp

a Enrique González Semitiel

Violín I

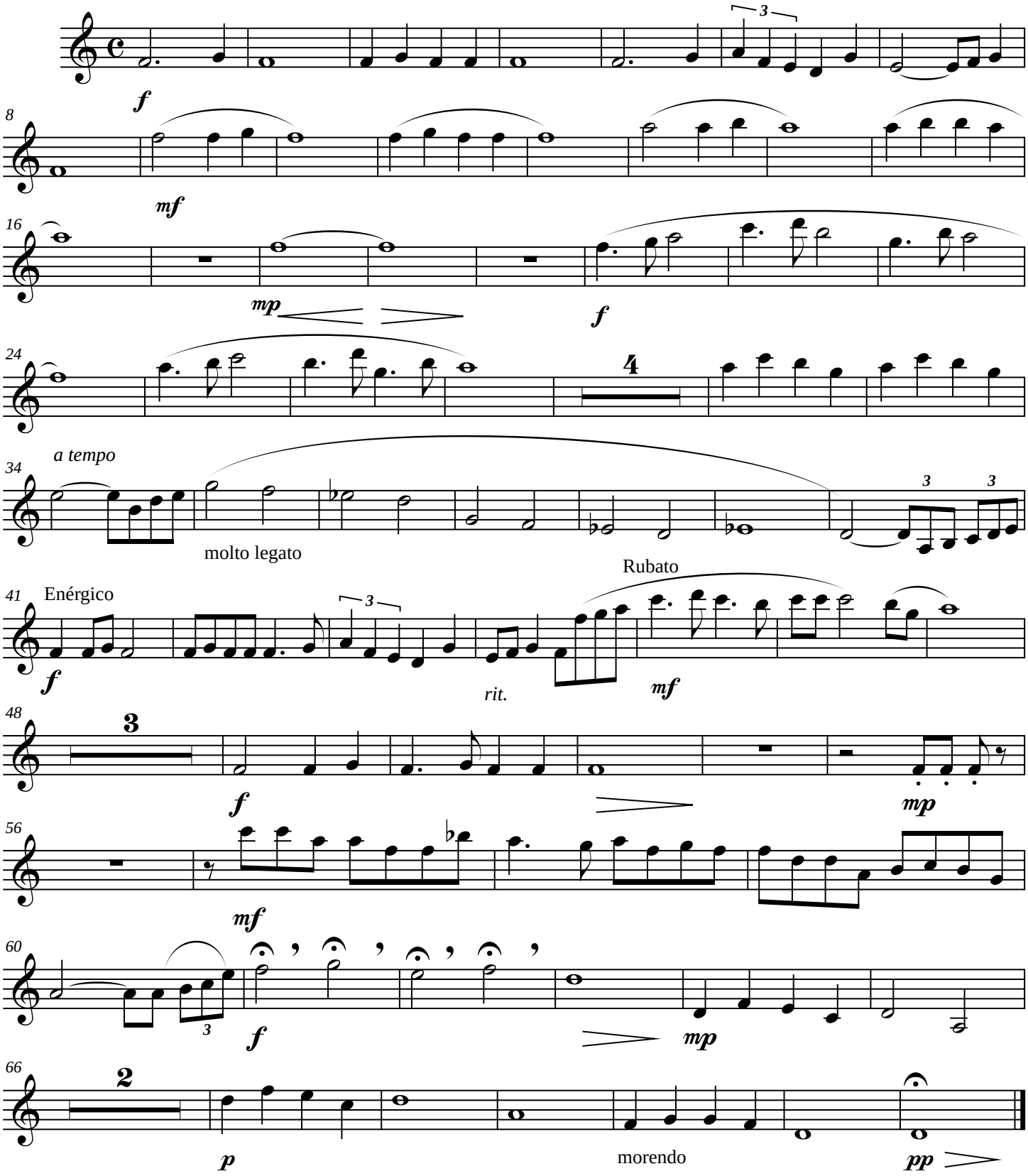
CRISTO YACENTE

"Christus factus est"

Orquesta de cuerda

♩ = 55 **Adagio molto**

Salvador Martínez



Violín II

a Enrique González Semitiel

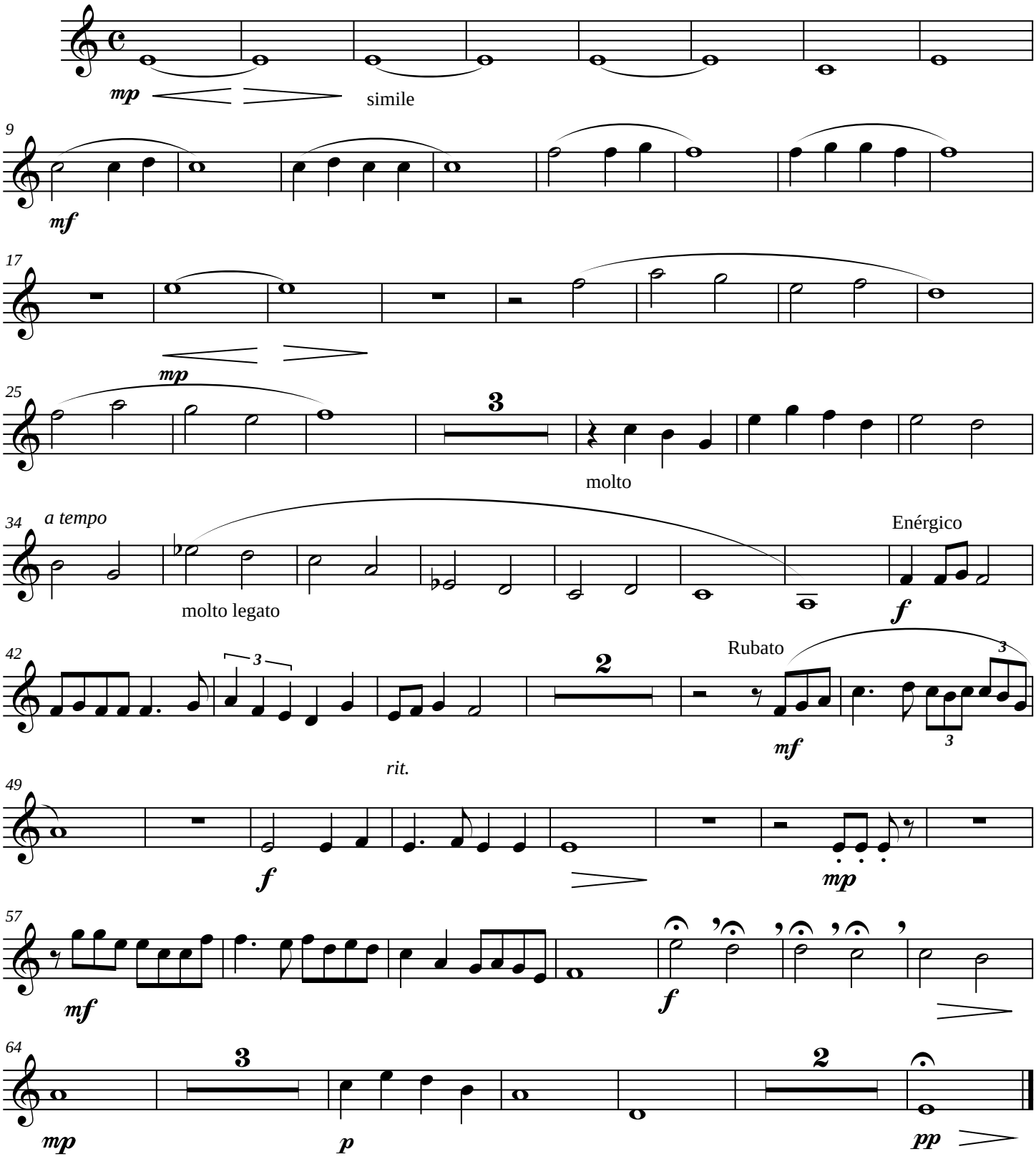
CRISTO YACENTE

"Christus factus est"

Orquesta de cuerda

Salvador Martínez

♩ = 55 **Adagio molto**



a Enrique González Semitiel

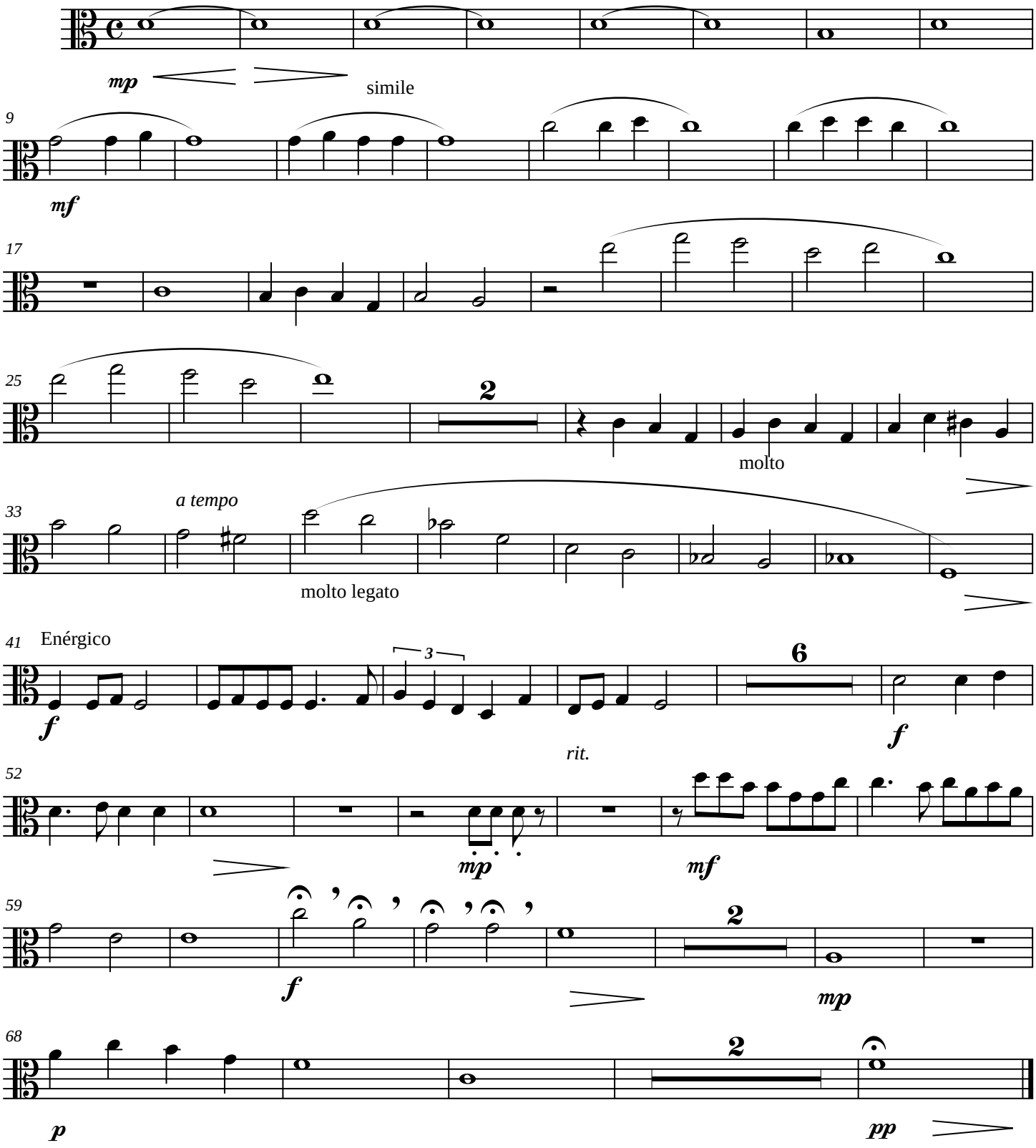
Viola

CRISTO YACENTE

"Christus factus est"

Orquesta de cuerda

Salvador Martínez



Violoncello

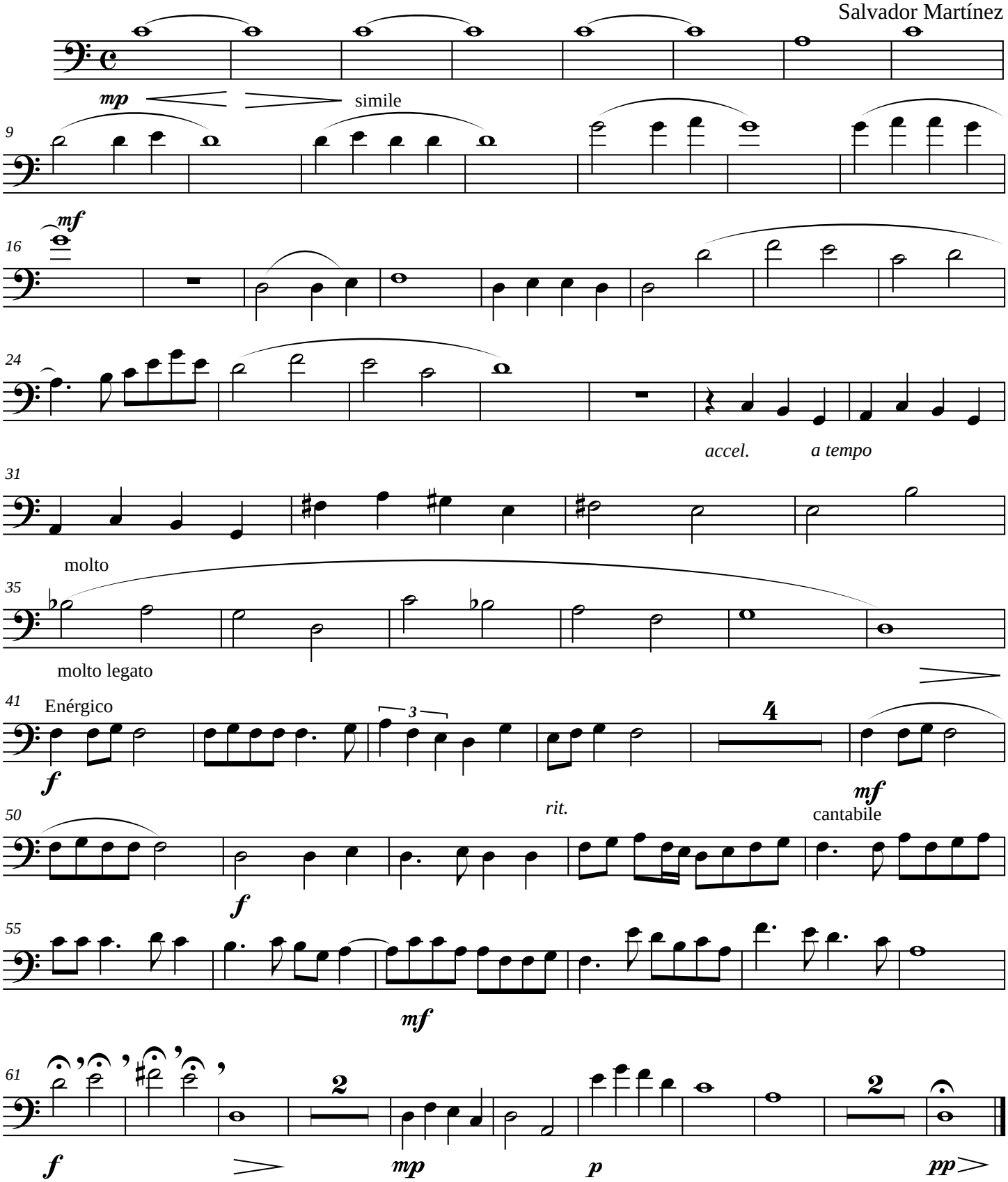
a Enrique González Semitiel

CRISTO YACENTE

"Christus factus est"

Orquesta de cuerda

Salvador Martínez



Contrabajo

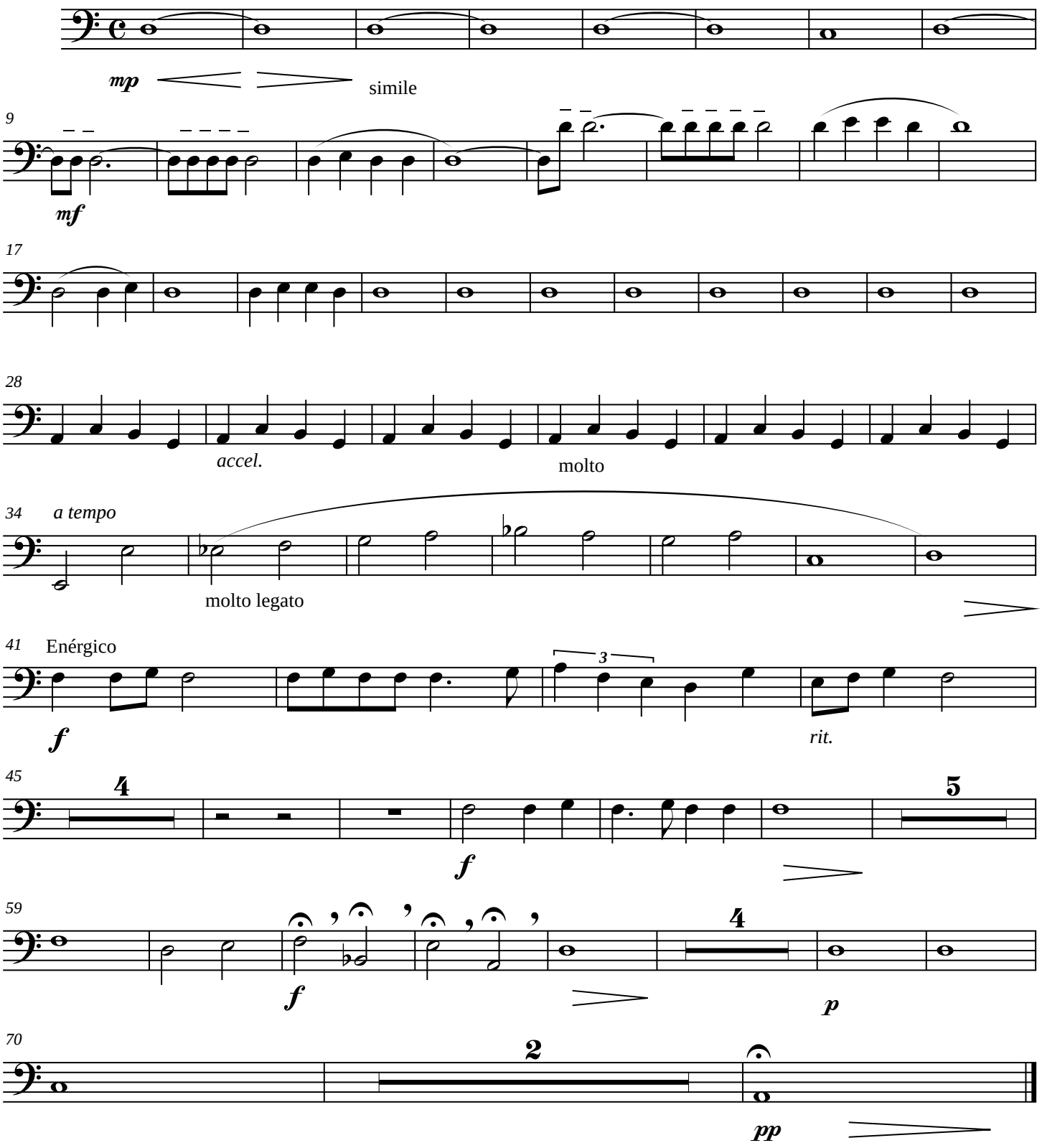
a Enrique González Semitiel

CRISTO YACENTE

"Christus factus est"

Orquesta de cuerda

Salvador Martínez



La Soledad de los Pobres

Impresiones psicológicas
sobre la talla del escultor Juan González Moreno

CUARTETO Nº 2
op. 40

"Serial"

Cuarteto de Cuerda

I - Confusión
II - Agitación
III - Tensión
IV - Inquietud

Salvador Martínez García

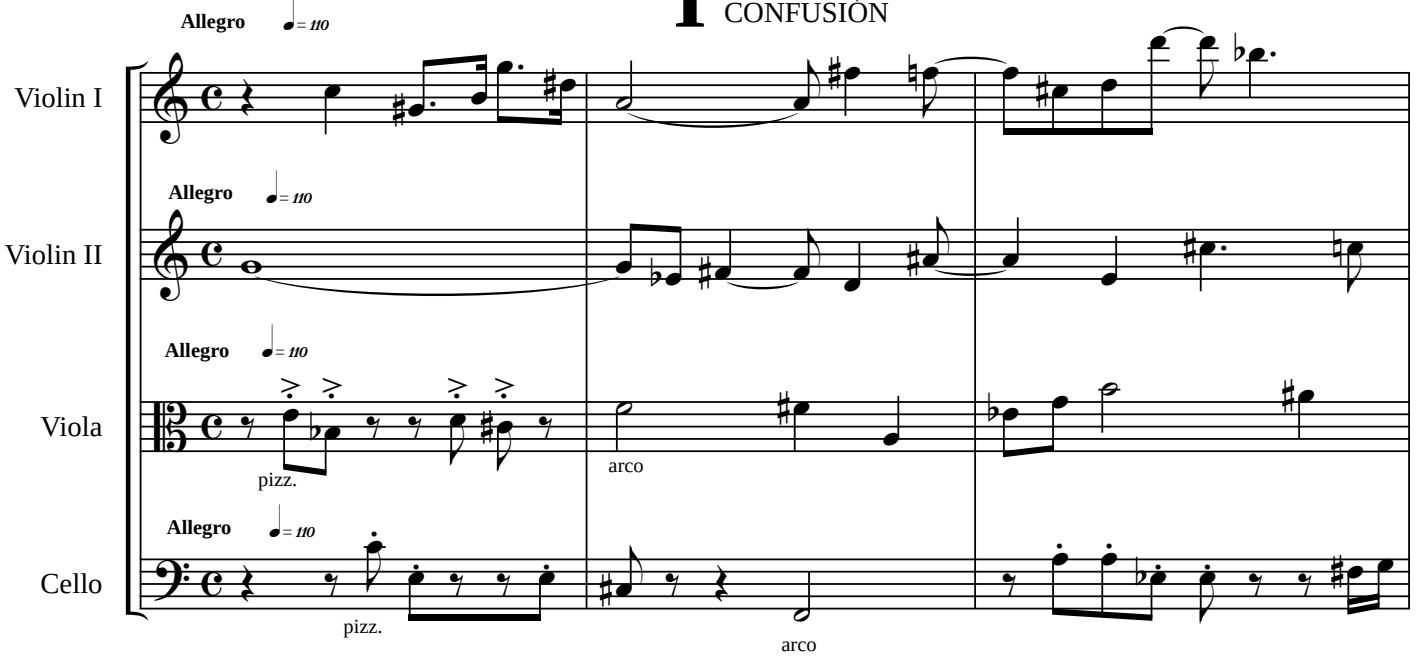
Cuarteto de Cuerda

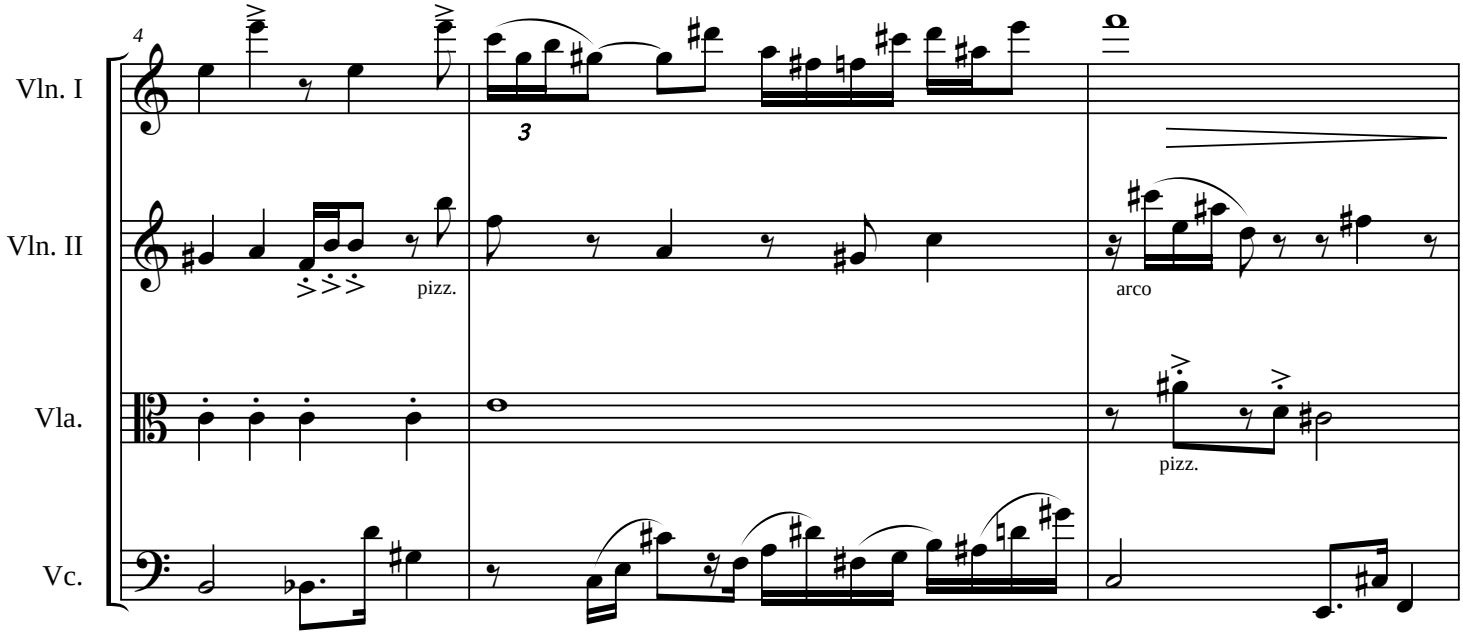
La Soledad de los Pobres

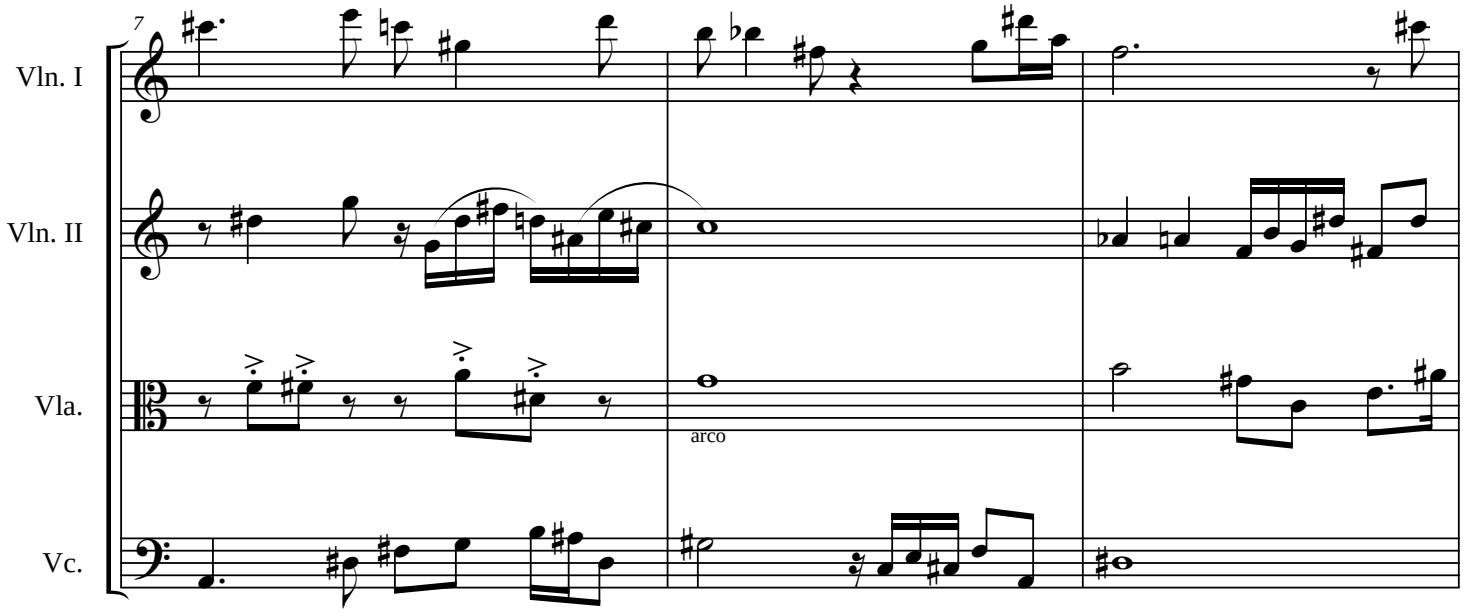
Cuarteto nº 2

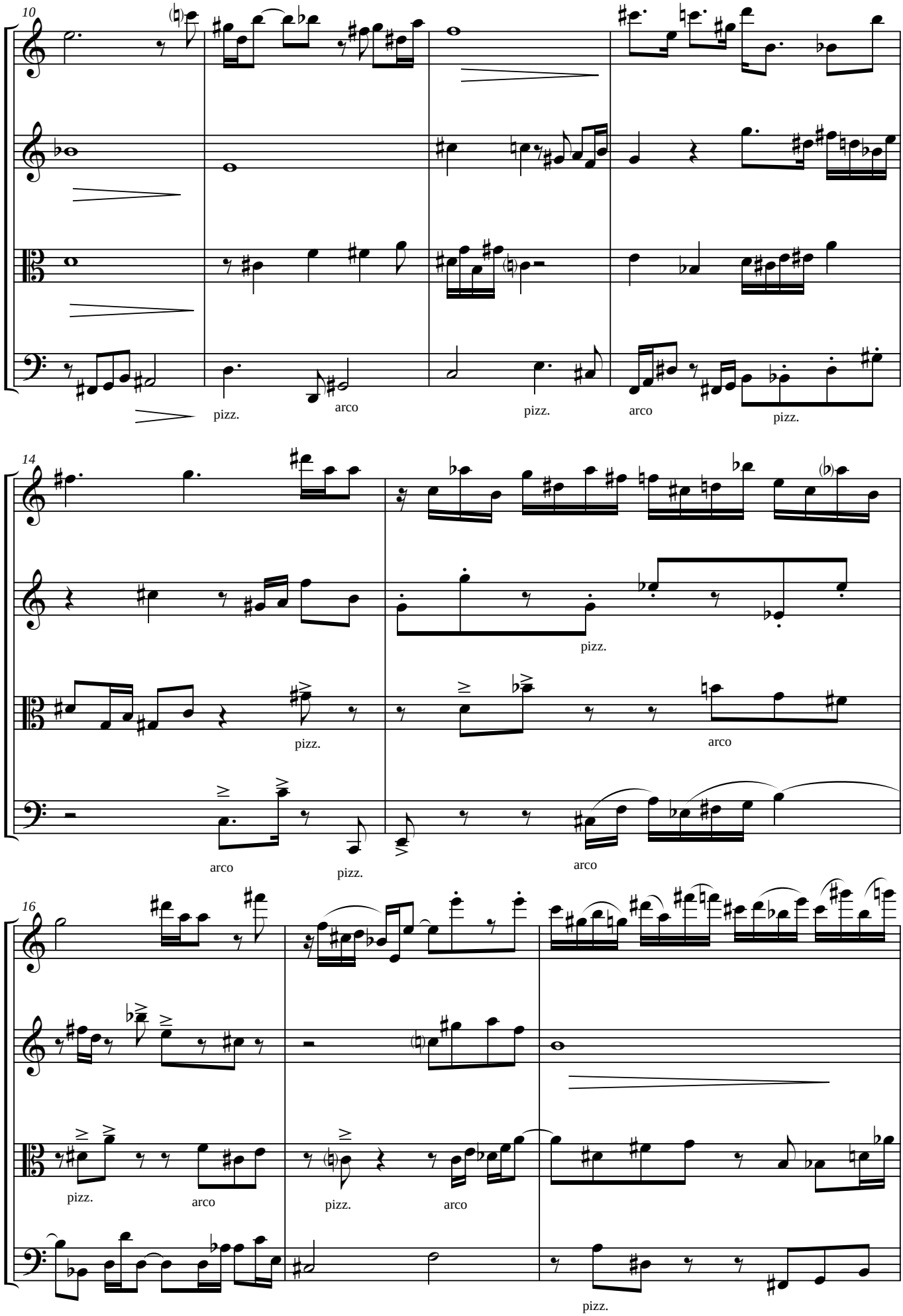
Salvador Martínez

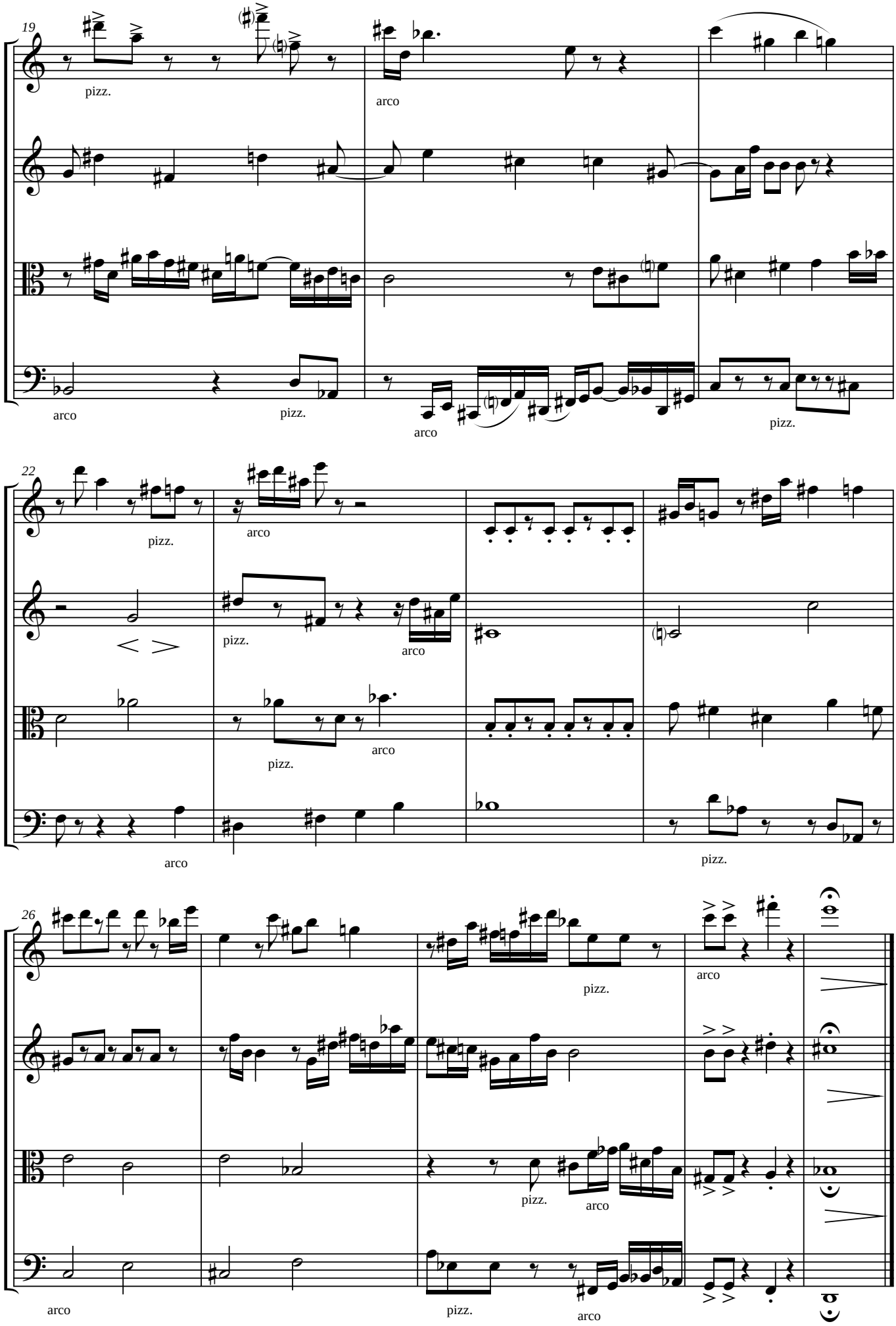
I CONFUSIÓN








10
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
pizz.
arco
pizz.
14
Vln. I
Vln. II
Vla.
Vc.
pizz.
pizz.
arco
arco
arco
16
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
pizz.
arco
pizz.


19
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
arco
pizz.
arco
pizz.
22
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
pizz.
arco
pizz.
arco
arco
pizz.
26
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
pizz.
arco
arco
pizz.
arco

II AGITACIÓN

Ostinato ♩= 140

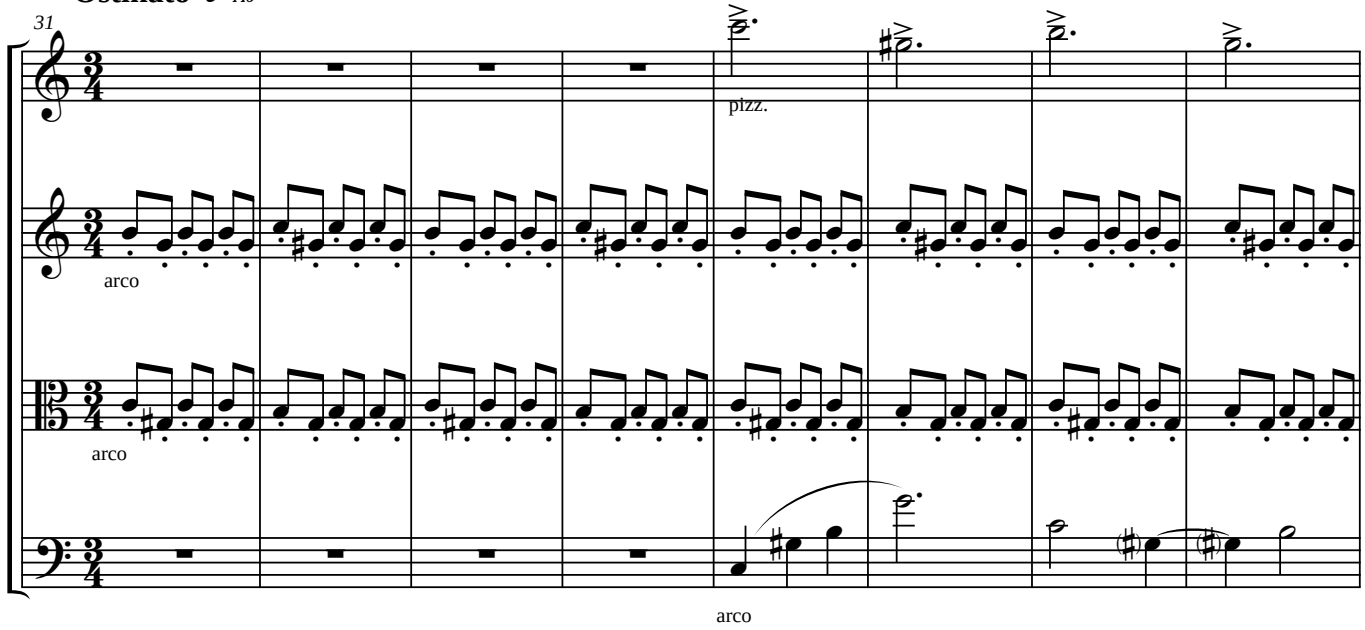
31

Vln. I

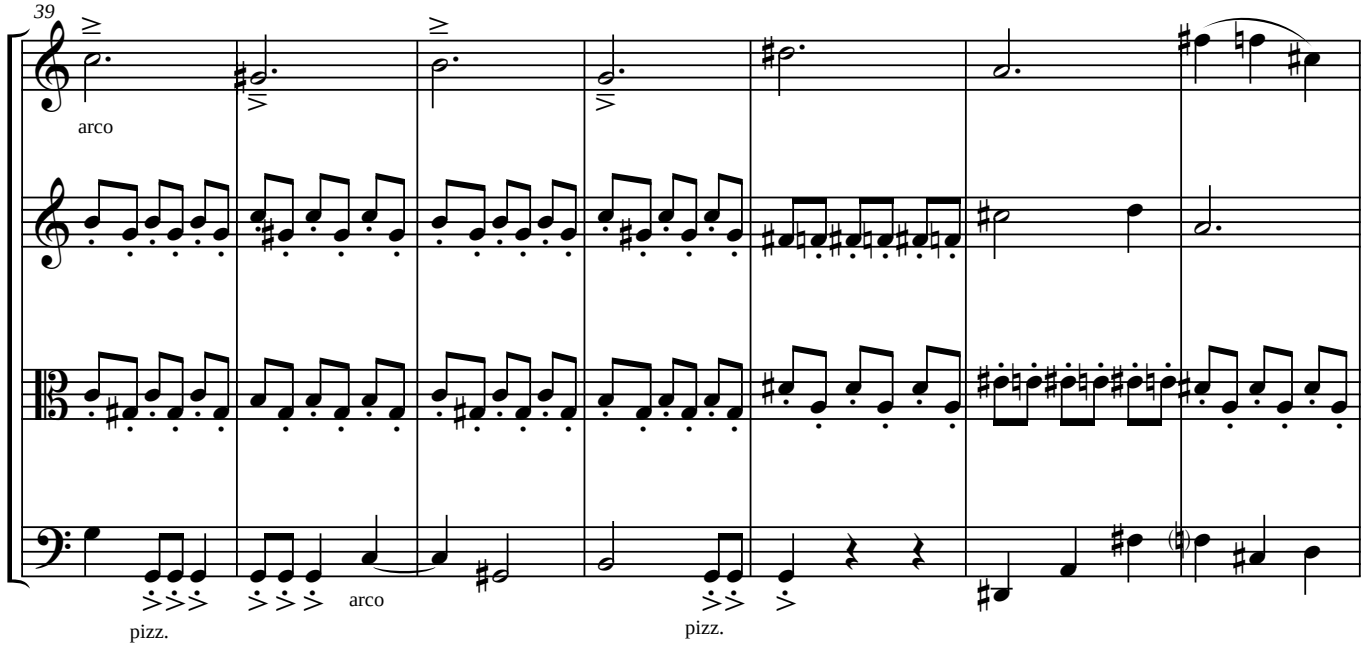
Vln. II

Vla.

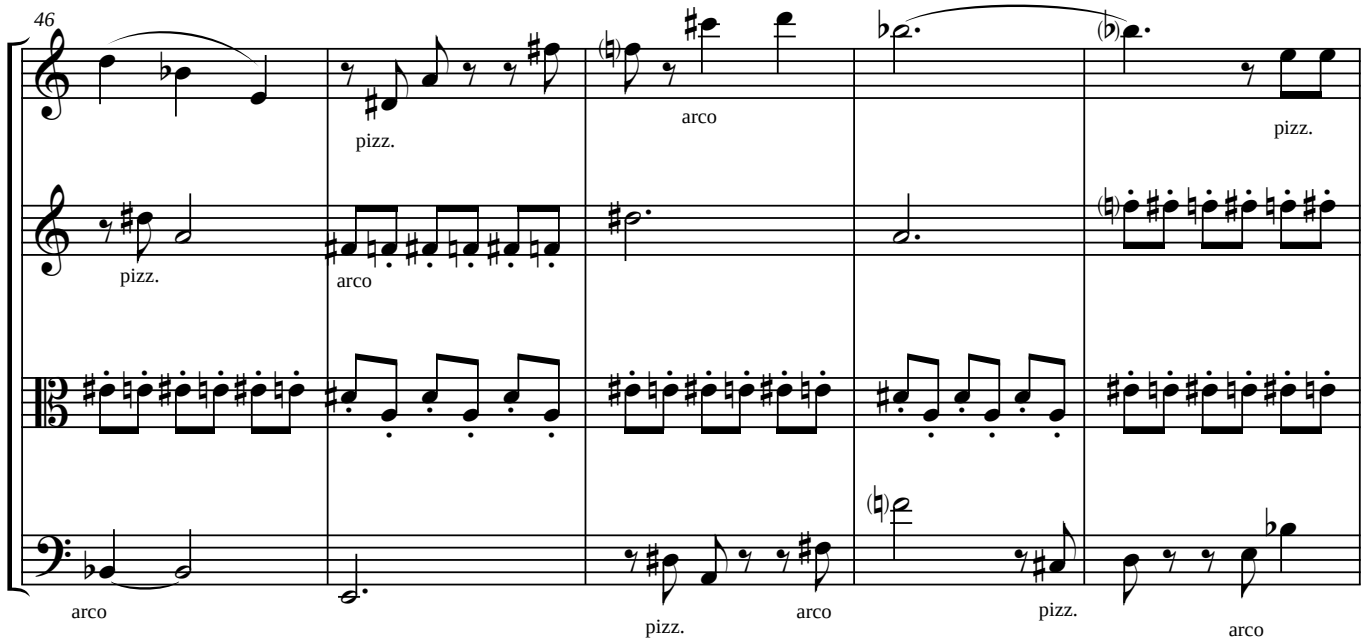
Vc.

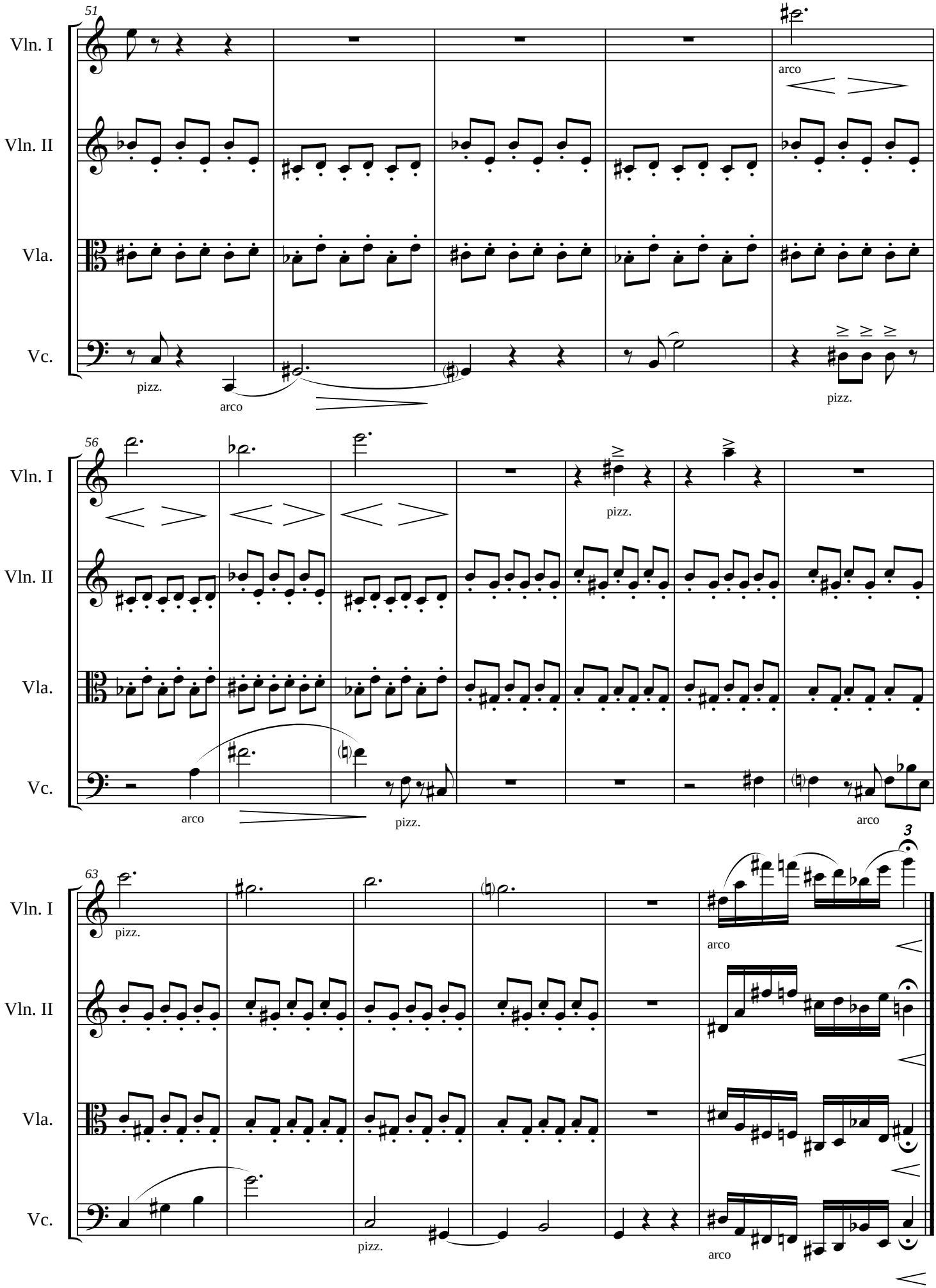


39

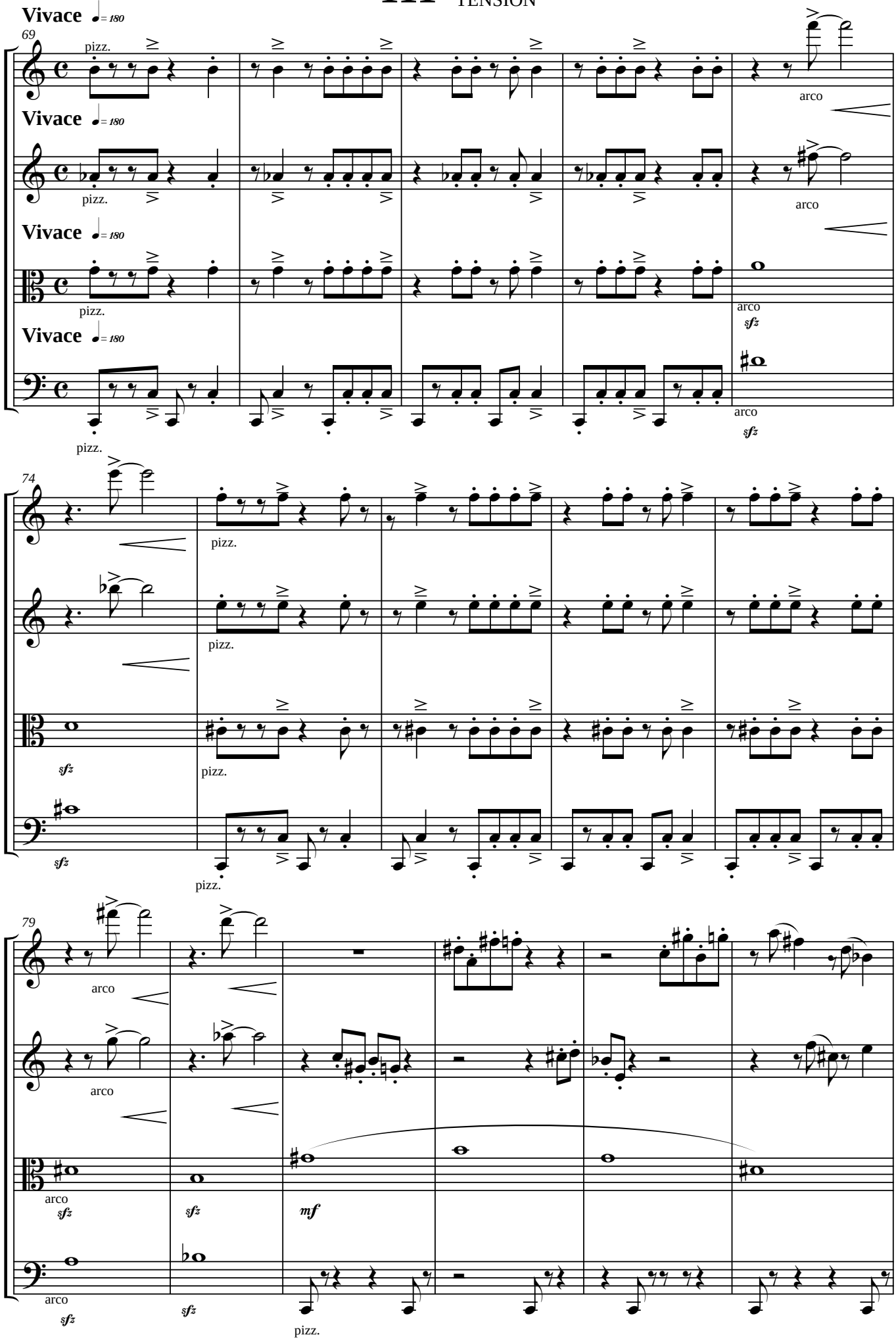


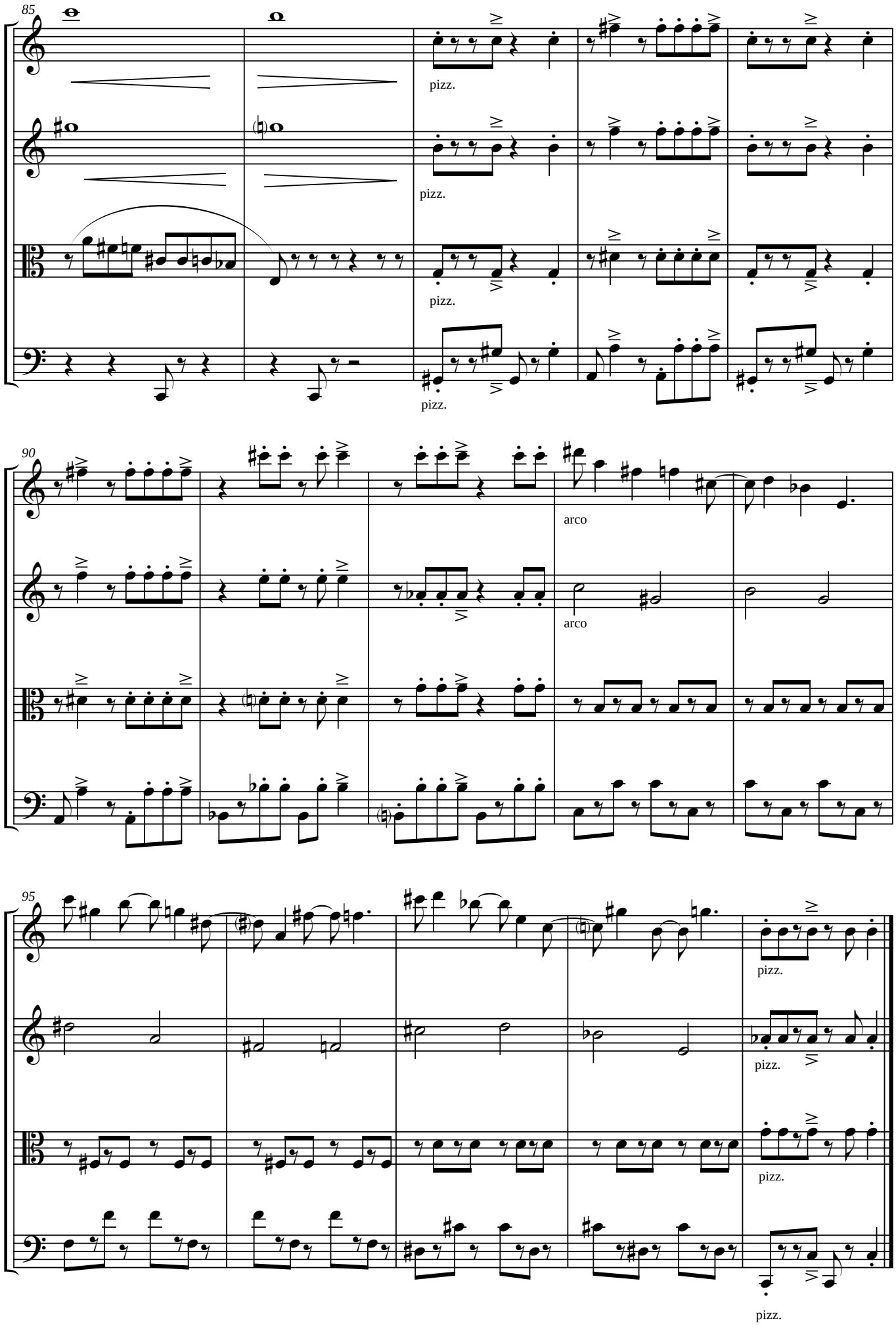
46



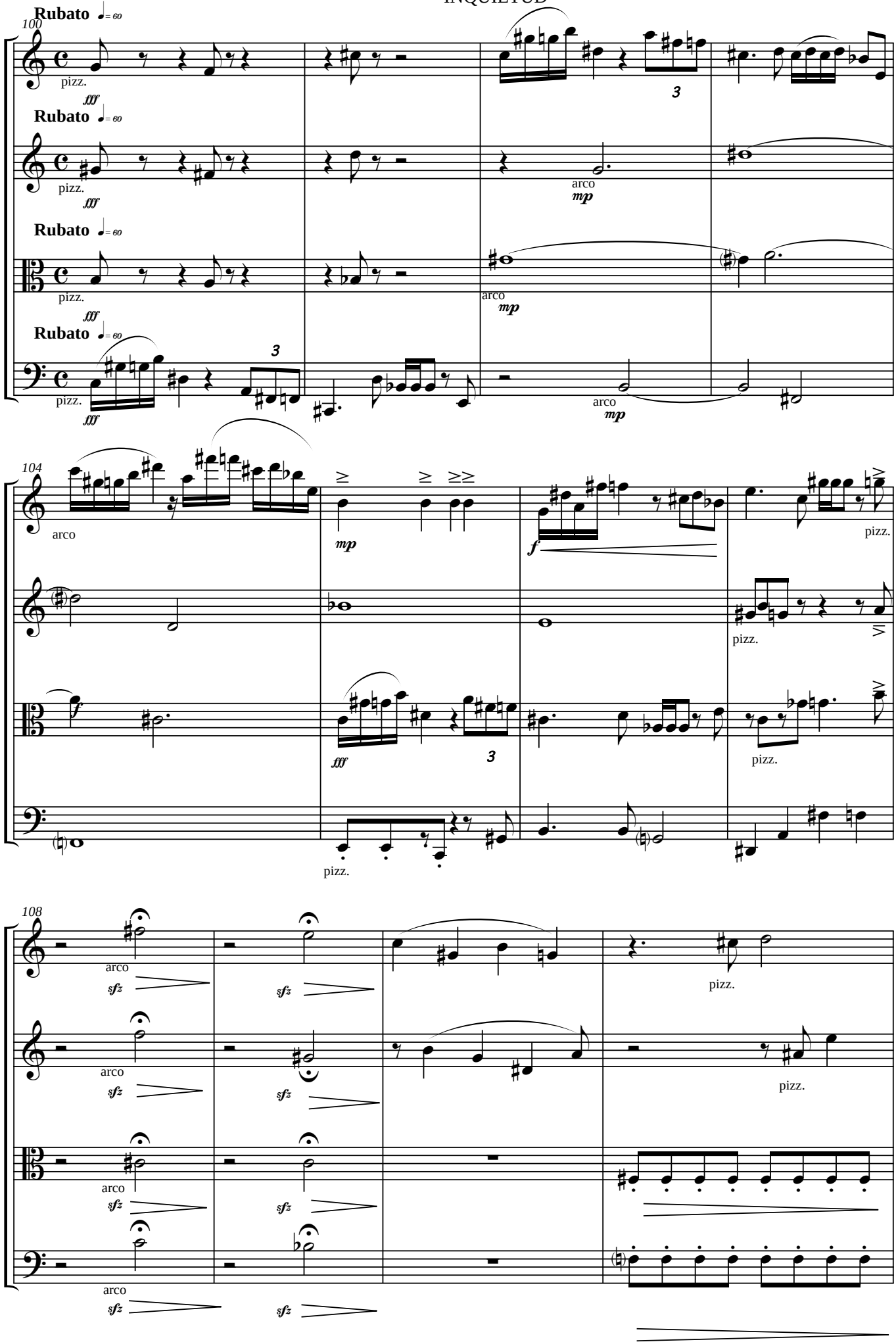

51
Vln. I
Vln. II
Vla.
Vc.
arco
pizz.
arco
pizz.
56
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
pizz.
arco
63
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
3
pizz.
arco

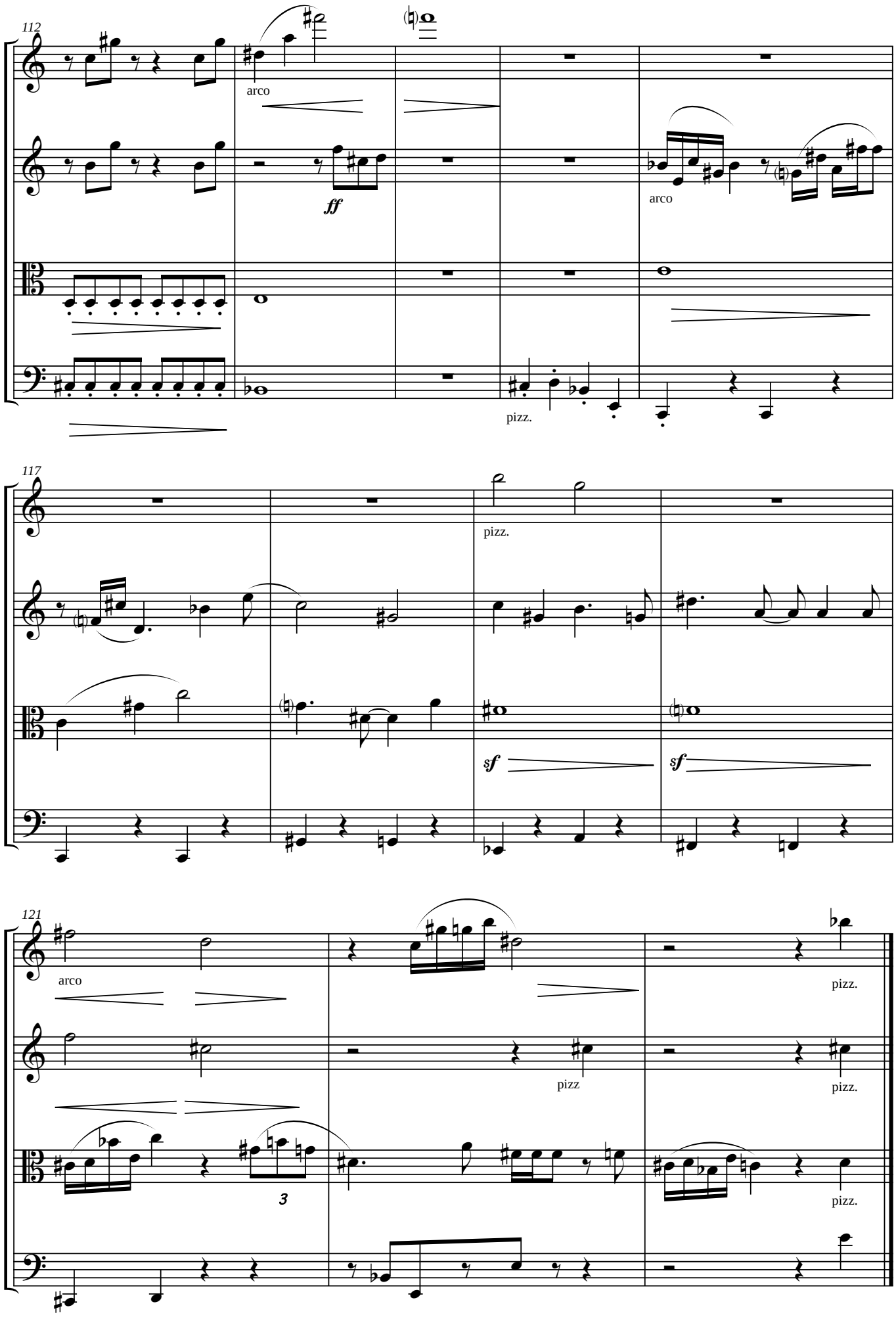
III TENSIÓN




85
Vln. I
Vln. II
Vla.
Vc.
pizz.
90
arco
95

IV INQUIETUD




112
Vln. I
Vln. II
Vla.
Vc.
arco
ff
arco
pizz.
117
pizz.
sf
sf
121
arco
pizz
pizz.
pizz.
3
pizz.

DÍPTICO SACRO

sobre las tallas del escultor Juan González Moreno

I - ECCE HOMO (PRELUDIO)
sobre el Gradual Gregoriano "Crux fidélis"

II - EL SEPULCRO (MARCHA FÚNEBRE)
sobre el Gradual Gregoriano "Caligavérunt"

Orquesta de cuerdas

SALVADOR MARTÍNEZ

Score

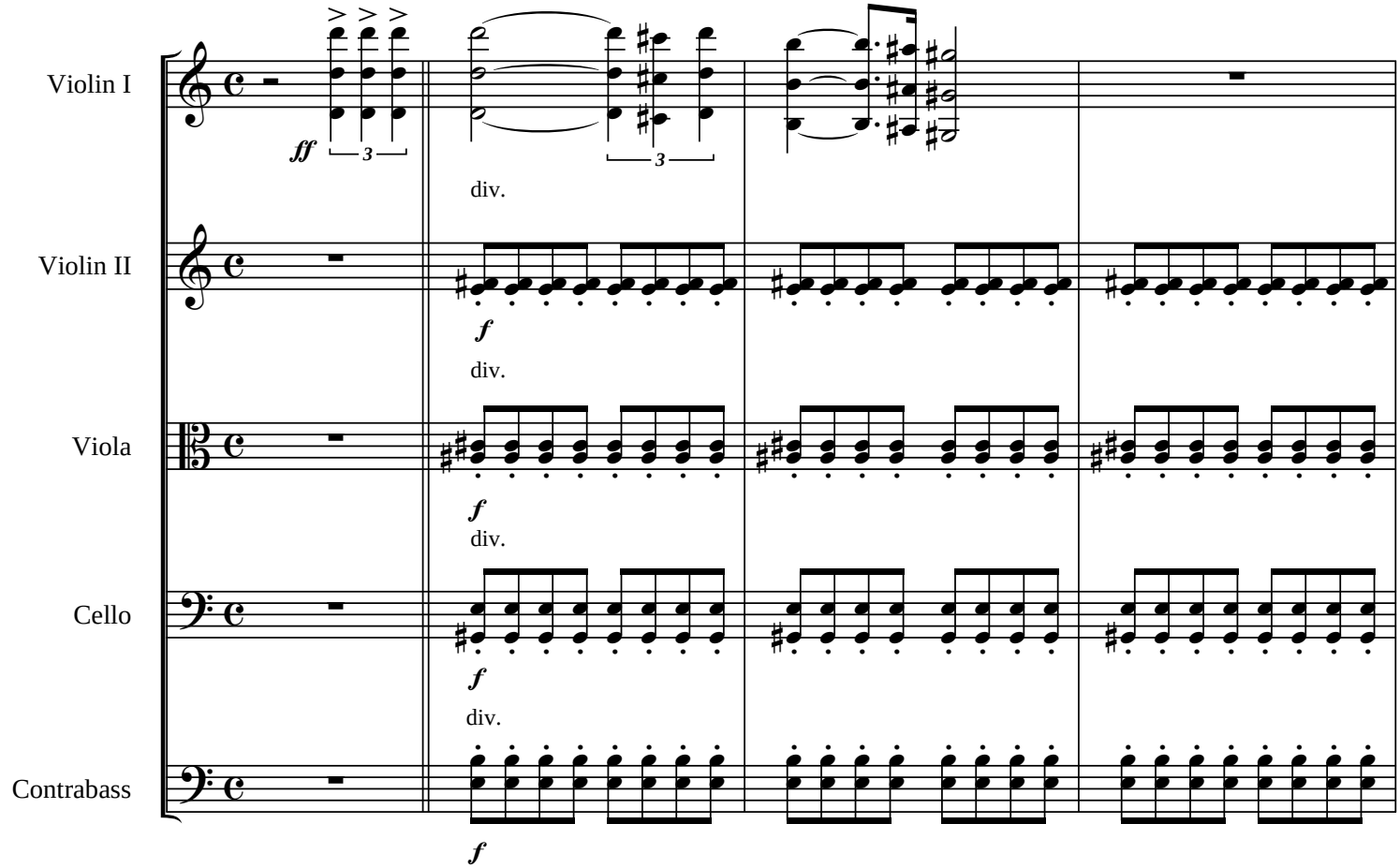
Díptico sacro

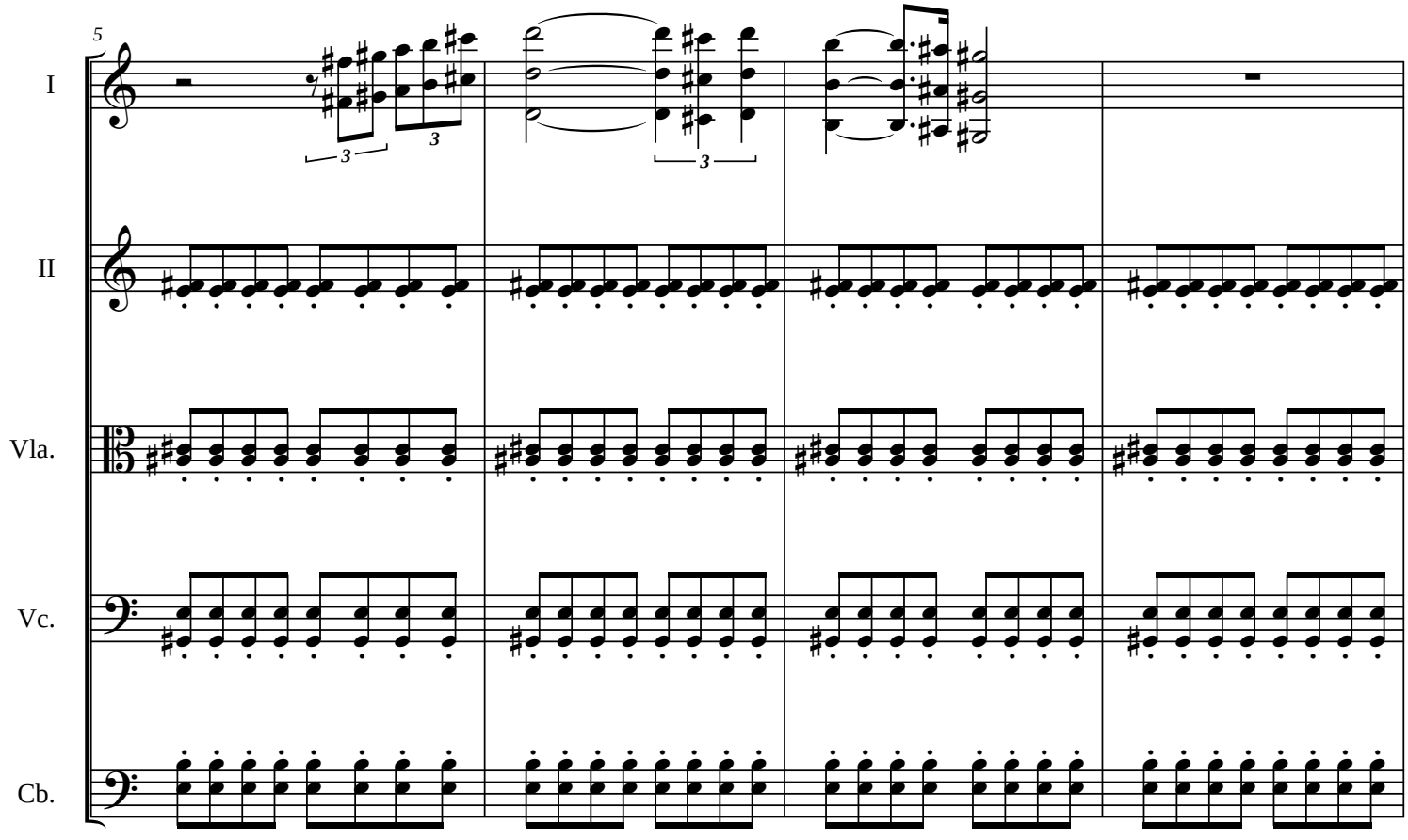
I - ECCE HOMO

Orquesta de Cuerdas

Salvador Martínez

Allegro Maestoso ♩= *115*





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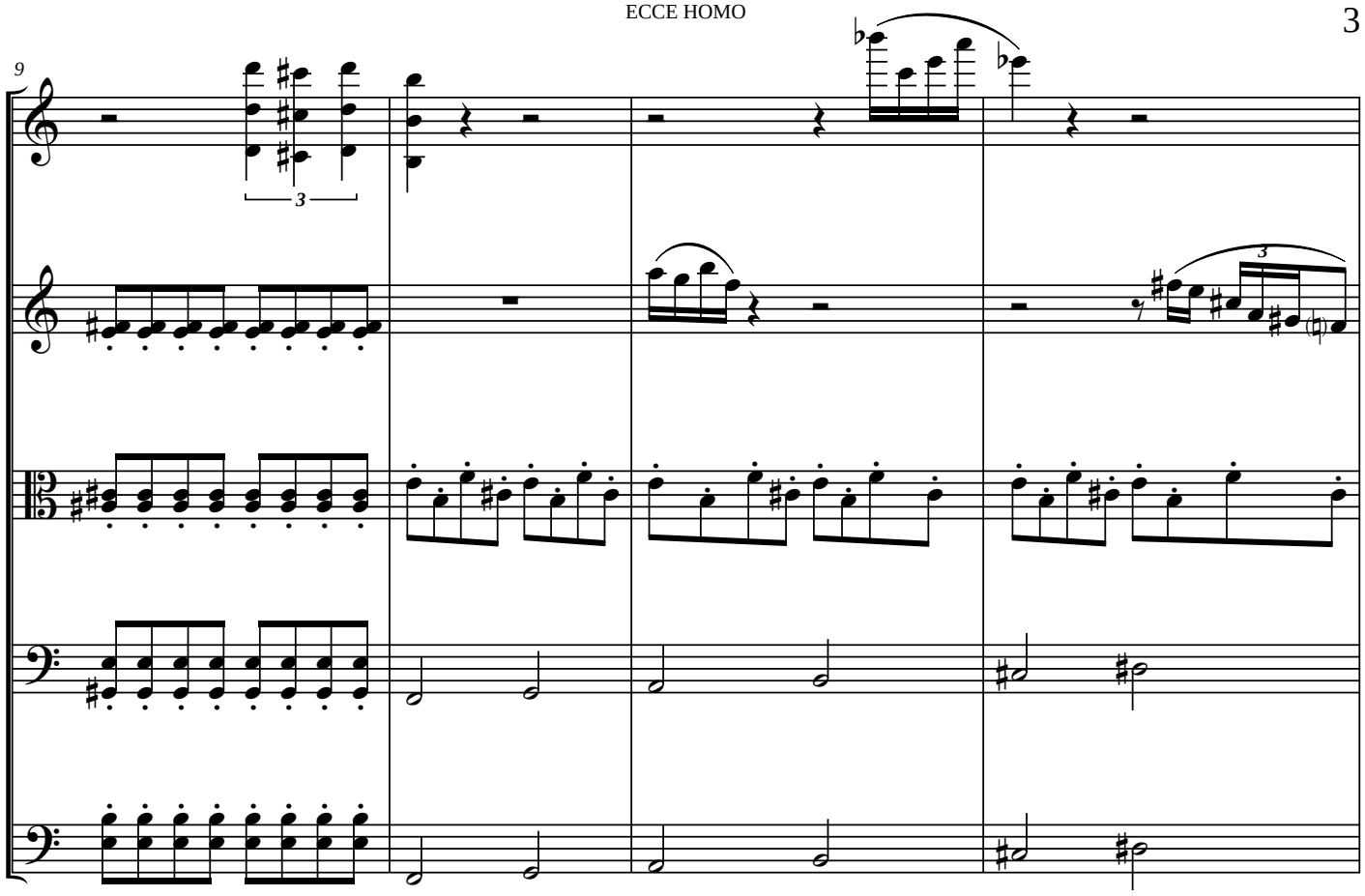
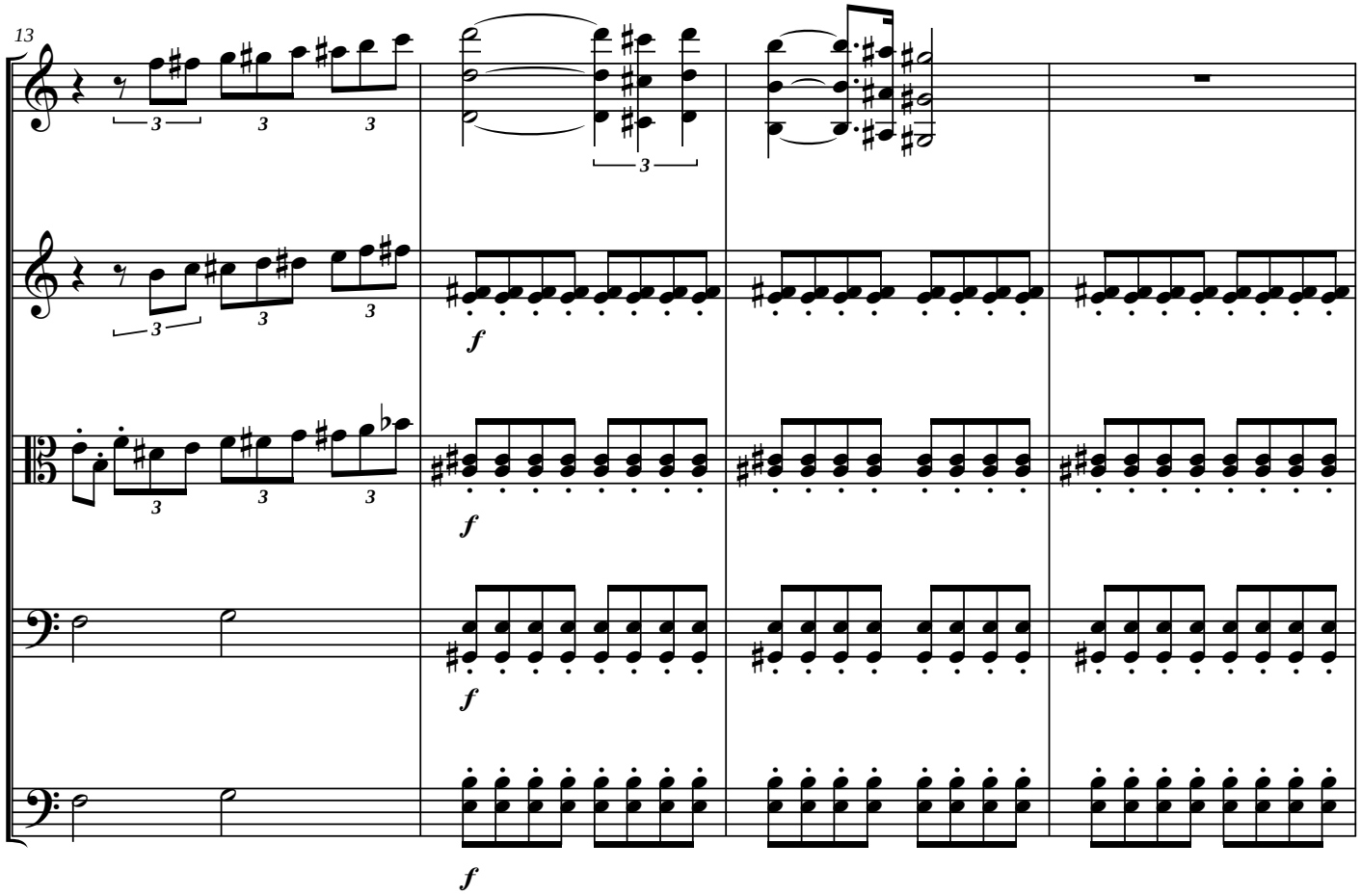
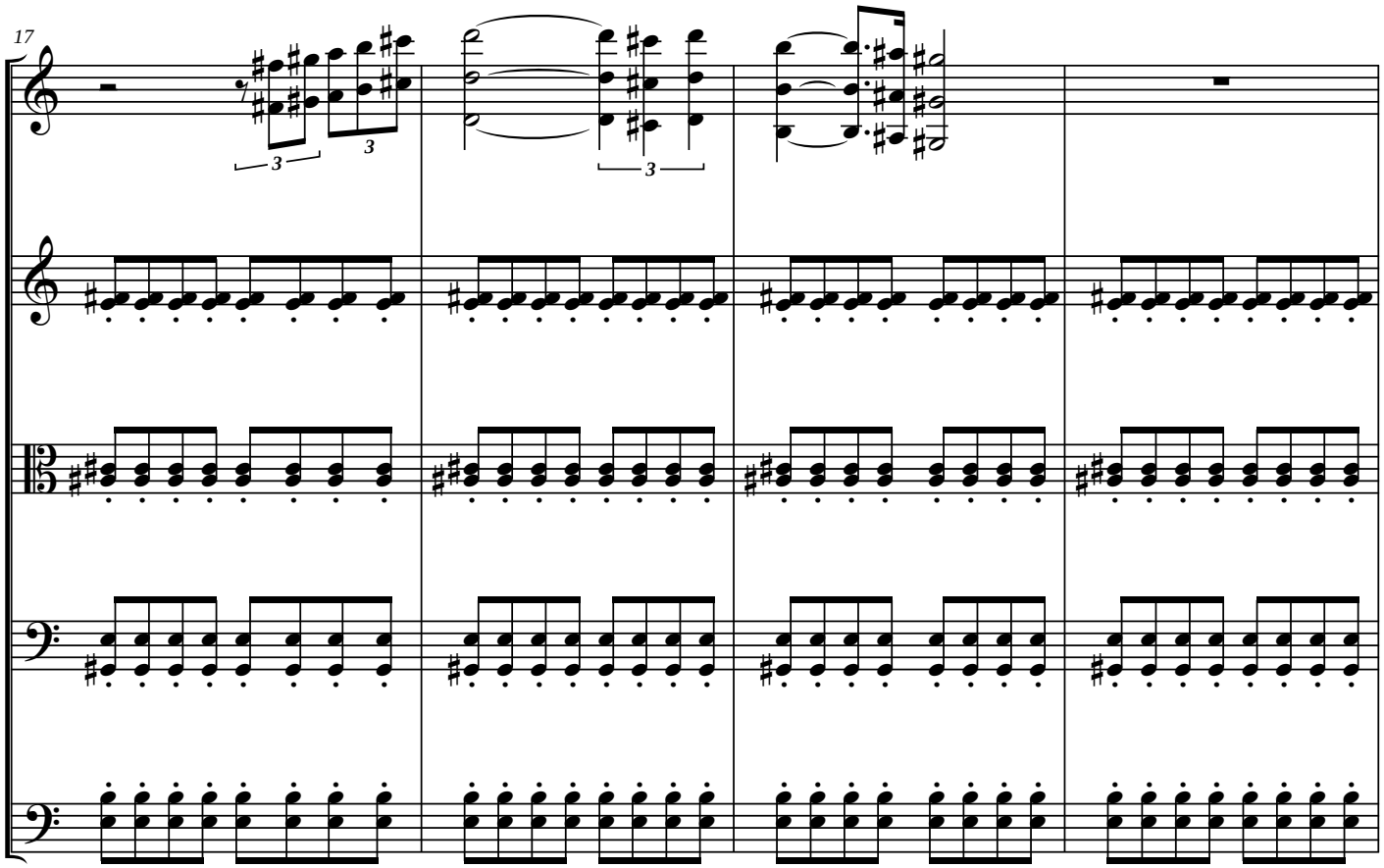
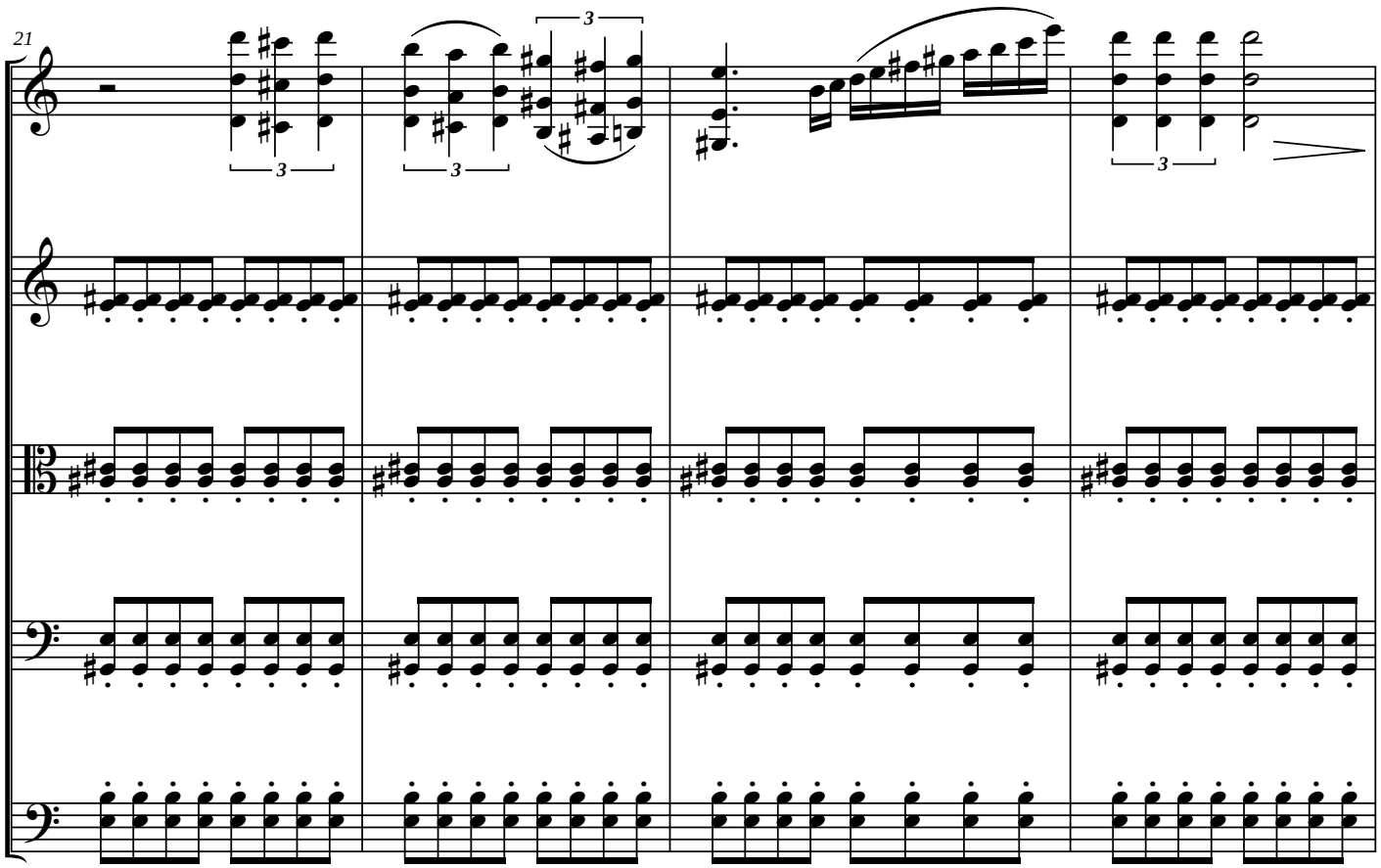
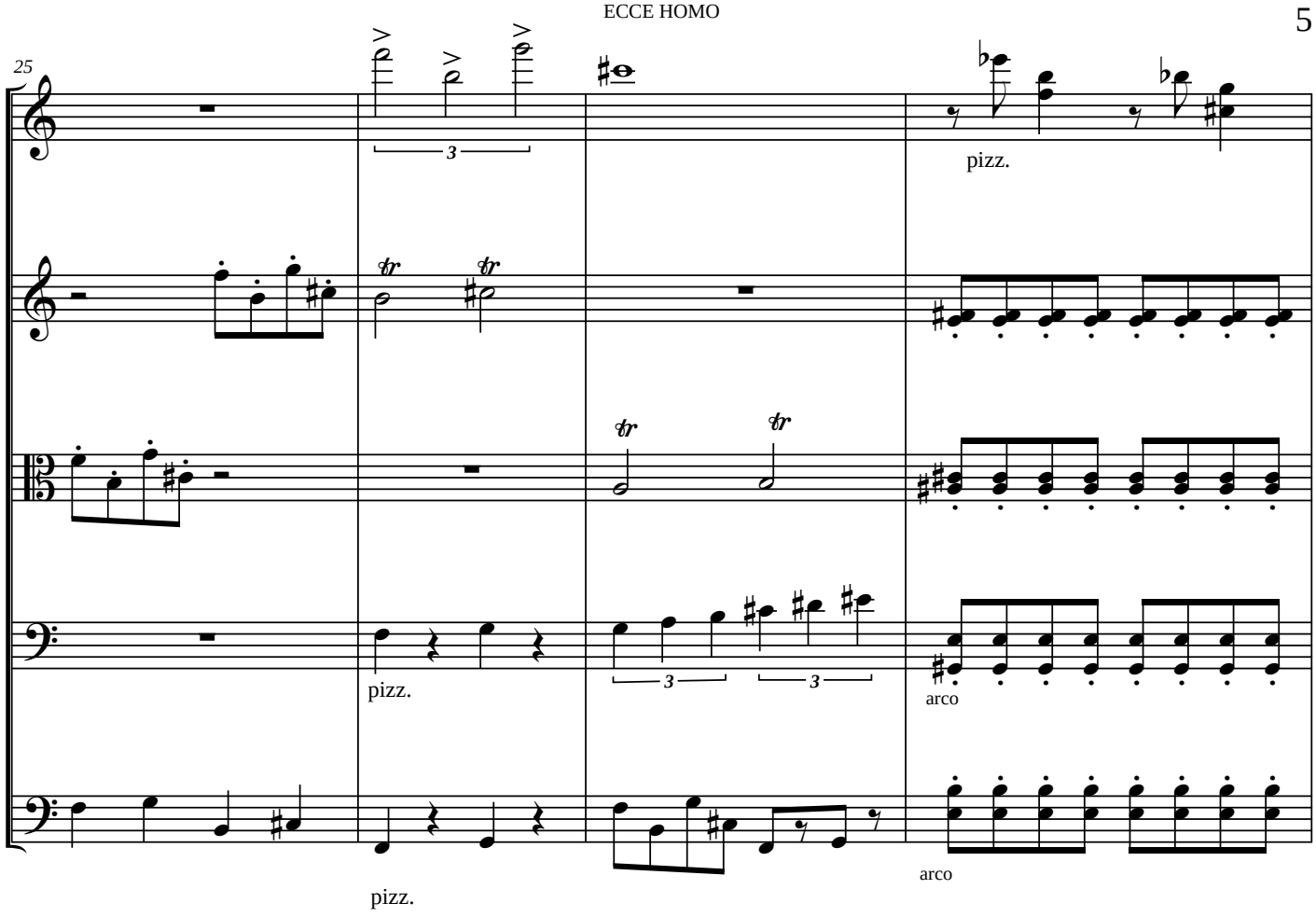
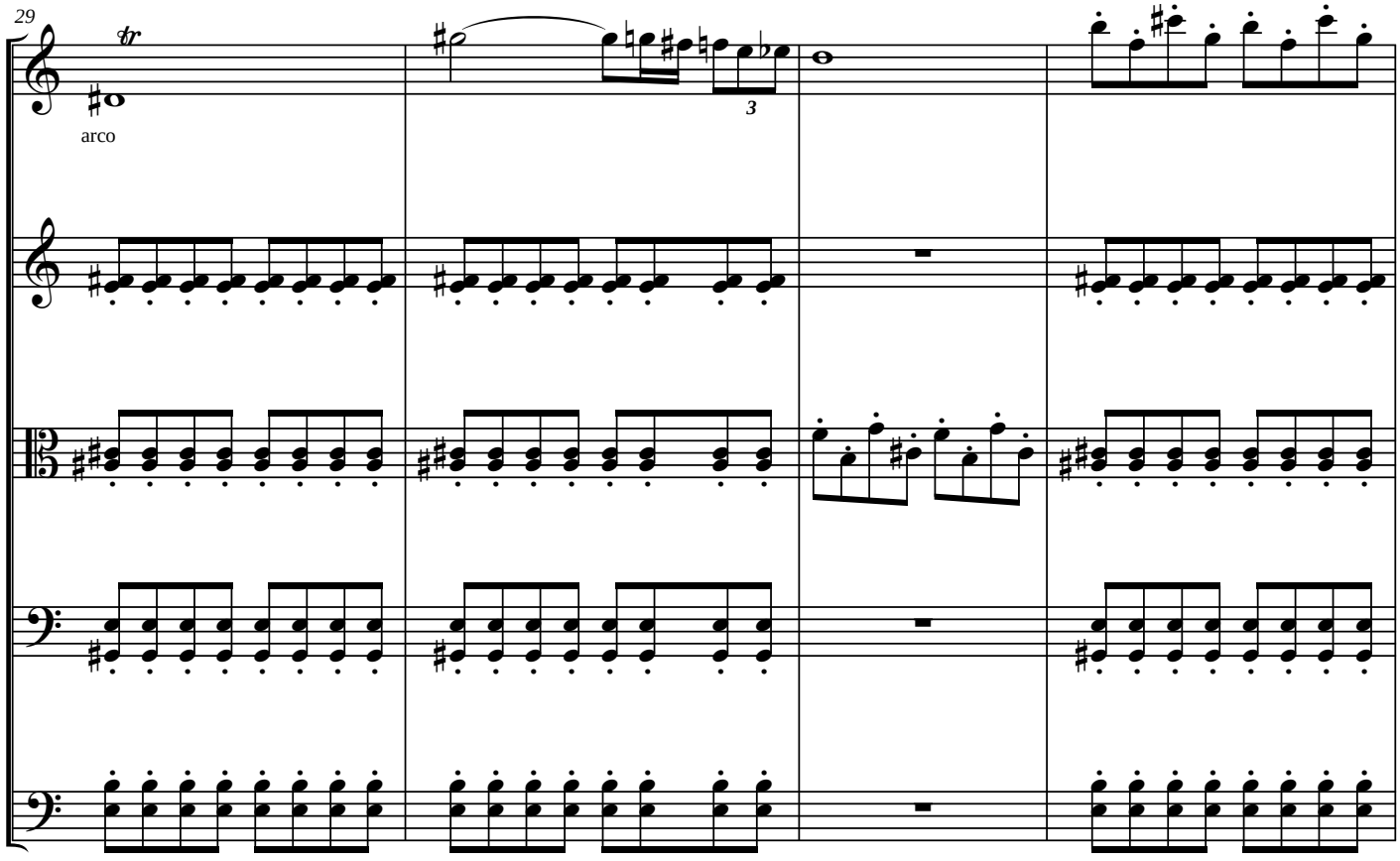

9
I
II
Vla.
Vc.
Cb.

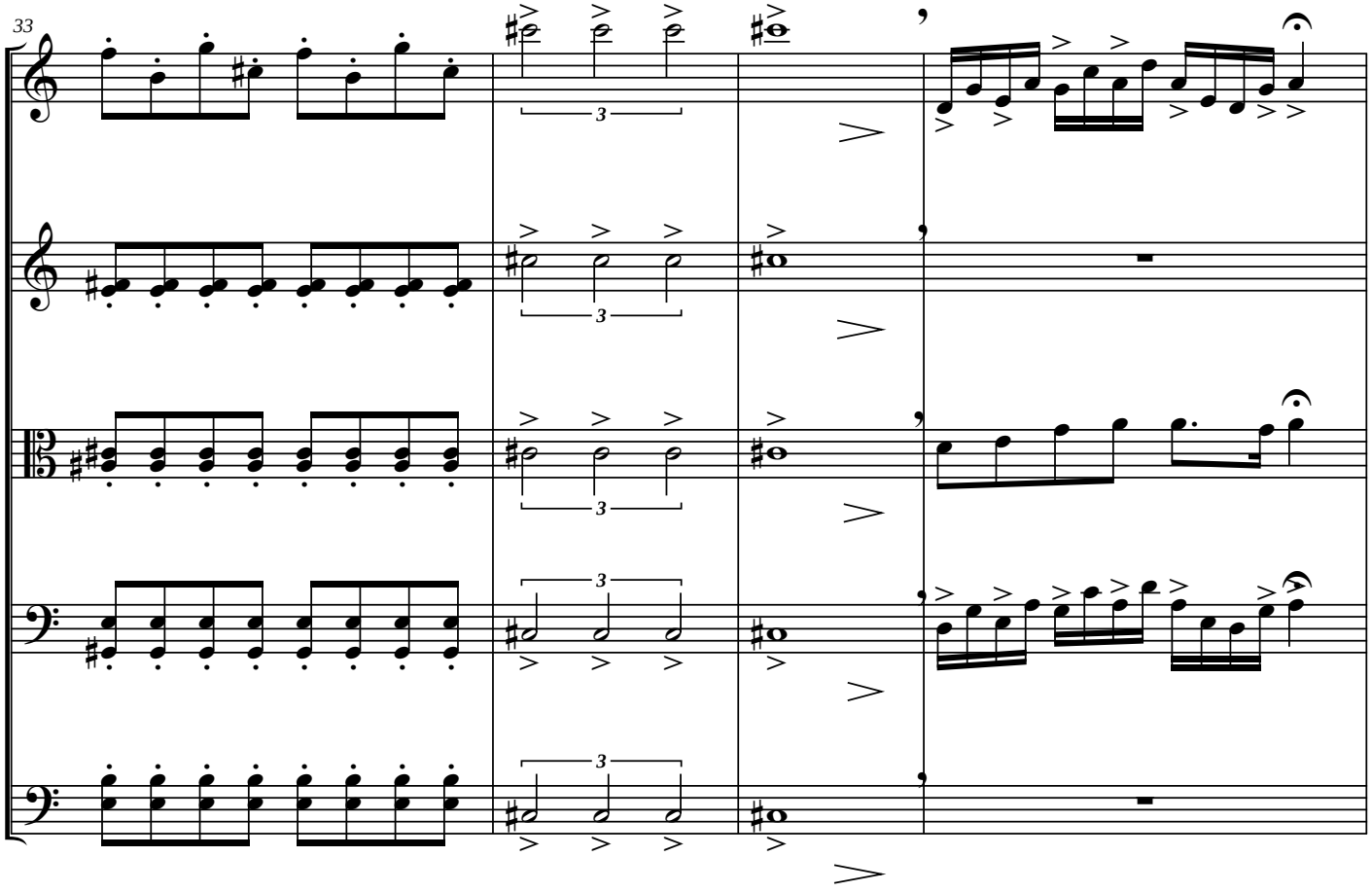

13
I
II
Vla.
Vc.
Cb.
f

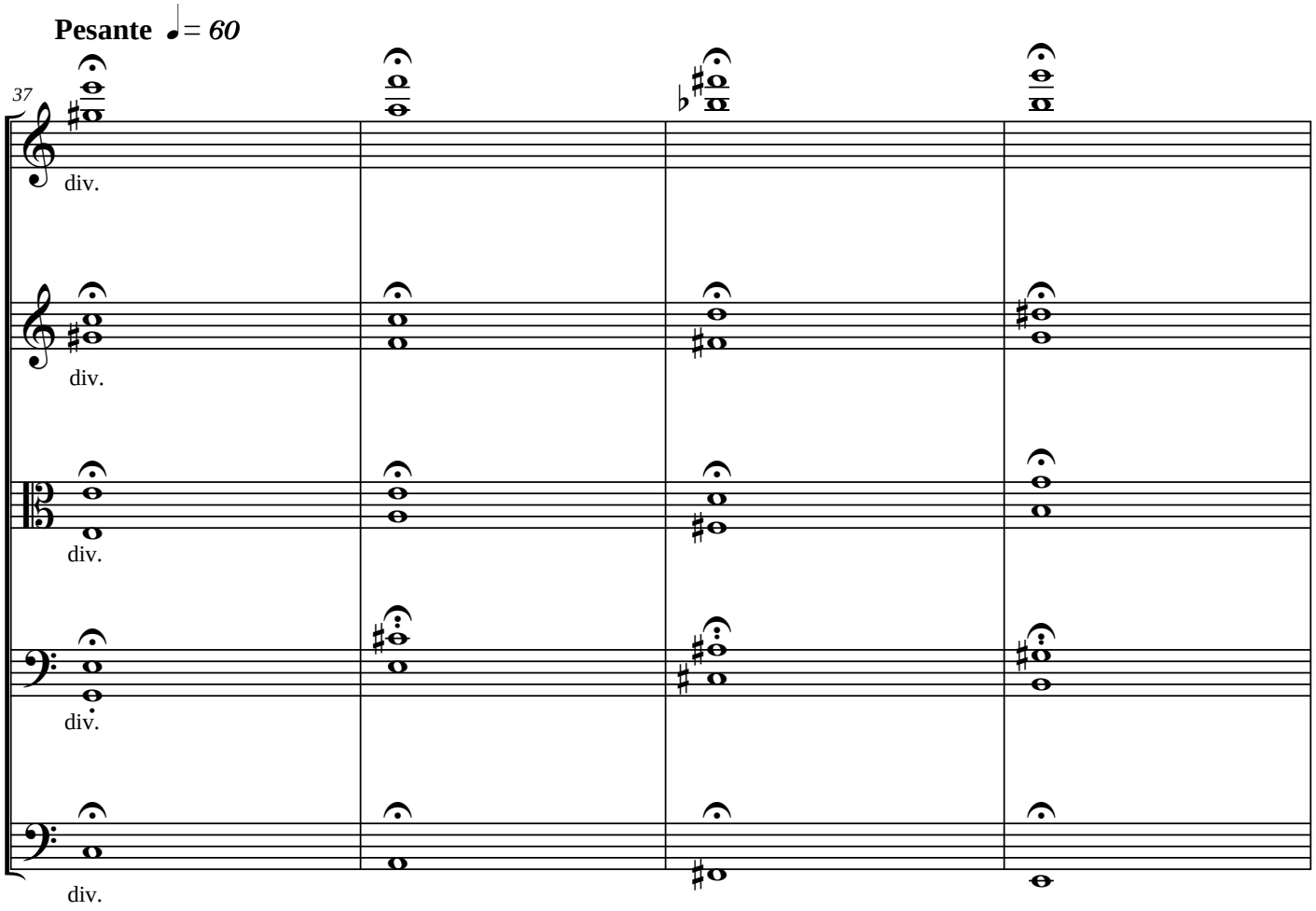

17
I
II
Vla.
Vc.
Cb.

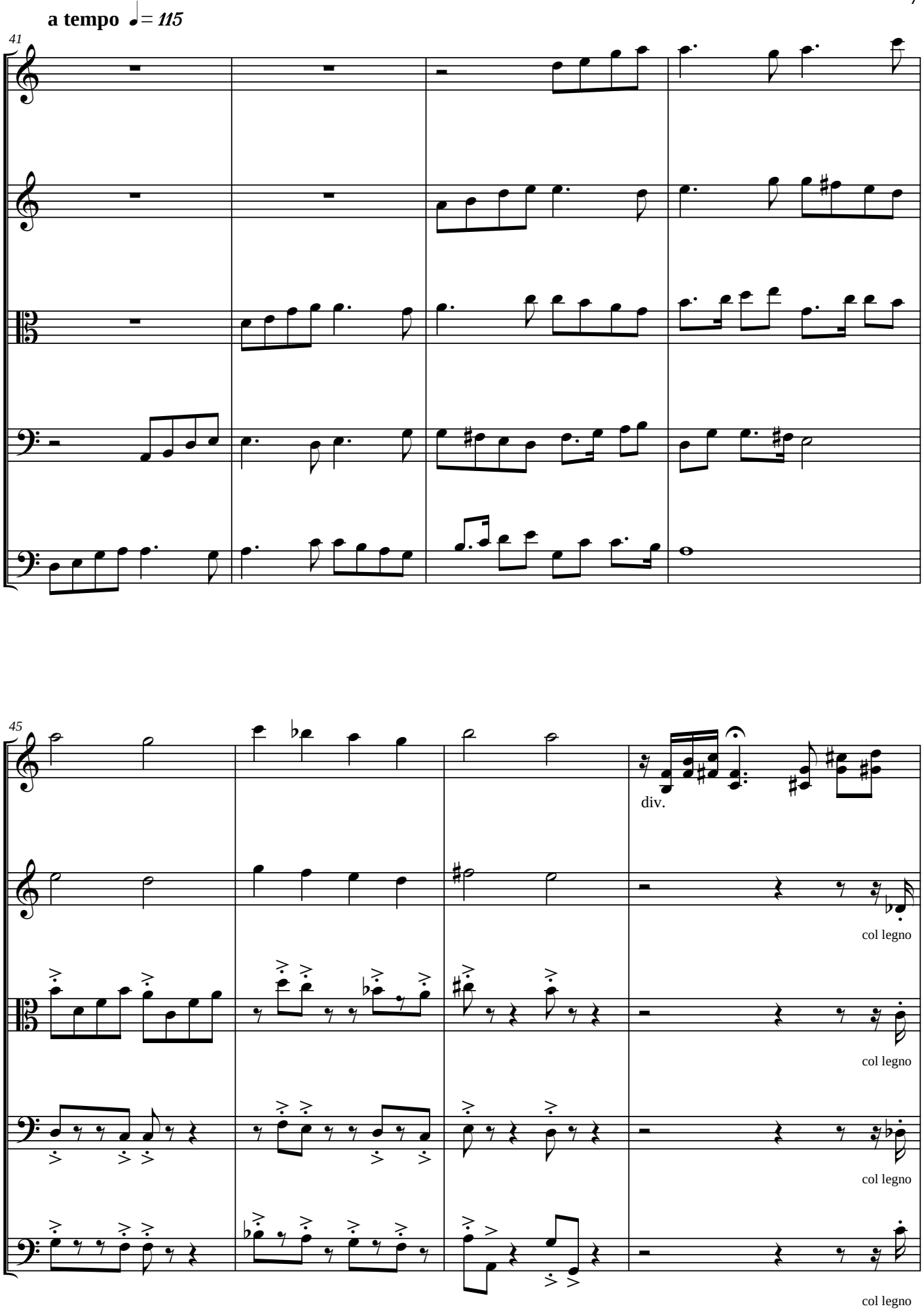

21
I
II
Vla.
Vc.
Cb.

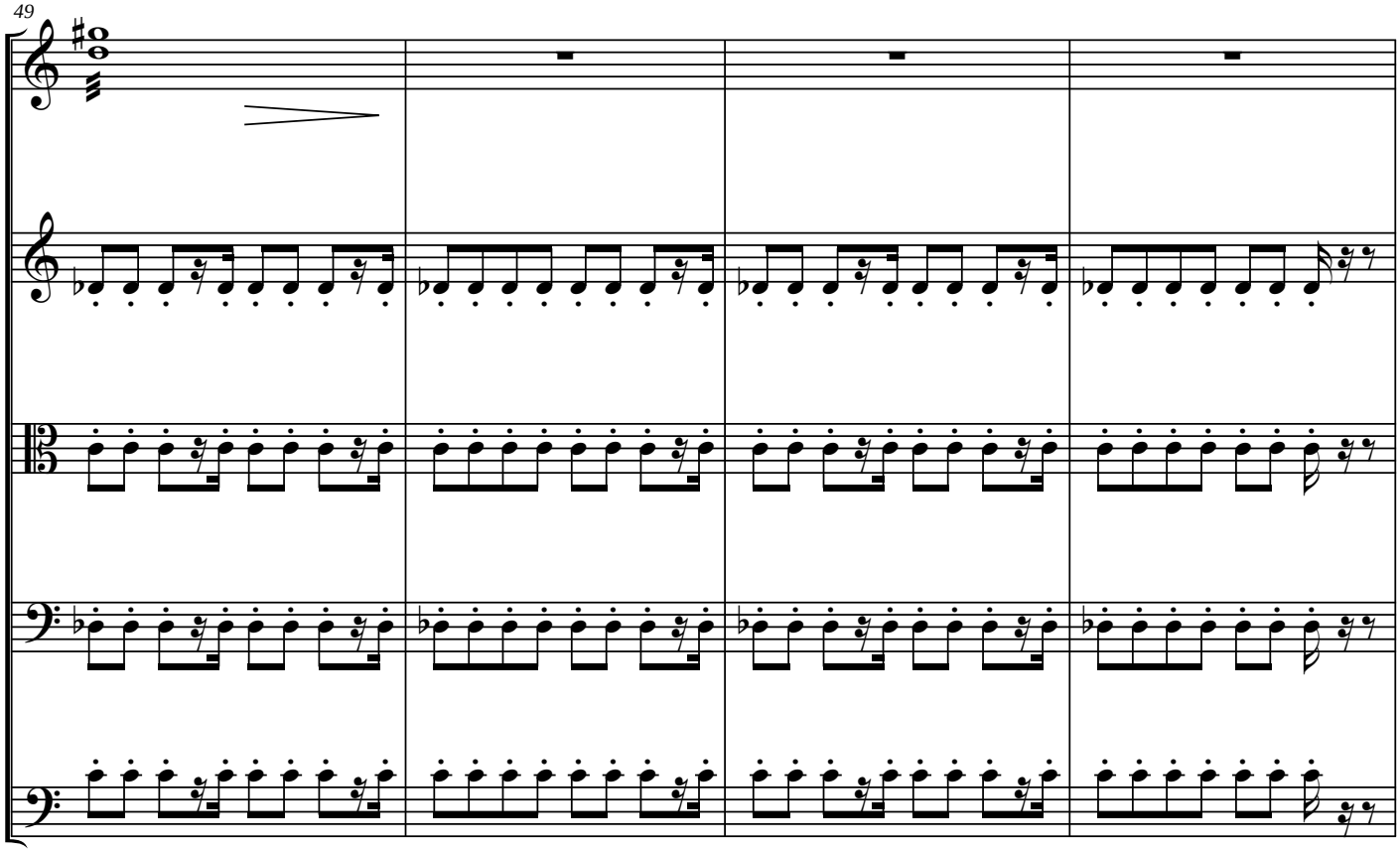

25
I
II
Vla.
Vc.
Cb.
pizz.
pizz.
arco
arco
pizz.

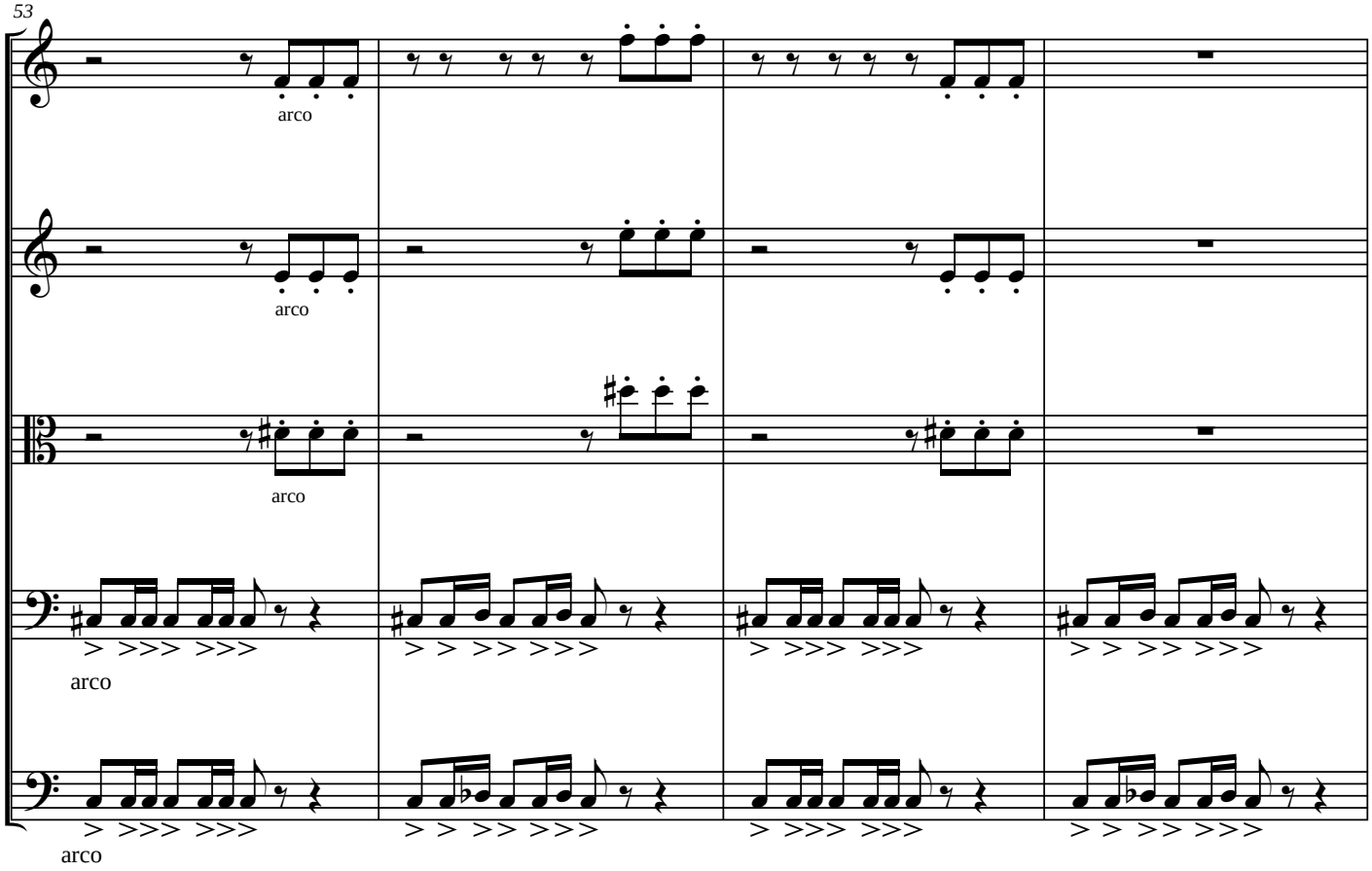

29
I
II
Vla.
Vc.
Cb.
arco

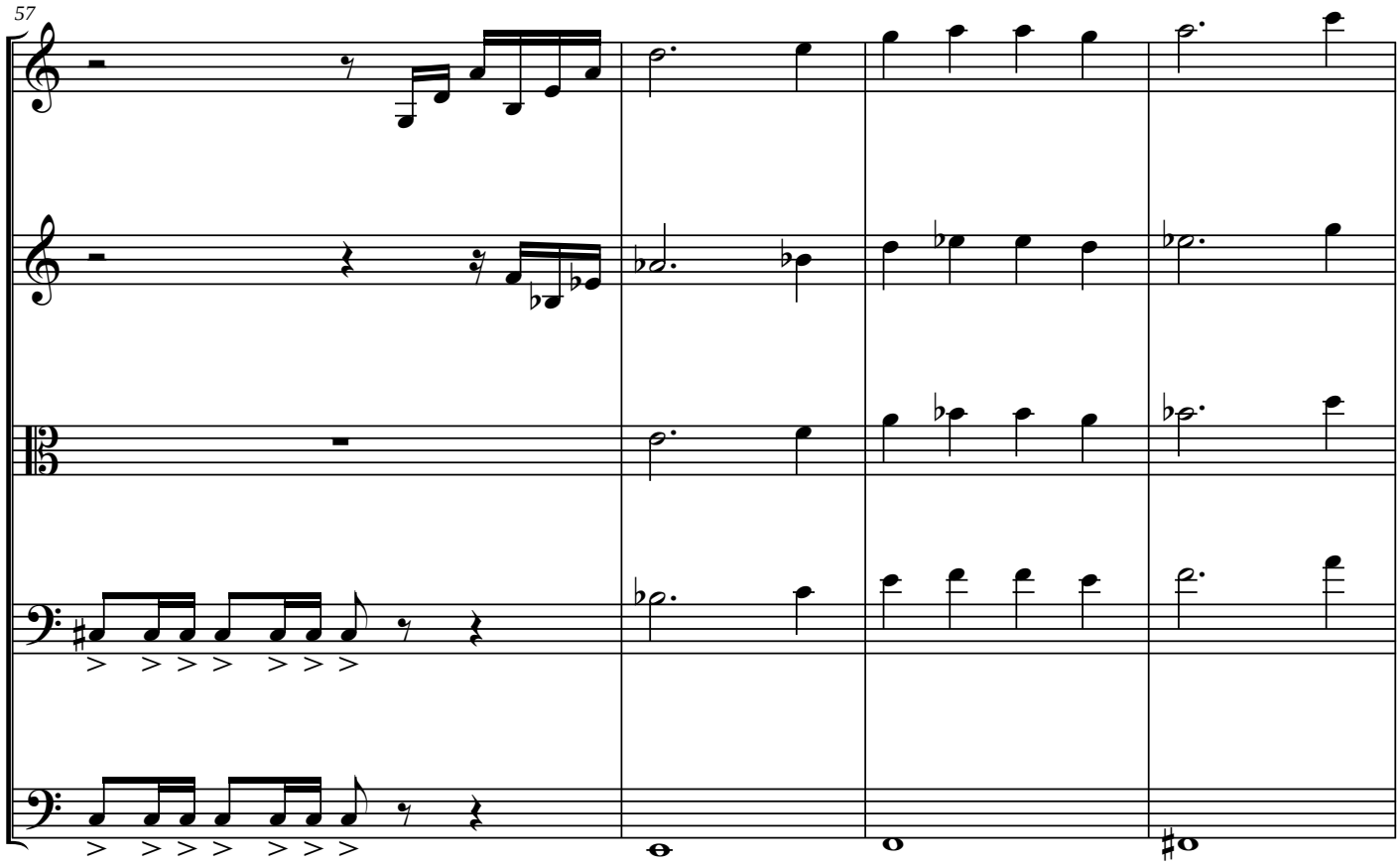

33
I
II
Vla.
Vc.
Cb.
3

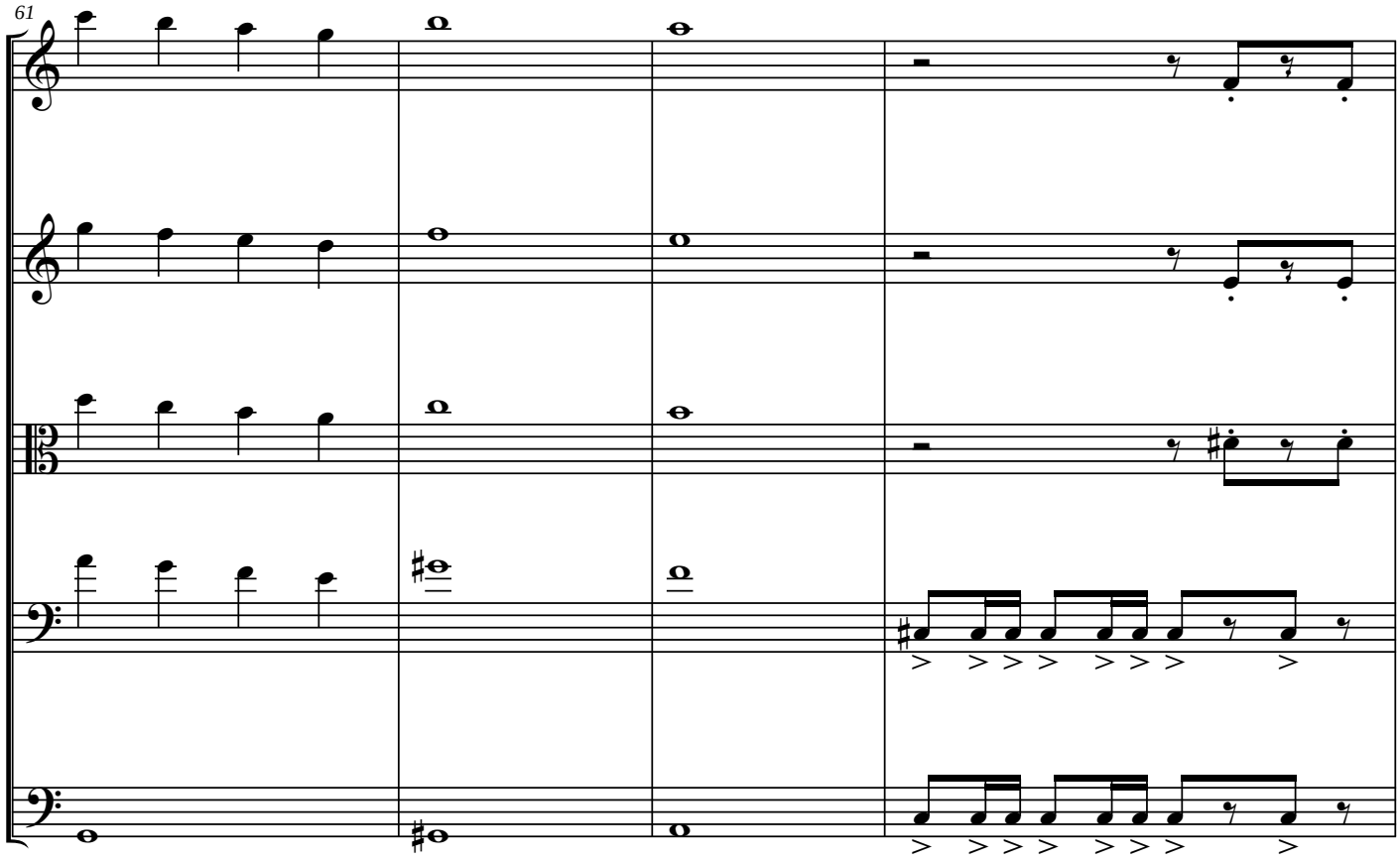

Pesante ♩= 60
37
I
II
Vla.
Vc.
Cb.
div.

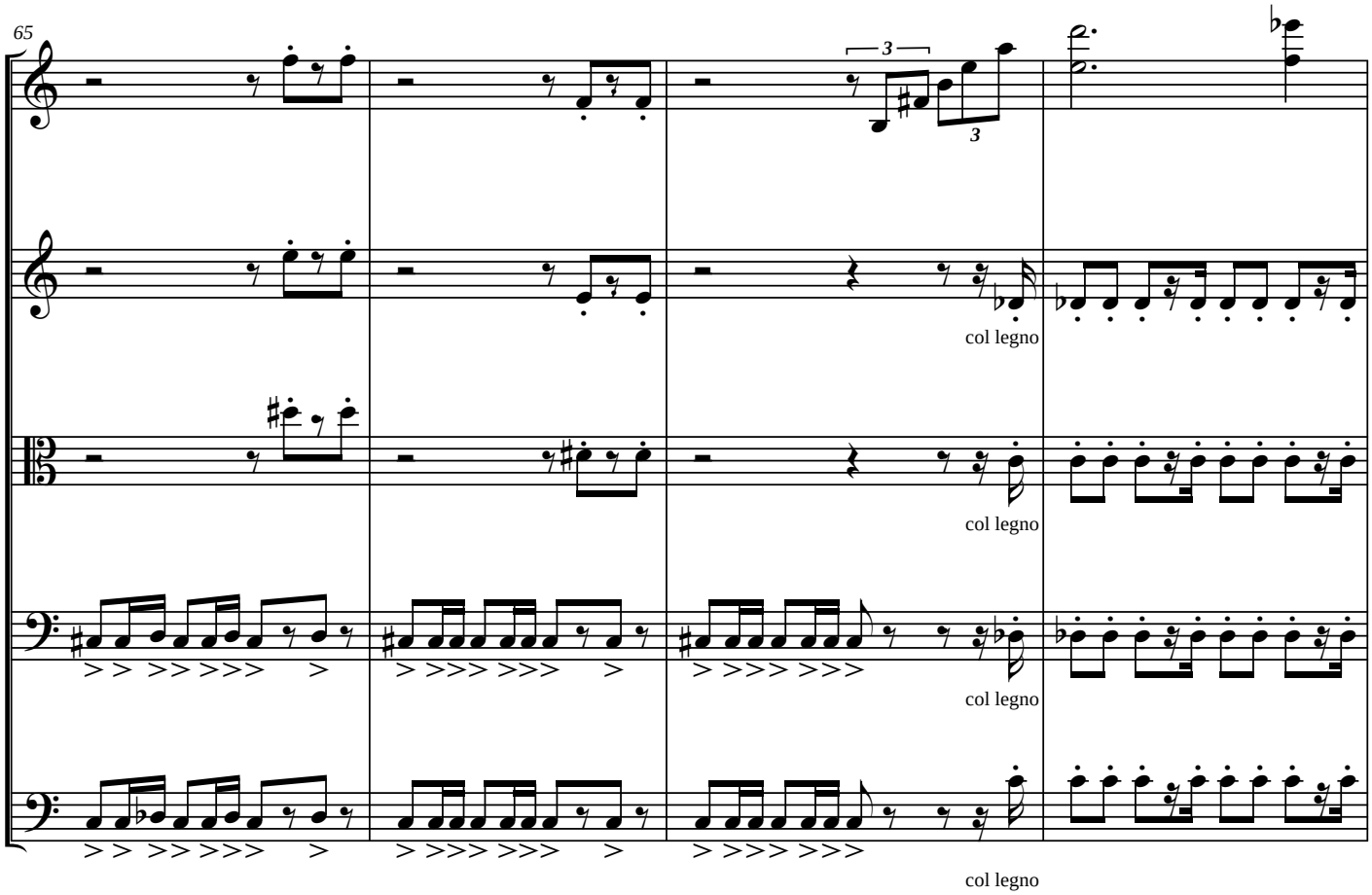

a tempo ♩= 115
41
I
II
Vla.
Vc.
Cb.
45
div.
col legno
col legno
col legno
col legno

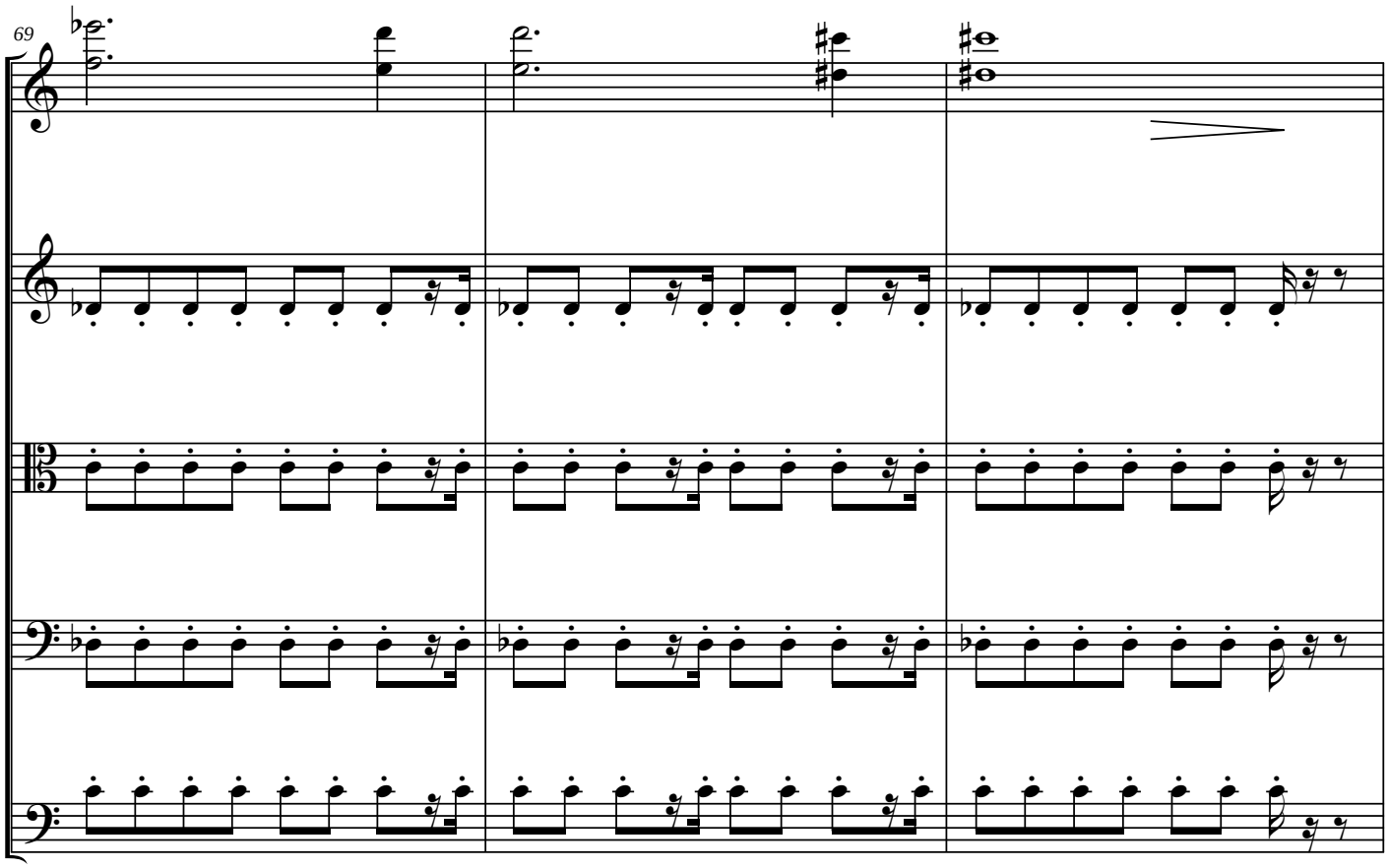

49
I
II
Vla.
Vc.
Cb.

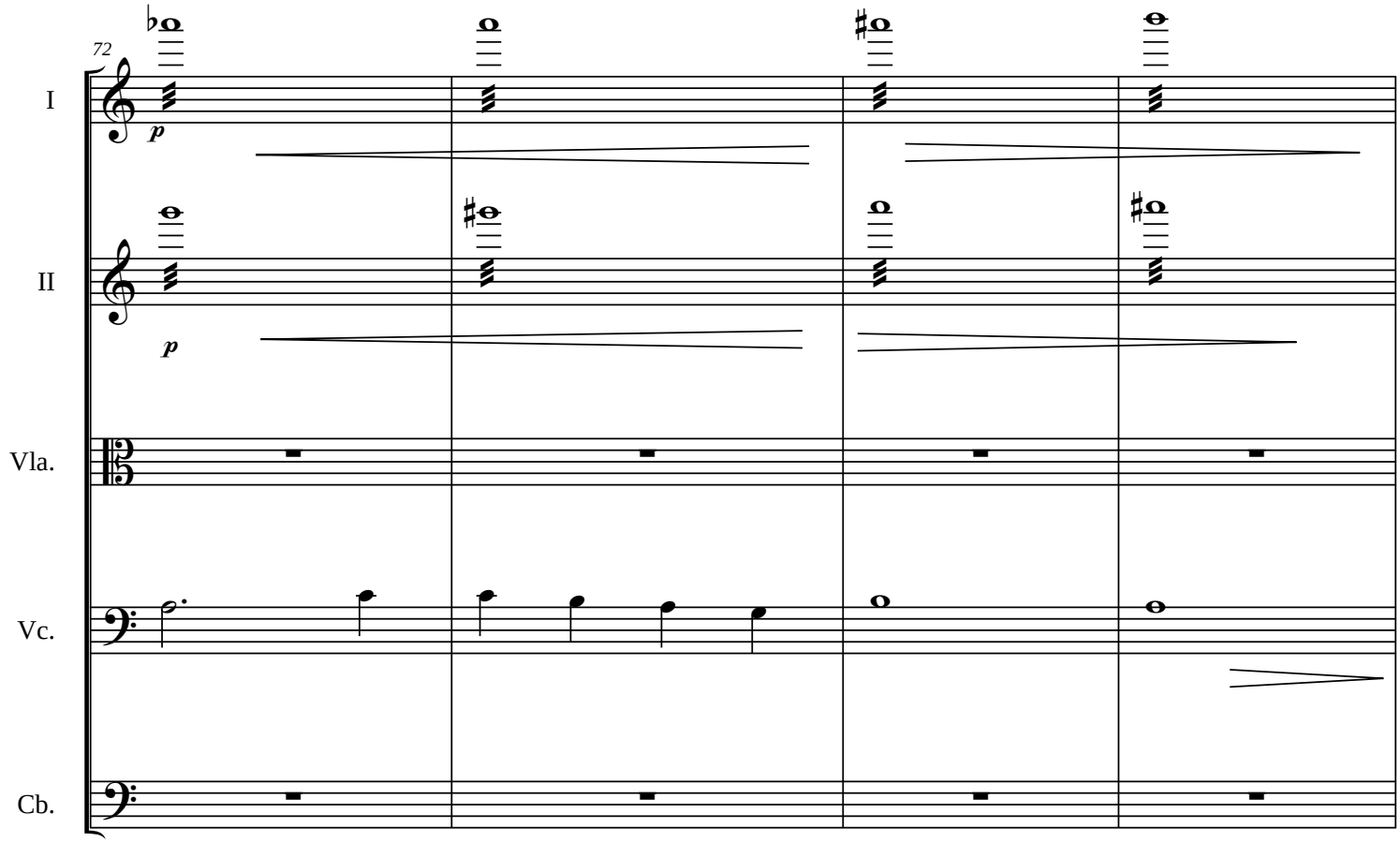

53
I
arco
II
arco
Vla.
arco
Vc.
arco
Cb.
arco

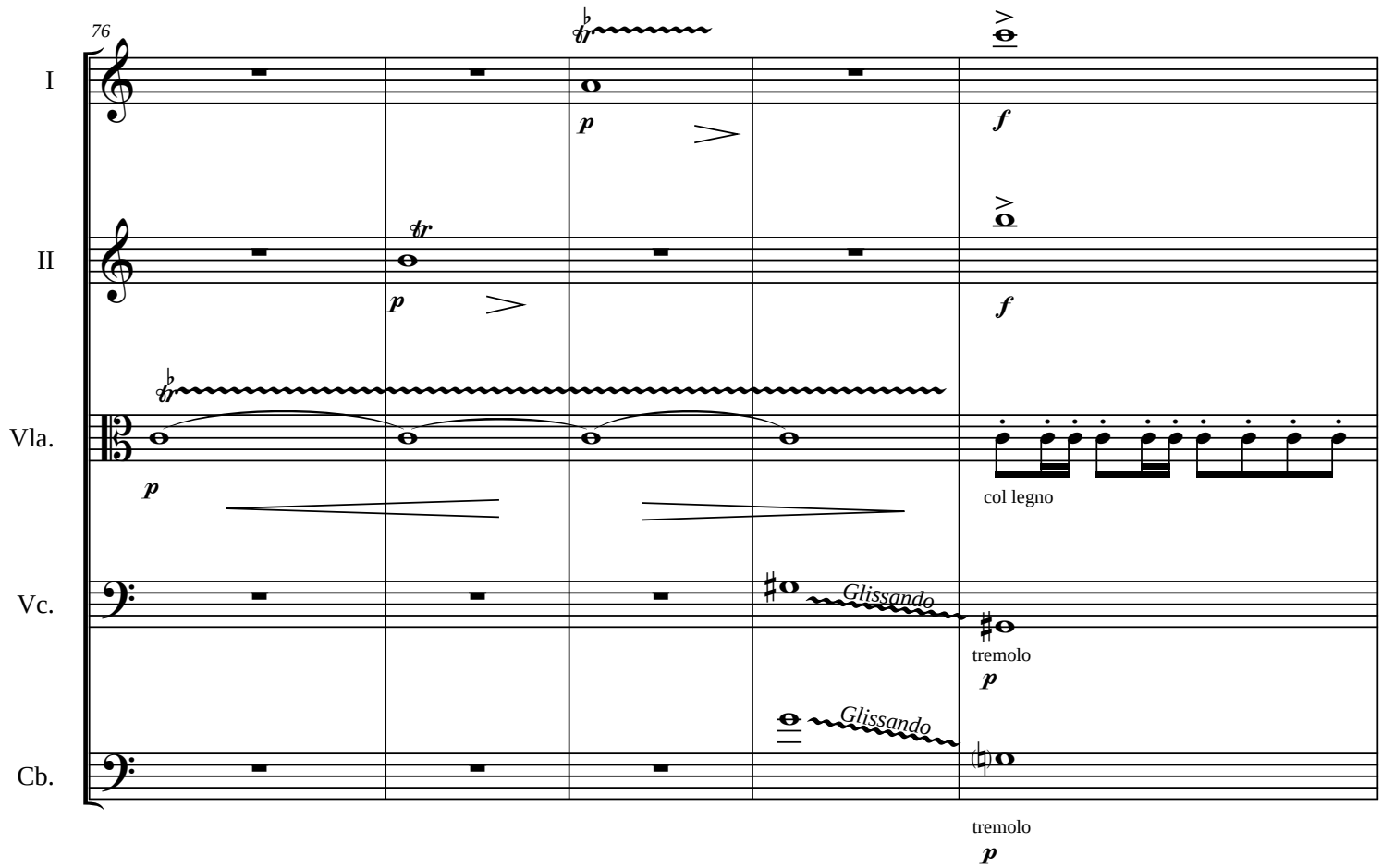

57
I
II
Vla.
Vc.
Cb.

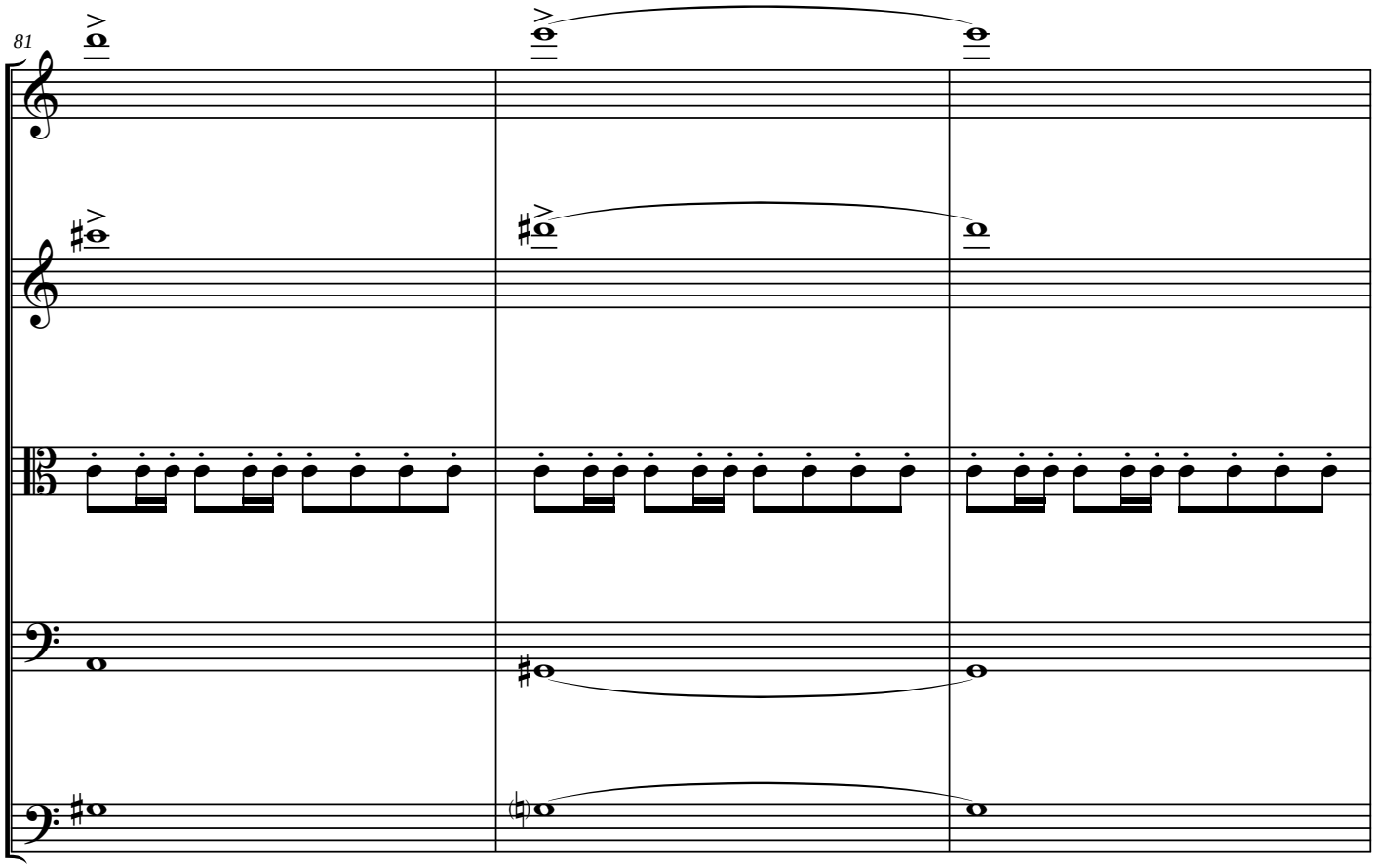

61
I
II
Vla.
Vc.
Cb.

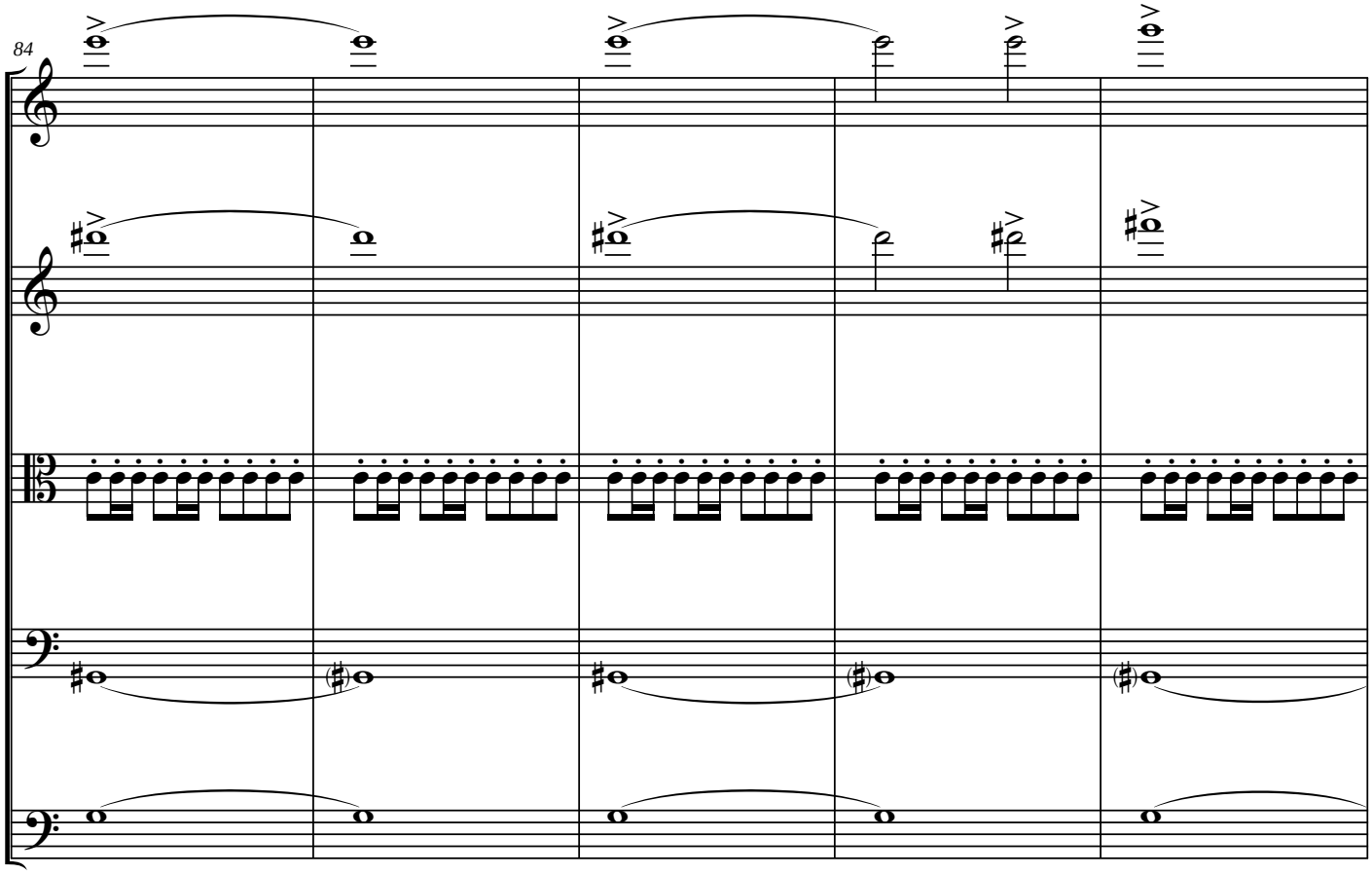

65
I
II
Vla.
Vc.
Cb.
3
3
col legno
col legno
col legno
col legno

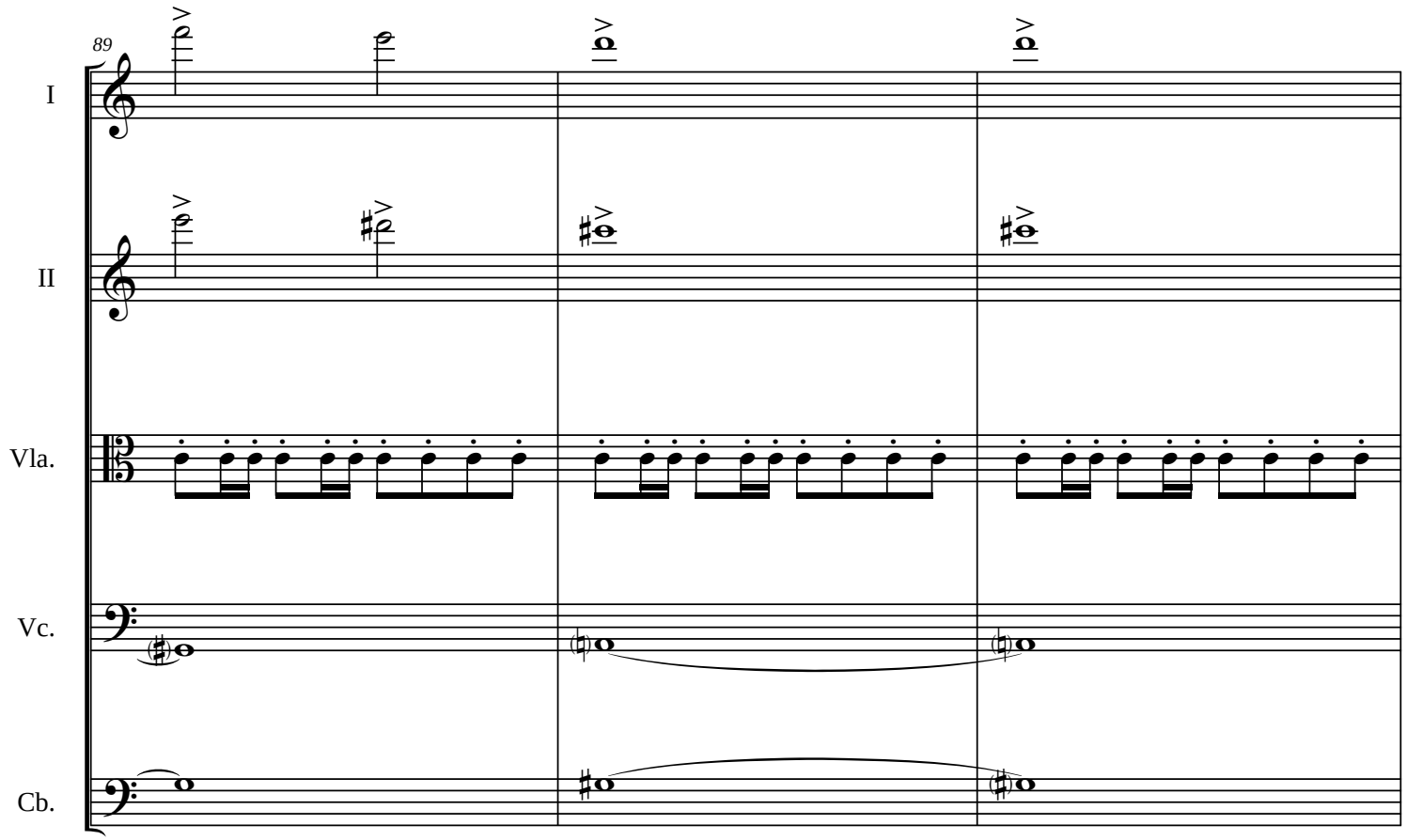

69
I
II
Vla.
Vc.
Cb.

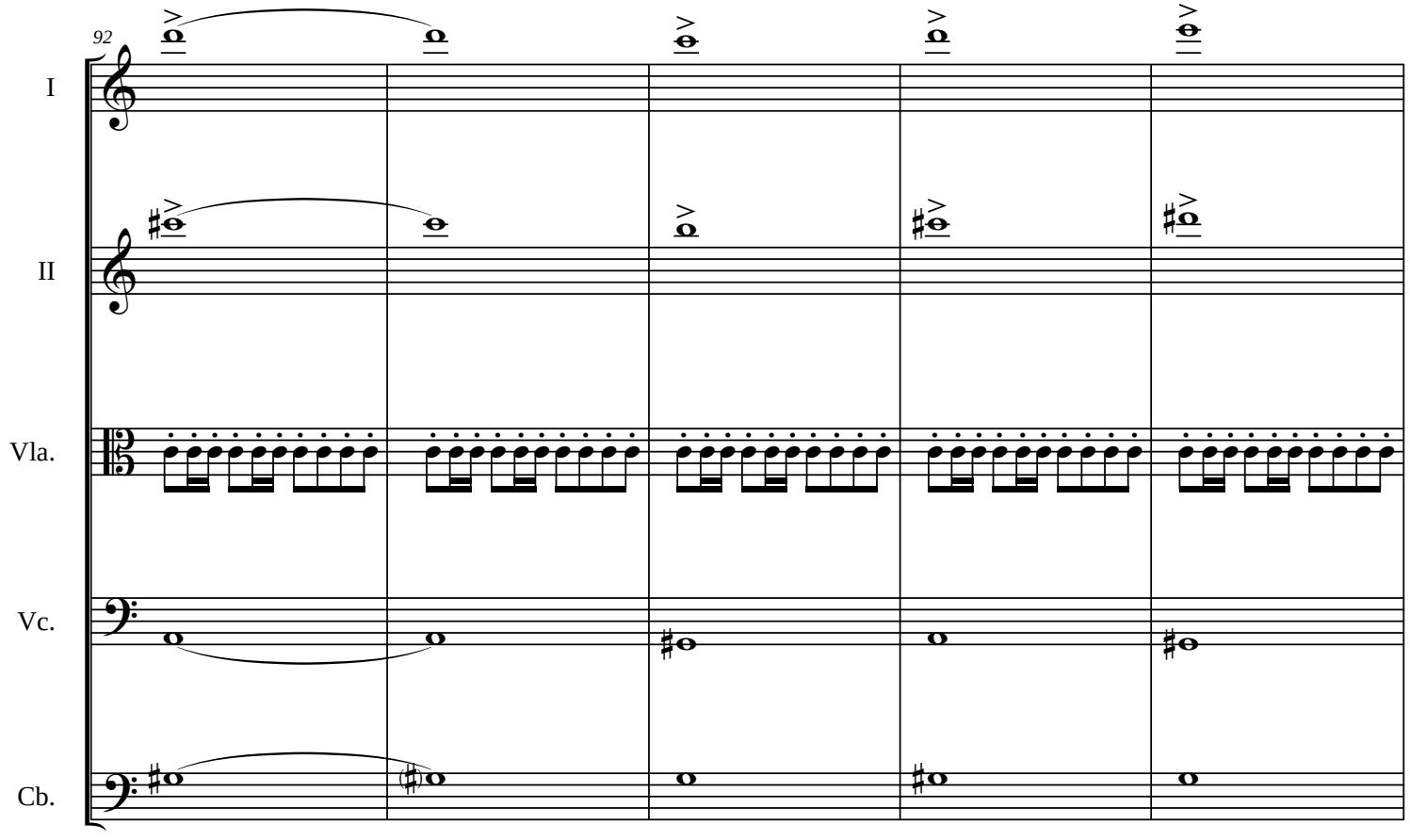

72
I
II
Vla.
Vc.
Cb.
p
p

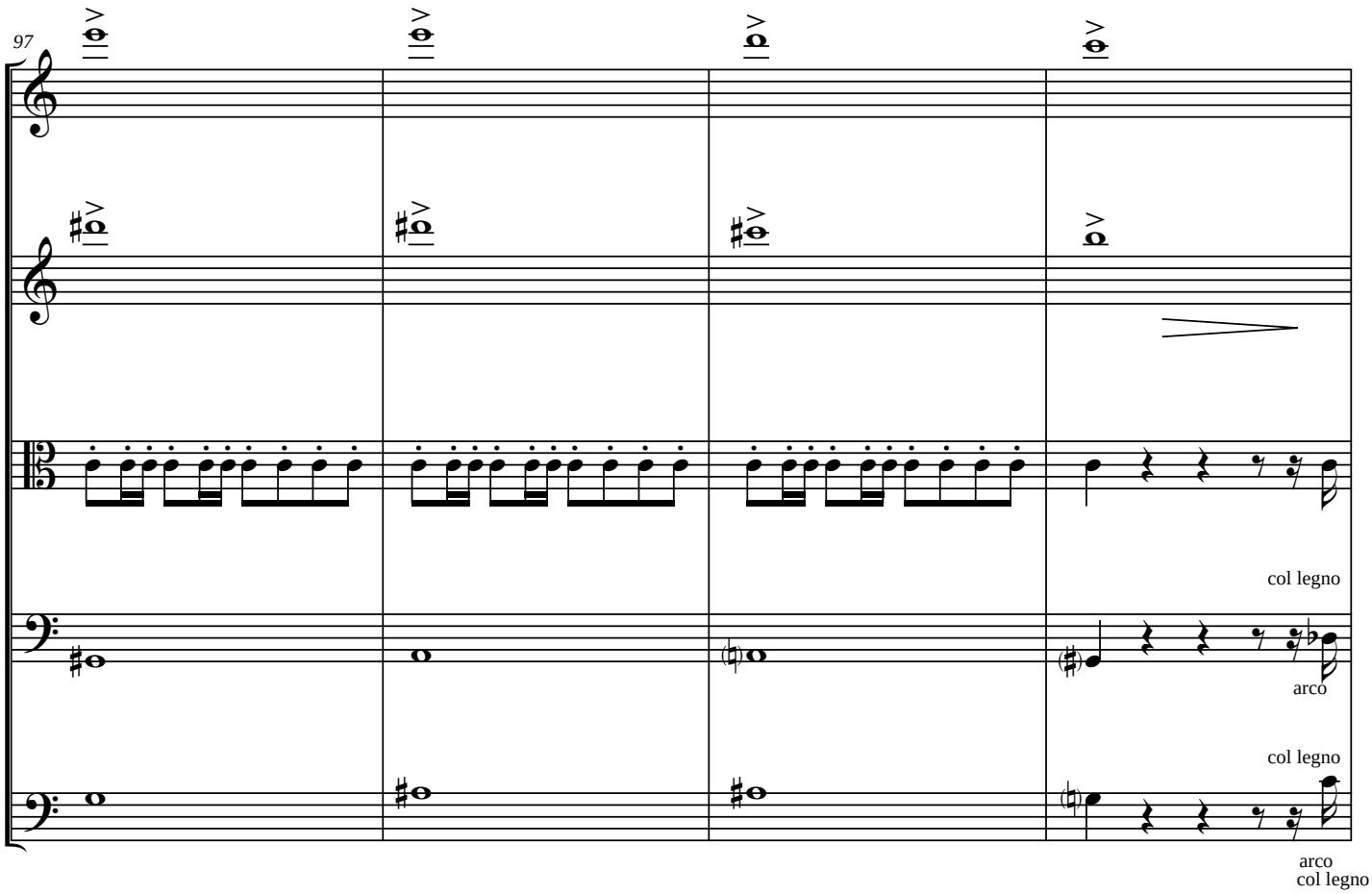

76
I
II
Vla.
Vc.
Cb.
p
f
p
f
col legno
Glissando
tremolo
p
Glissando
tremolo
p

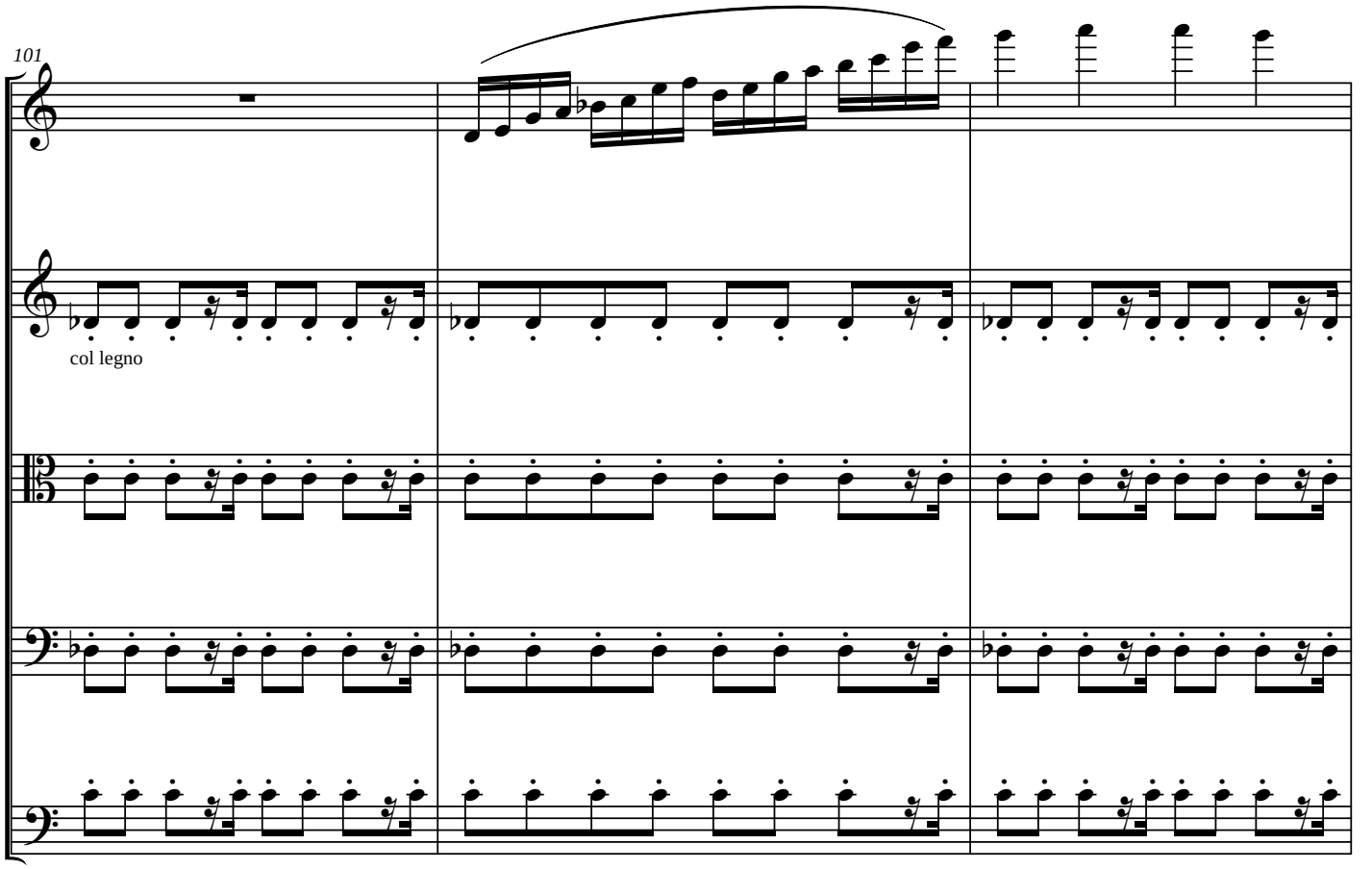

81
I
II
Vla.
Vc.
Cb.

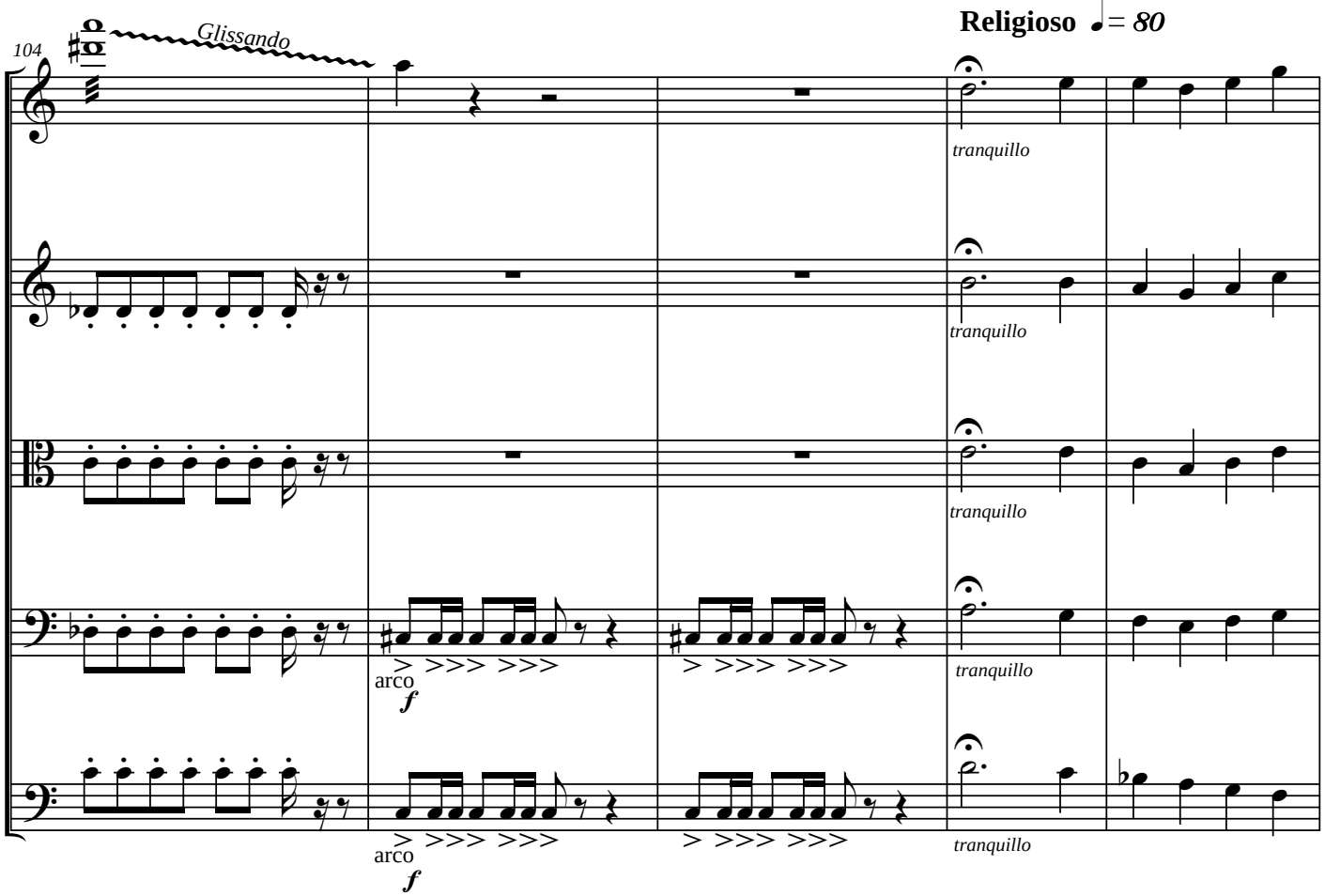

84
I
II
Vla.
Vc.
Cb.

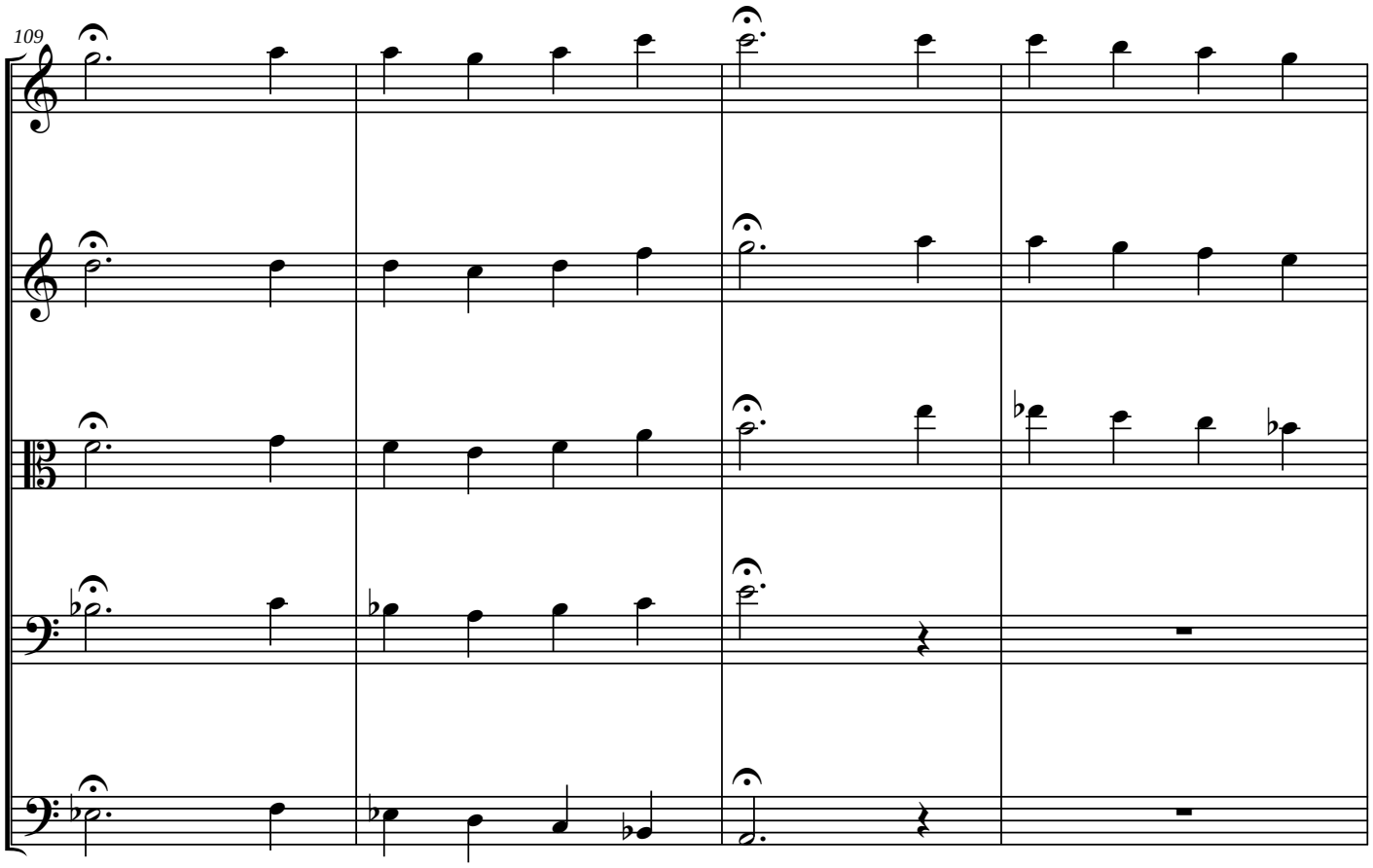

89
I
II
Vla.
Vc.
Cb.

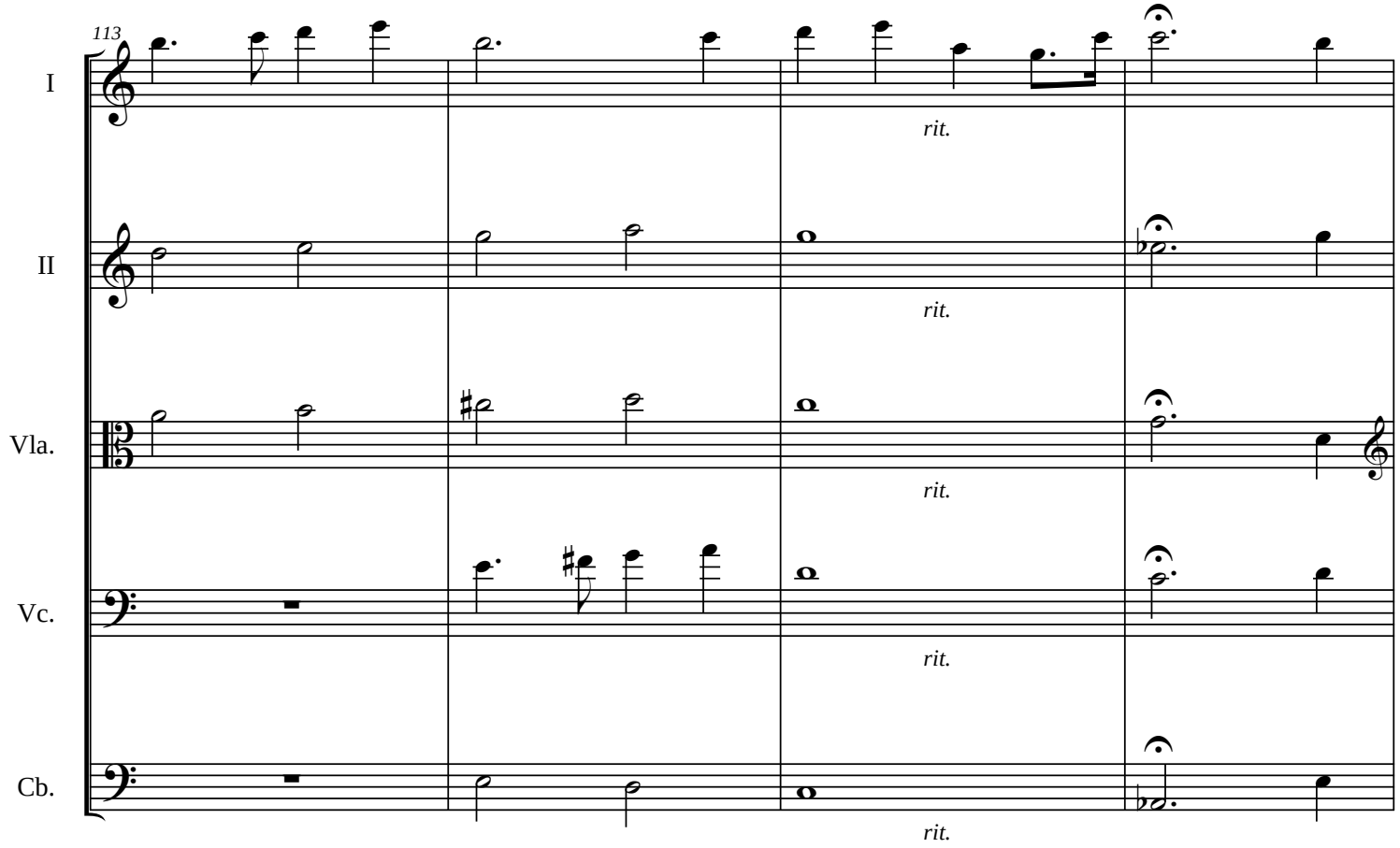

92
I
II
Vla.
Vc.
Cb.

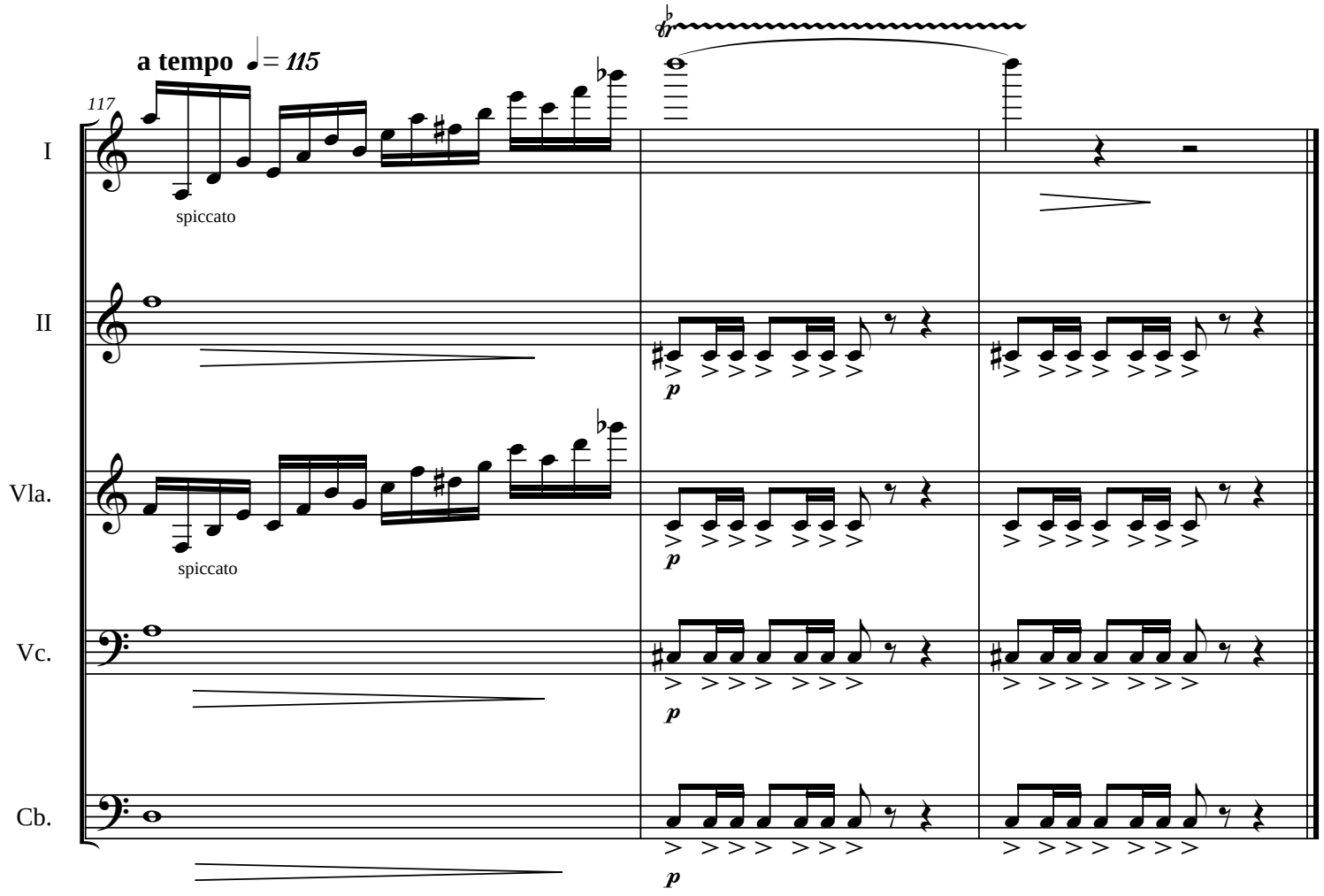

97
I
II
Vla.
Vc.
Cb.
col legno
arco
col legno
arco
col legno


101
I
II
col legno
Vla.
Vc.
Cb.


Religioso ♩= 80
104
Glissando
I
II
Vla.
Vc.
Cb.
tranquillo
arco
f


109
I
II
Vla.
Vc.
Cb.


113
I
II
Vla.
Vc.
Cb.
rit.
rit.
rit.
rit.
rit.


a tempo ♩= 115
117
I
II
Vla.
Vc.
Cb.
spiccato
spiccato
p
p
p
p

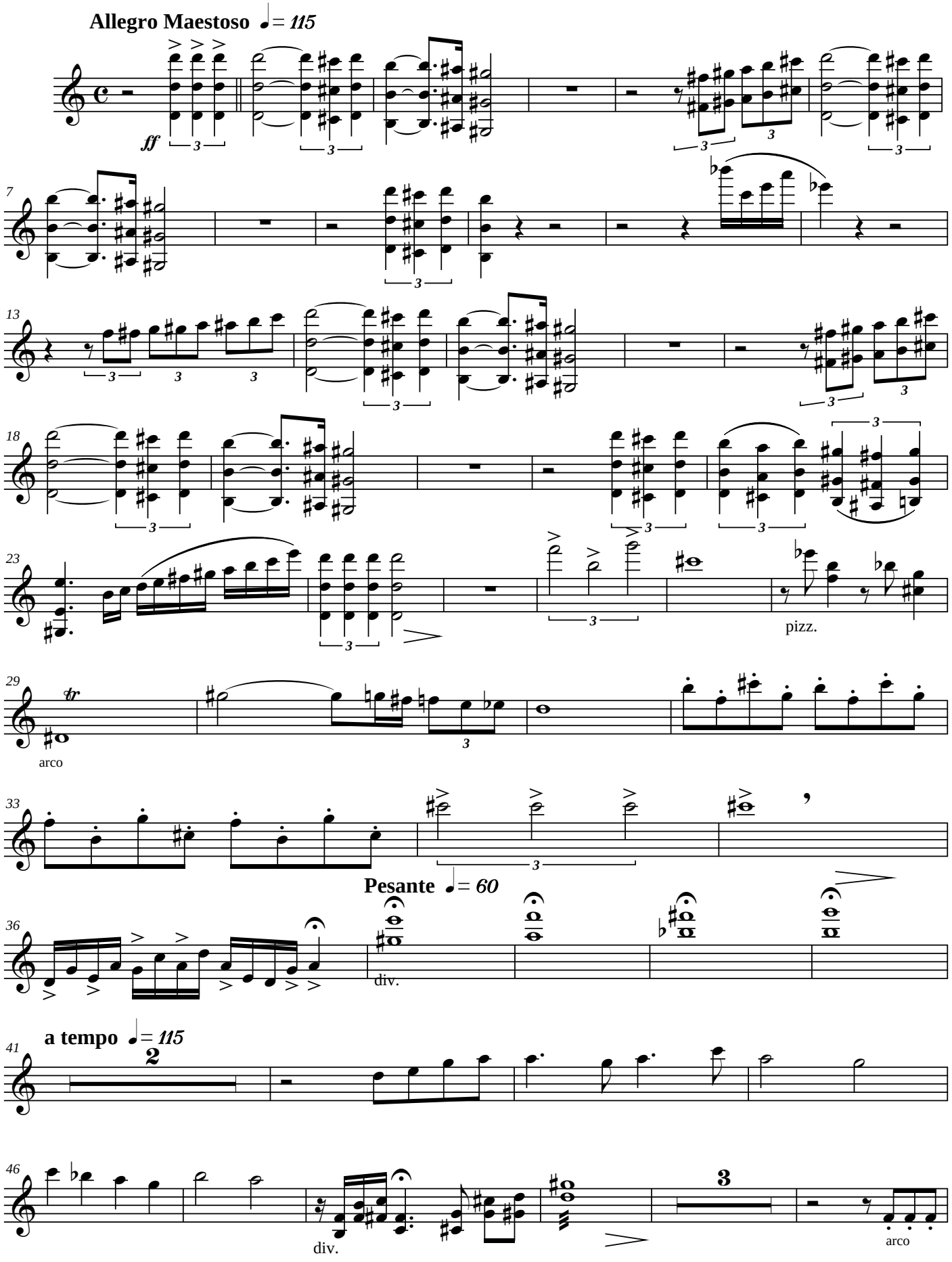
Díptico sacro

Violin I

I - ECCE HOMO

Orquesta de Cuerdas

Salvador Martínez



54

61

3

3

68

2

p

78

p

f

88

95

102

104

Glissando

Religioso ♩= 80

tranquillo

110

rit.

116

a tempo ♩= 115

spiccato

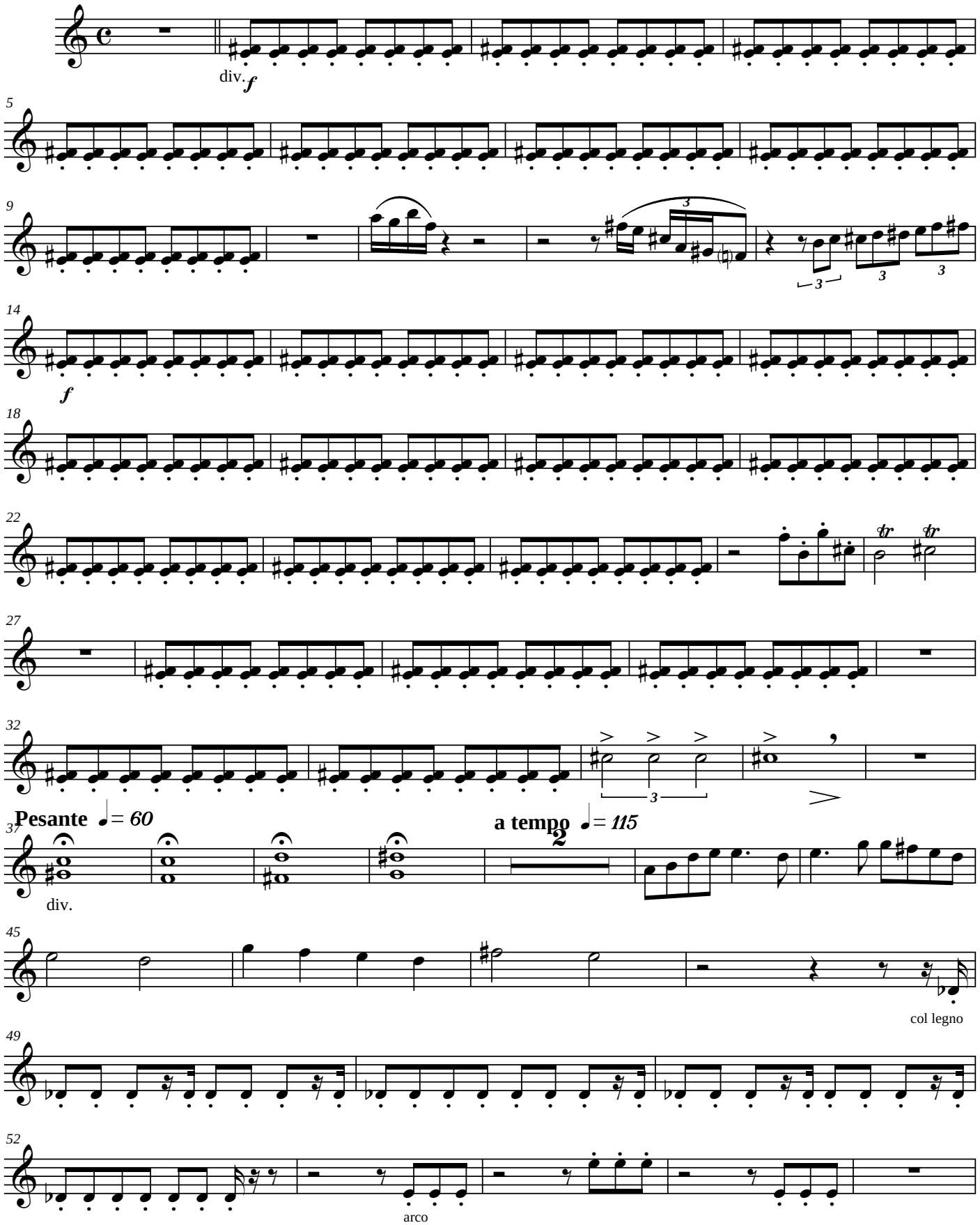
Violin II

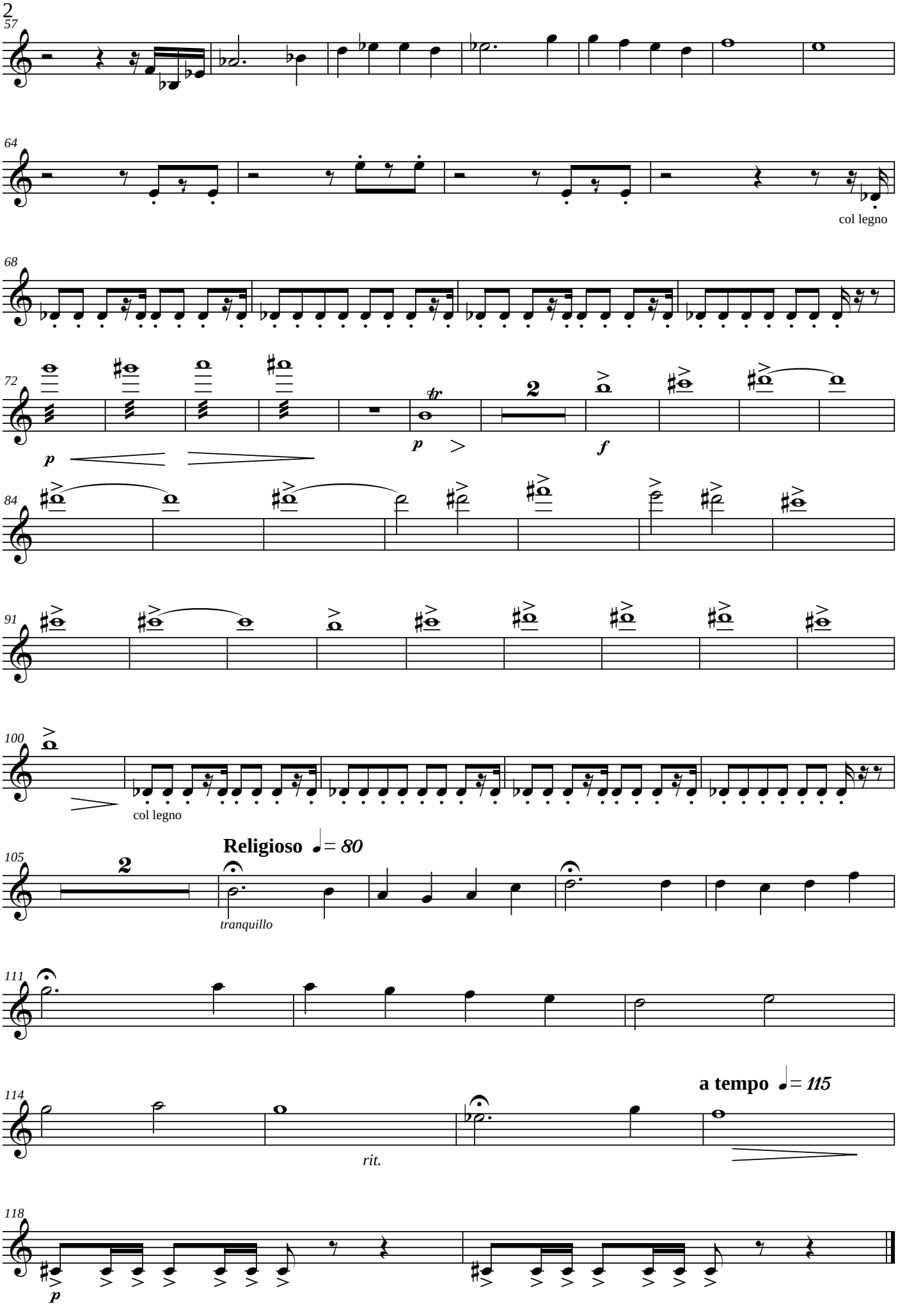
I - ECCE HOMO

Orquesta de Cuerdas

Salvador Martínez

Allegro Maestoso ♩= *115*




57
64
col legno
68
72
p
tr
2
f
84
91
100
col legno
105
Religioso ♩= 80
tranquillo
111
114
a tempo ♩= 115
rit.
118
p

Viola

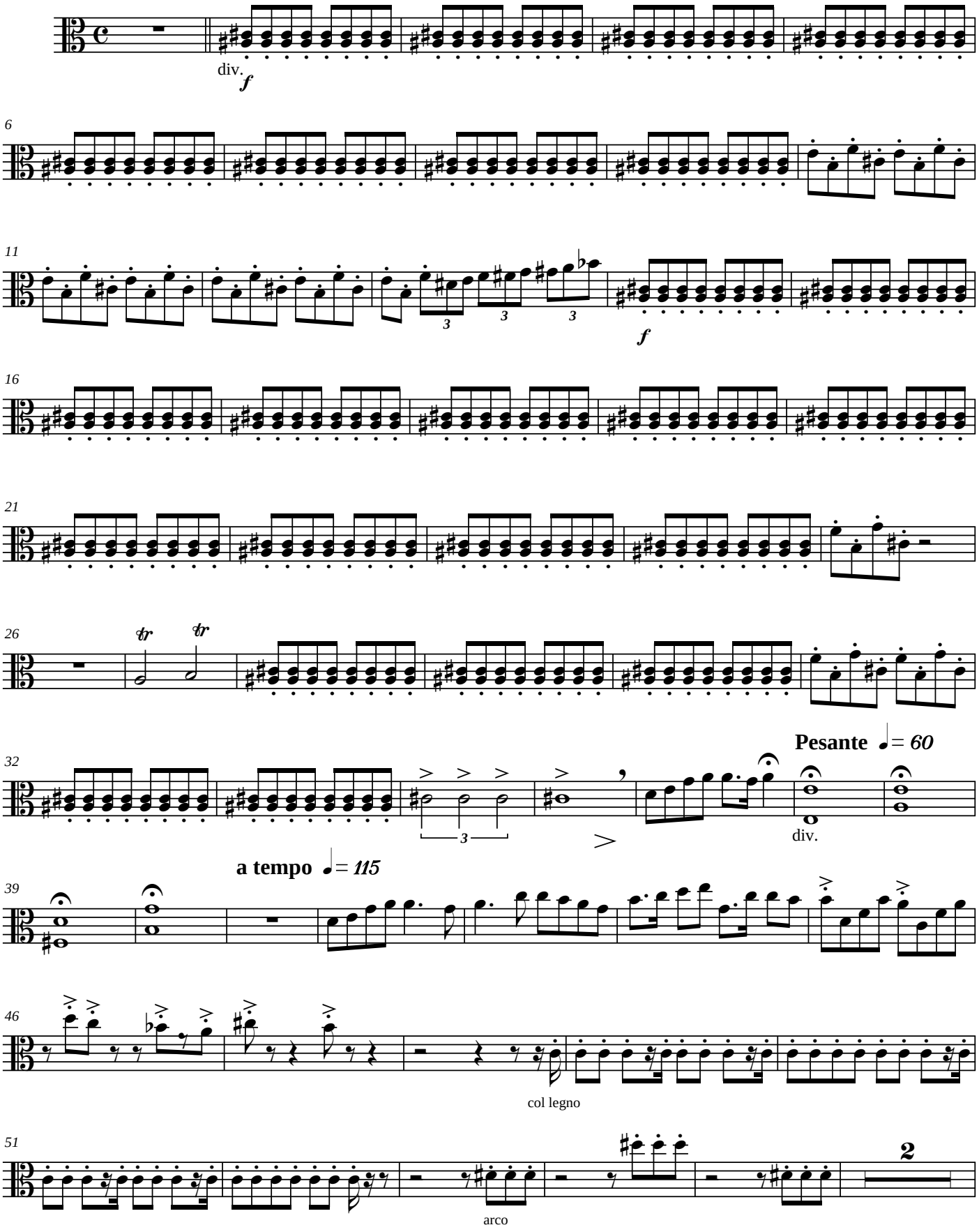
Díptico sacro

I - ECCE HOMO

Orquesta de Cuerdas

Salvador Martínez

Allegro Maestoso ♩ = 115



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58

65

col legno

70

4

p

80

col legno

85

90

95

100

Religioso ♩ = *80*

105

2

tranquillo

113

a tempo ♩ = *115*

rit.

spiccato

p

Cello

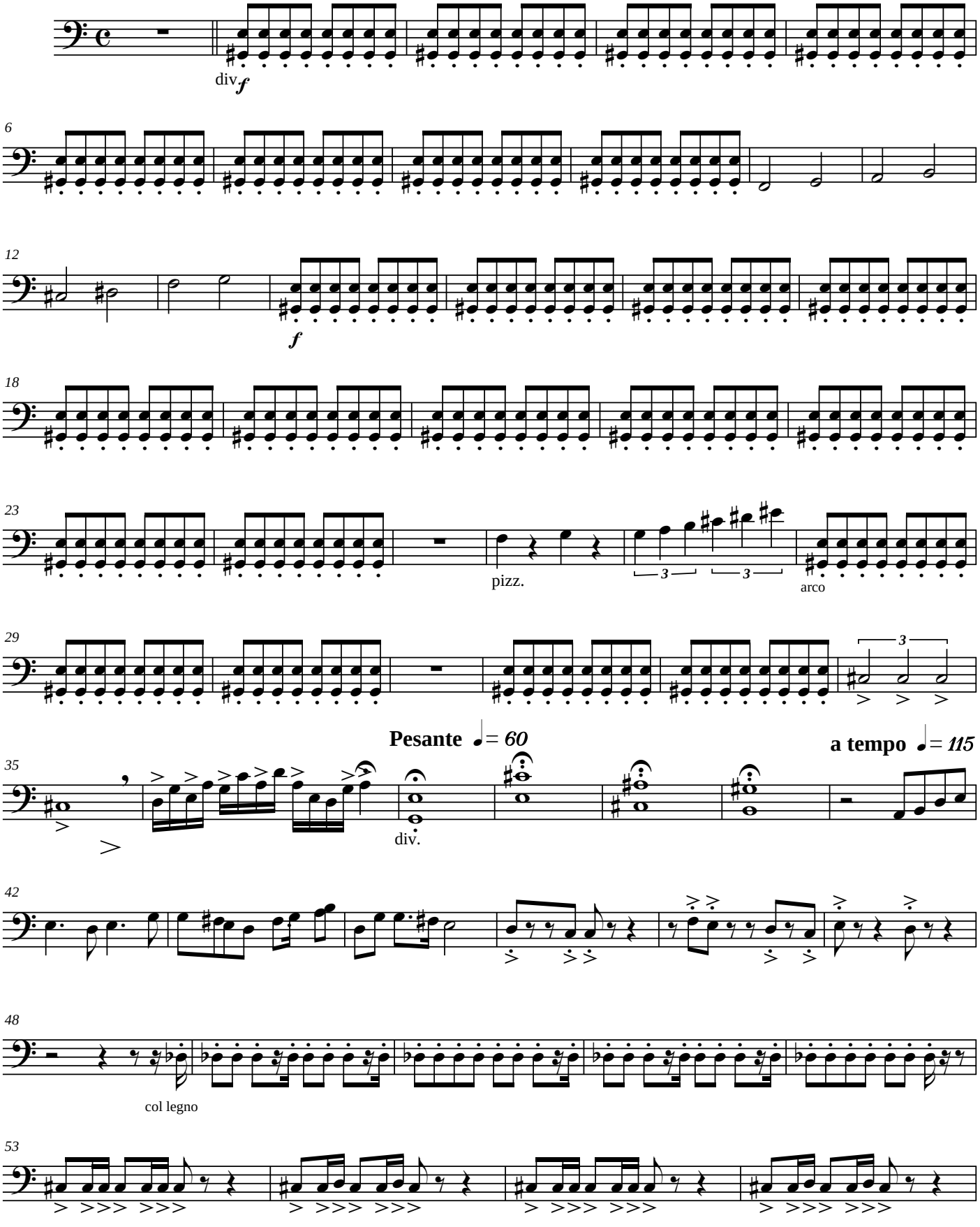
Díptico sacro

I - ECCE HOMO

Orquesta de Cuerdas

Salvador Martínez

Allegro Maestoso ♩= *115*



Mayo 2008

57

64

col legno

68

73

3

Gliss.

tremolo

p

84

93

col legno

arco

101

arco

f

Religioso ♩ = *80*

106

tranquillo

2

a tempo ♩ = *115*

114

rit.

p

Contrabass

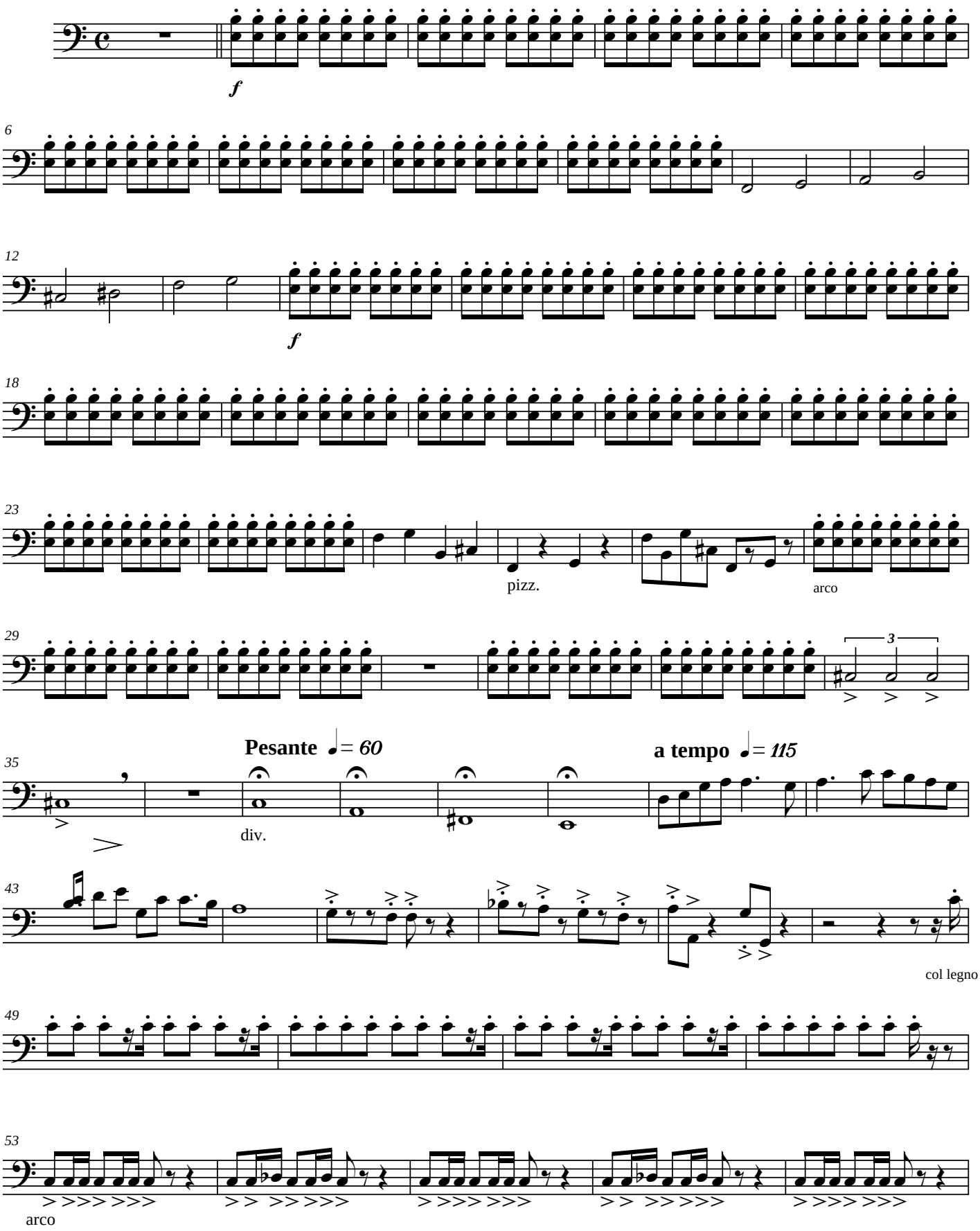
Díptico sacro

I - ECCE HOMO

Orquesta de Cuerdas

Salvador Martínez

Allegro Maestoso ♩= *115*



Mayo 2008

58

66

col legno

70

7

Gliss.

tremolo

p

83

93

col legno

arco

col legno

101

105

Religioso ♩= *80*

arco

f

tranquillo

110

2

rit.

a tempo ♩= *115*

117

p

DÍPTICO SACRO

II -El Sepulcro

a partir del salmo gregoriano de Viernes Santo
"Miserere mei Deux"

MARCHA FÚNEBRE

sobre el grupo escultórico de Juan González Moreno

Orquesta de Cuerdas

Salvador Martínez

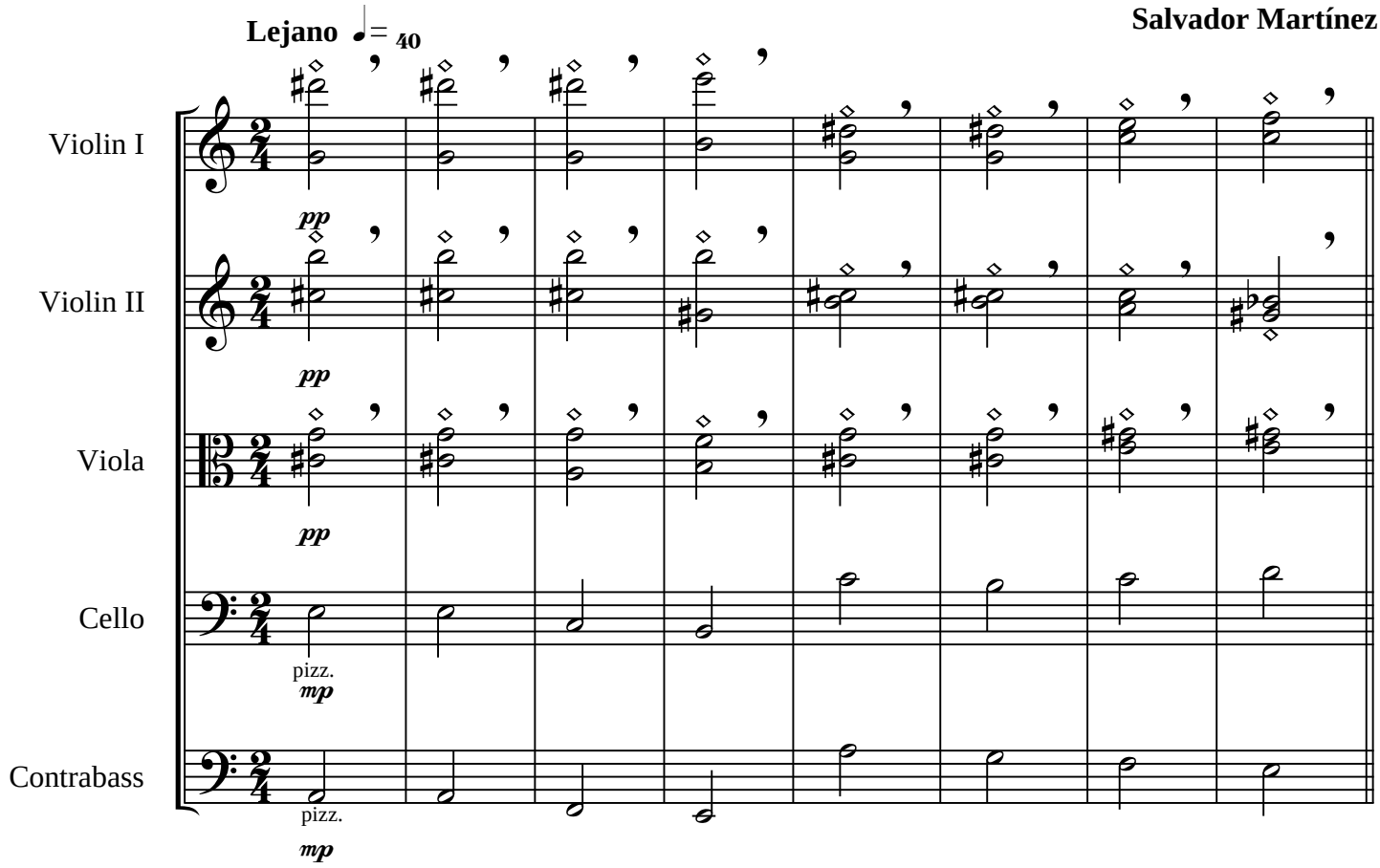
Full Score

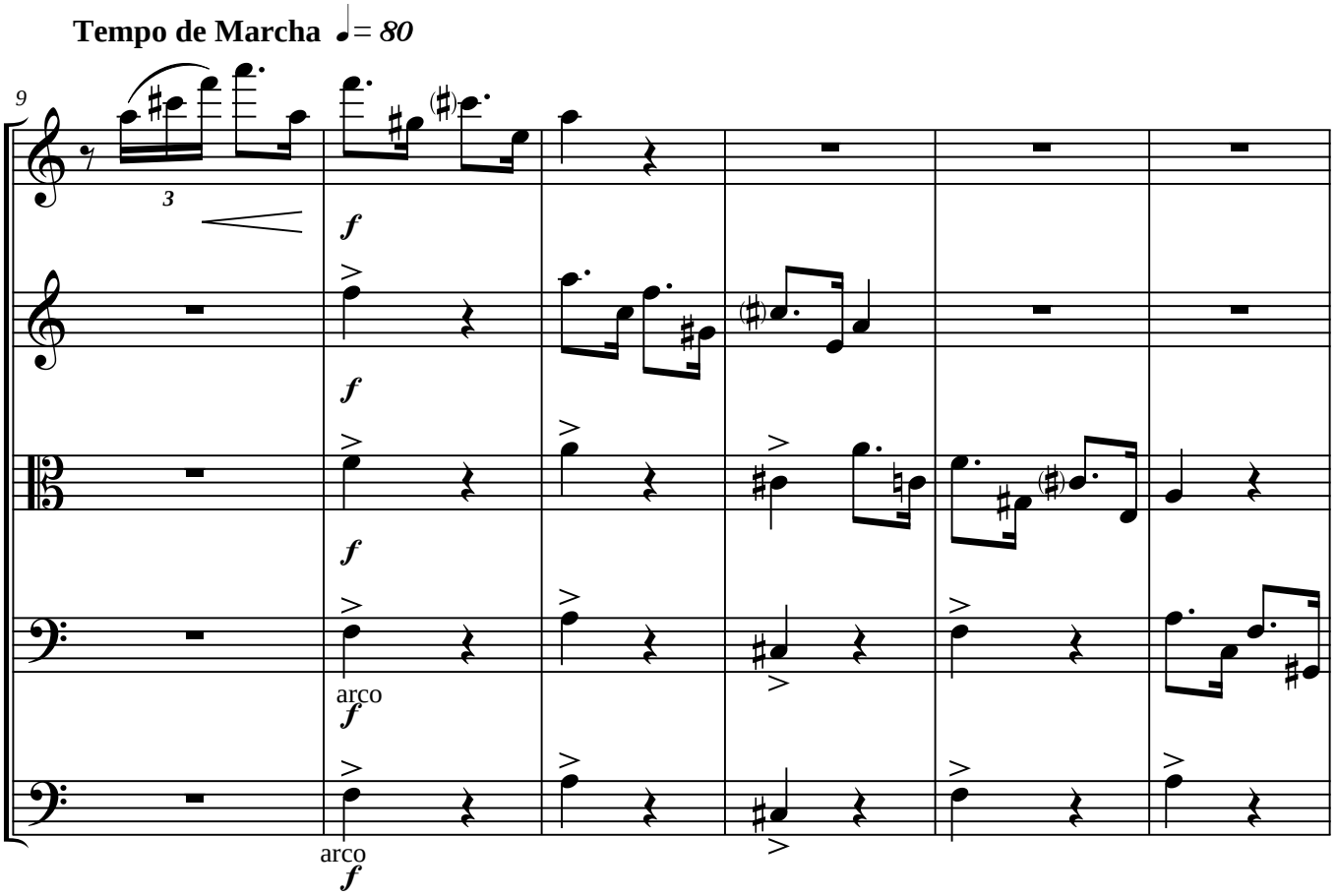
El Sepulcro

Marcha Fúnebre

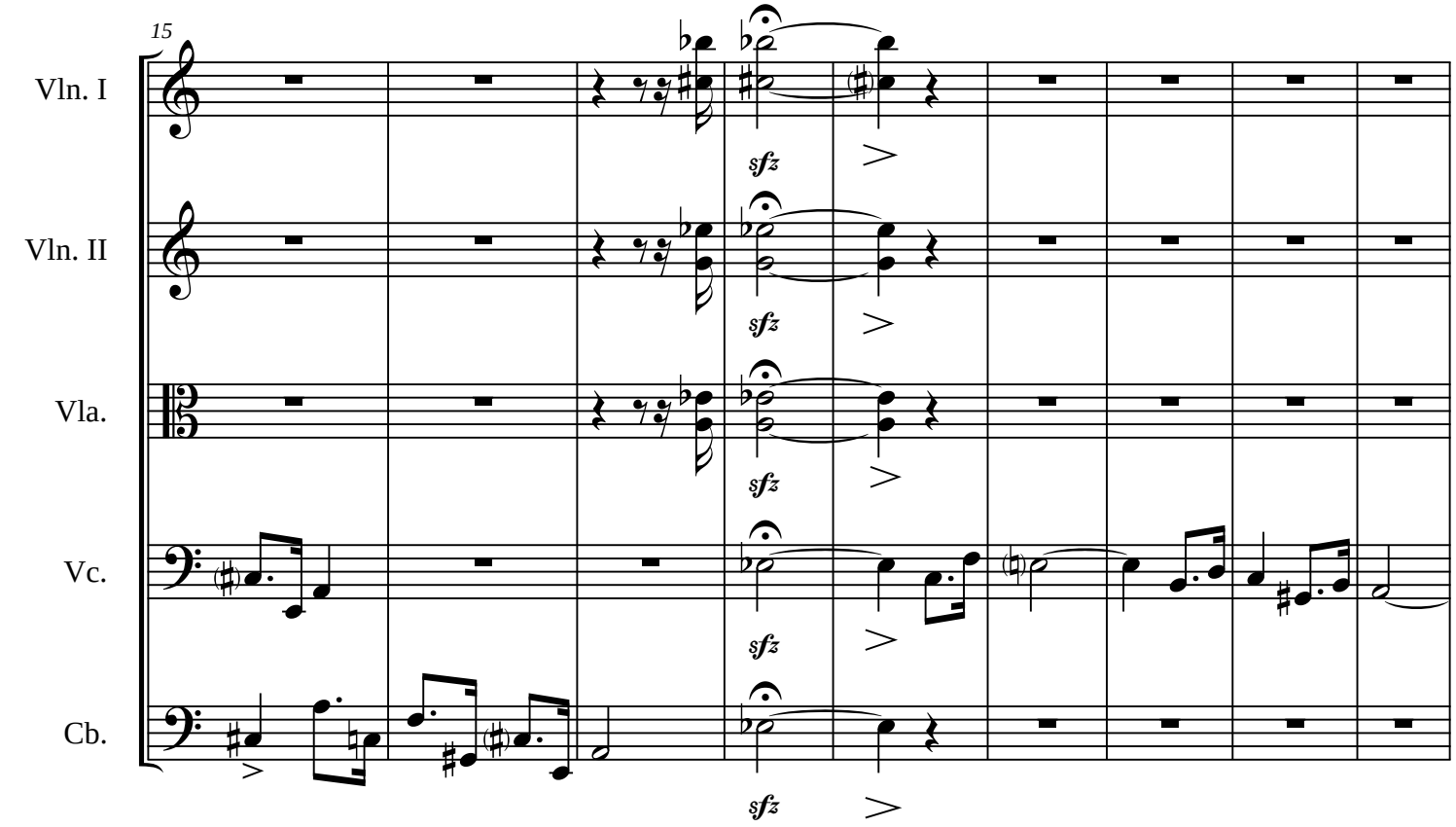
Orquesta de Cuerdas

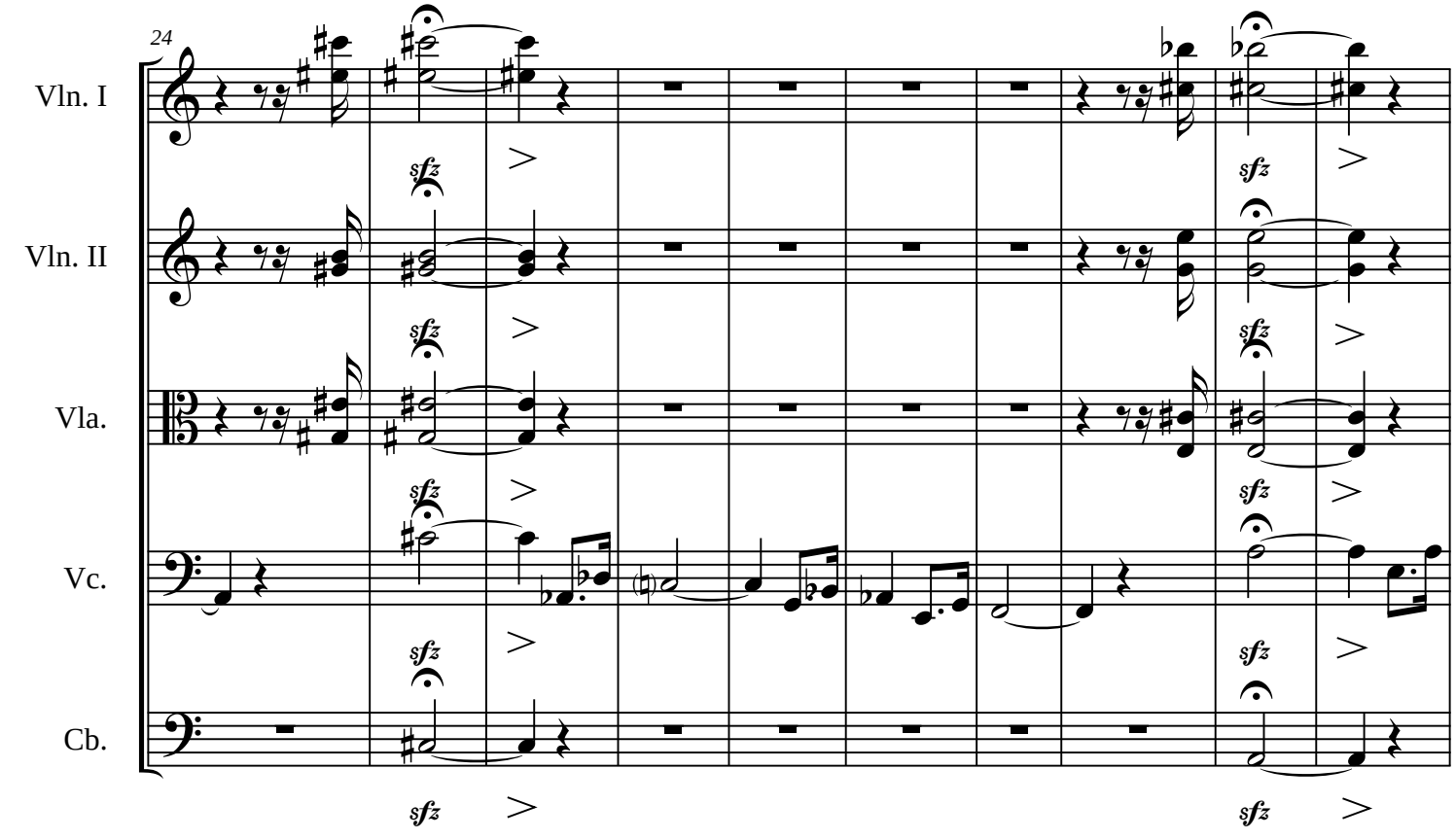
Salvador Martínez

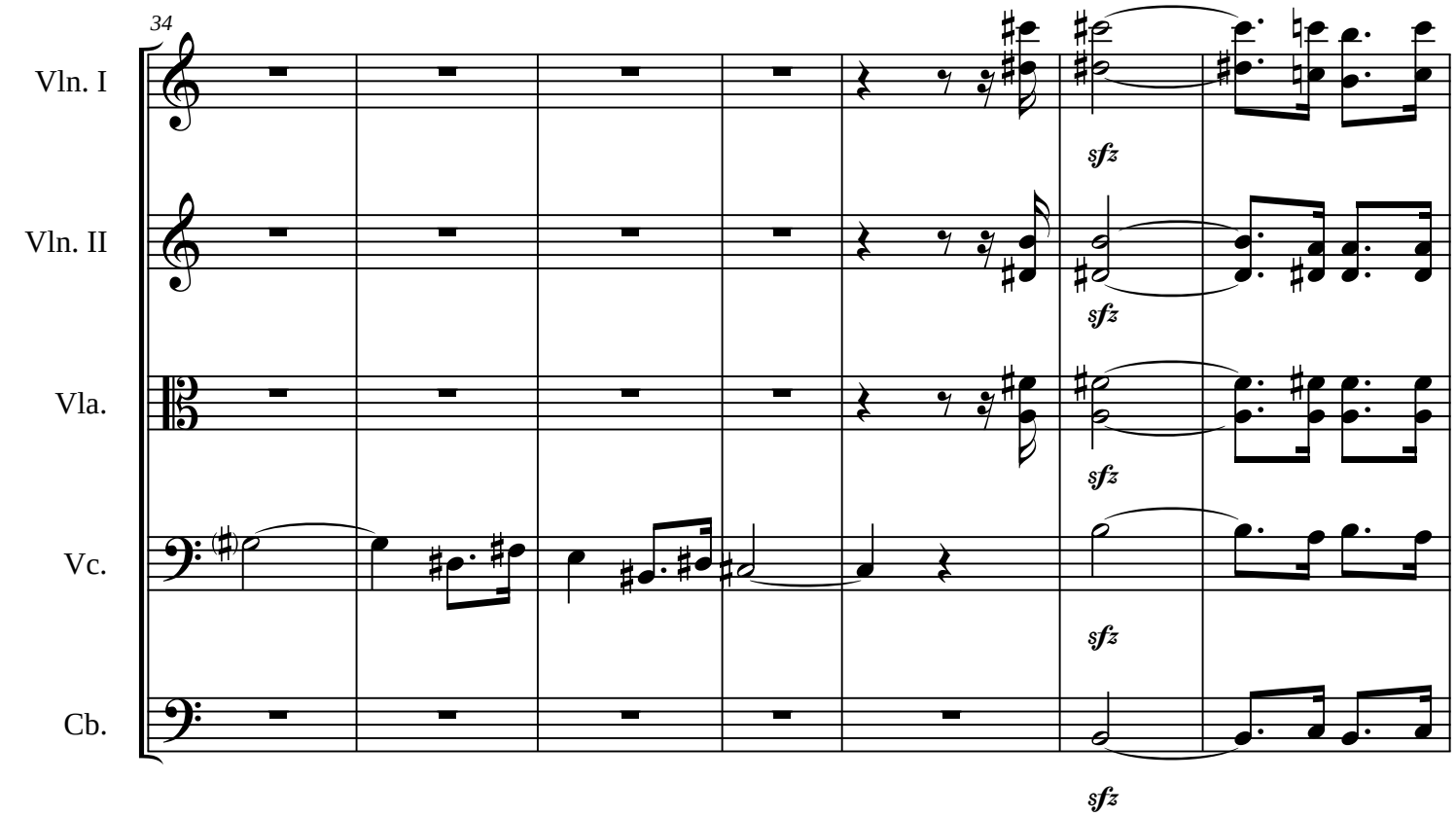


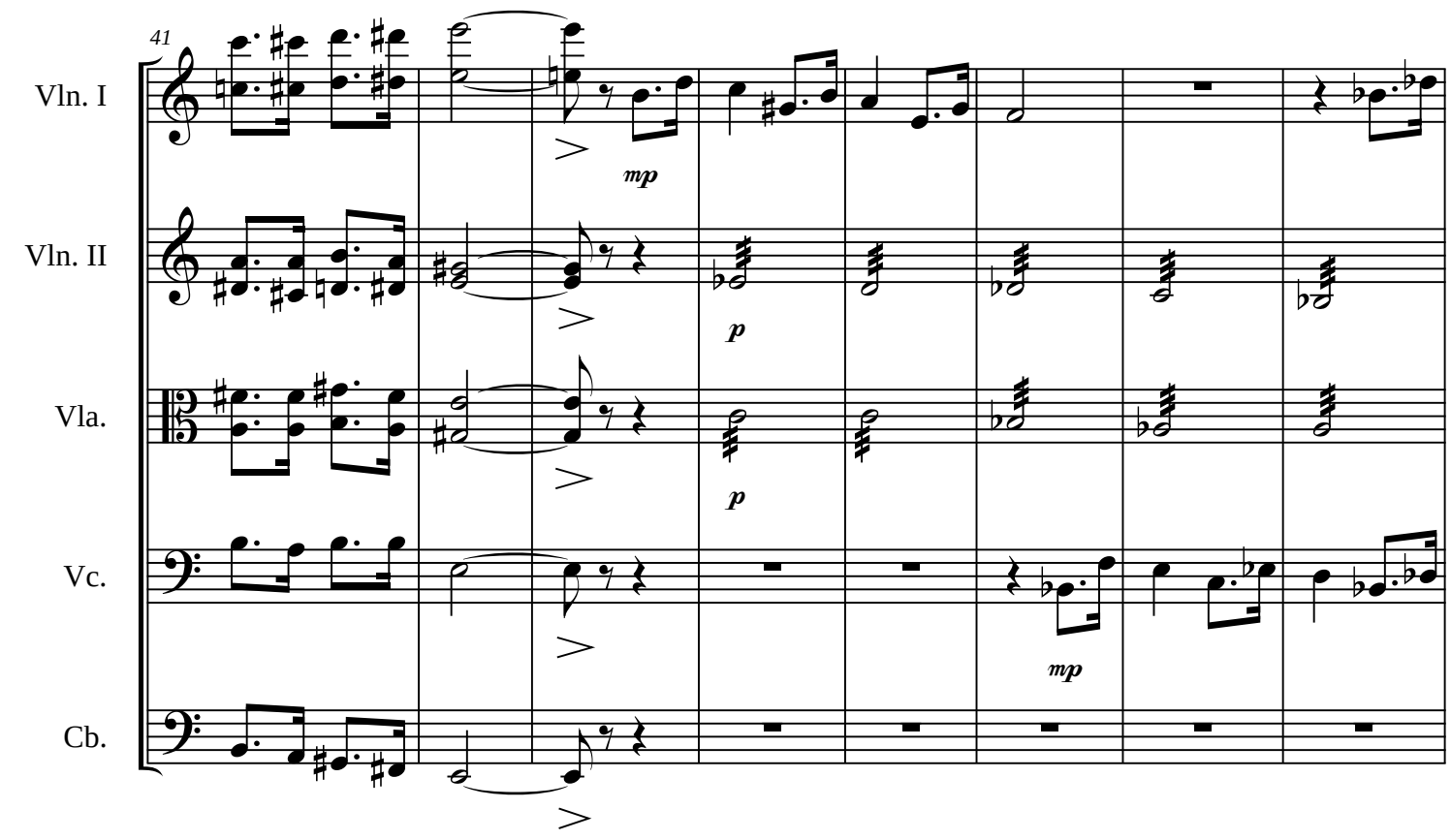


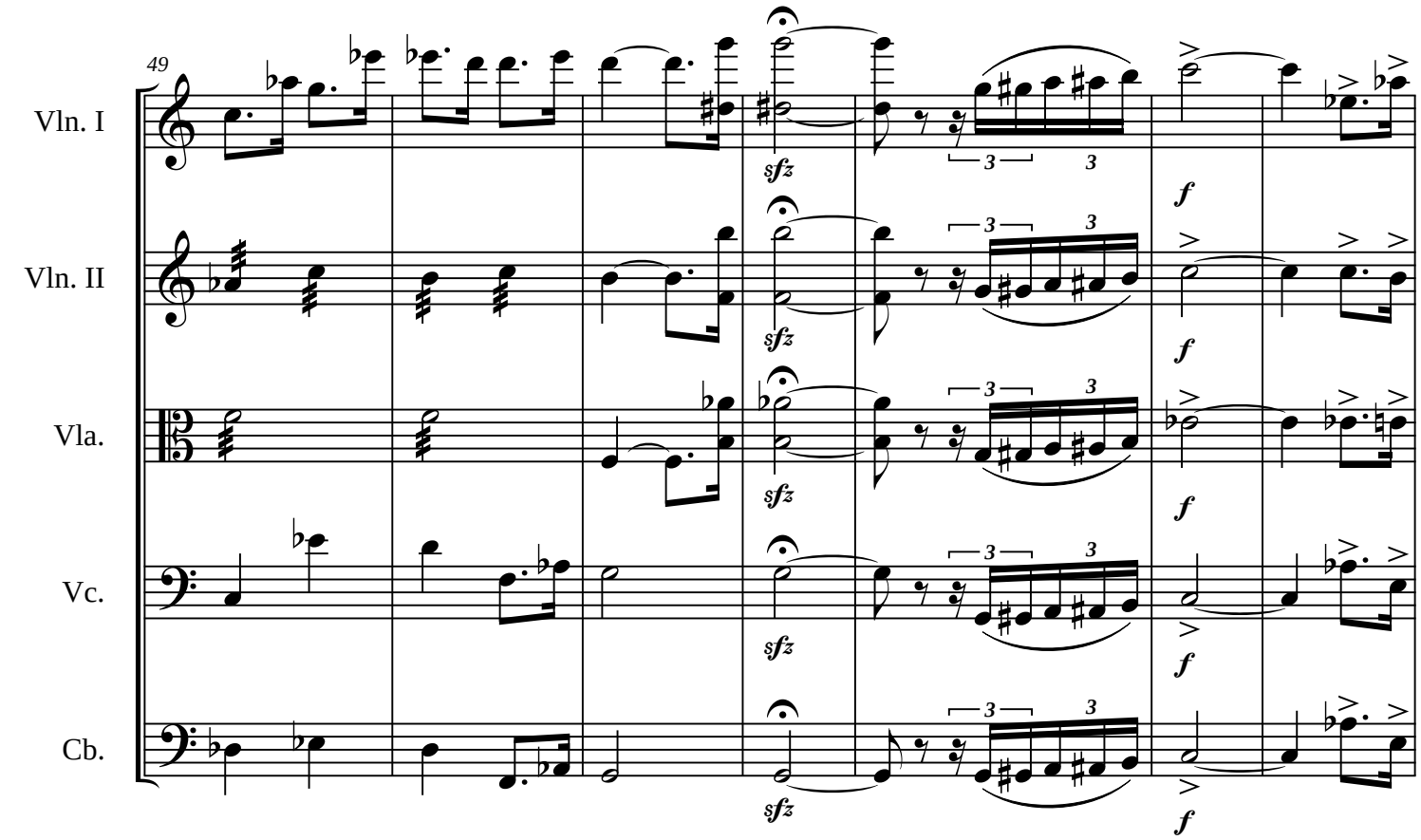
© Mayo 2008

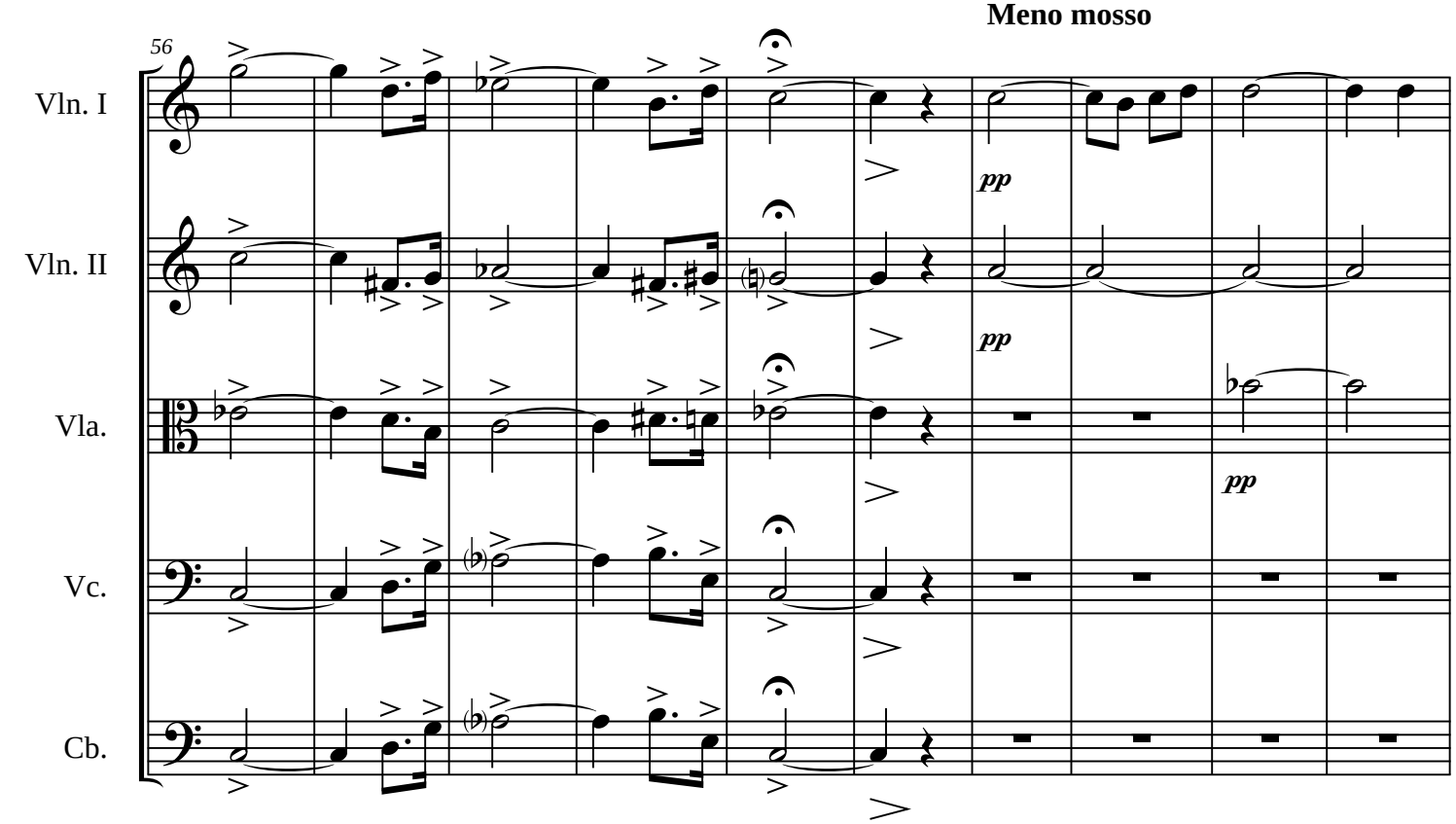

15
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz

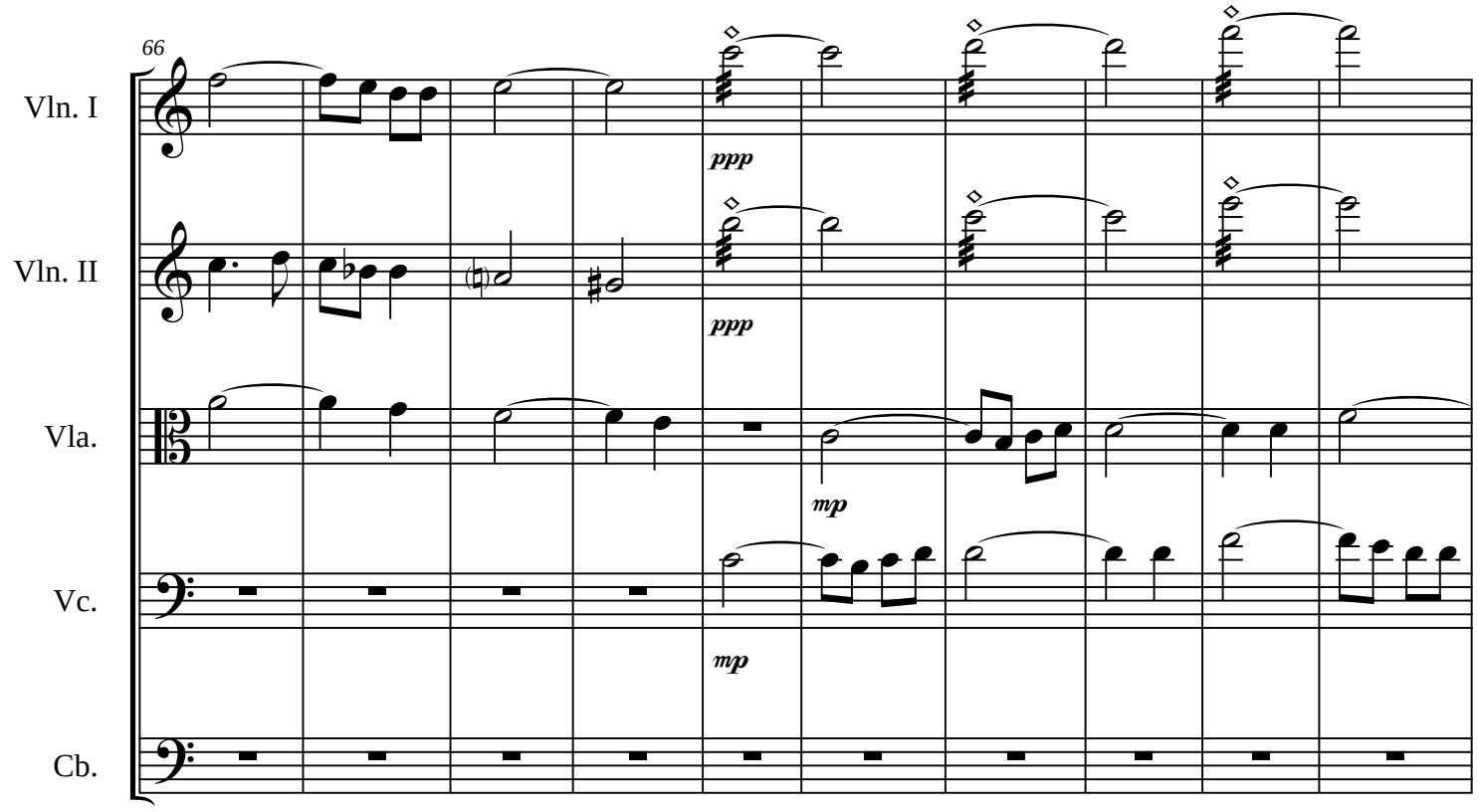

24
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz

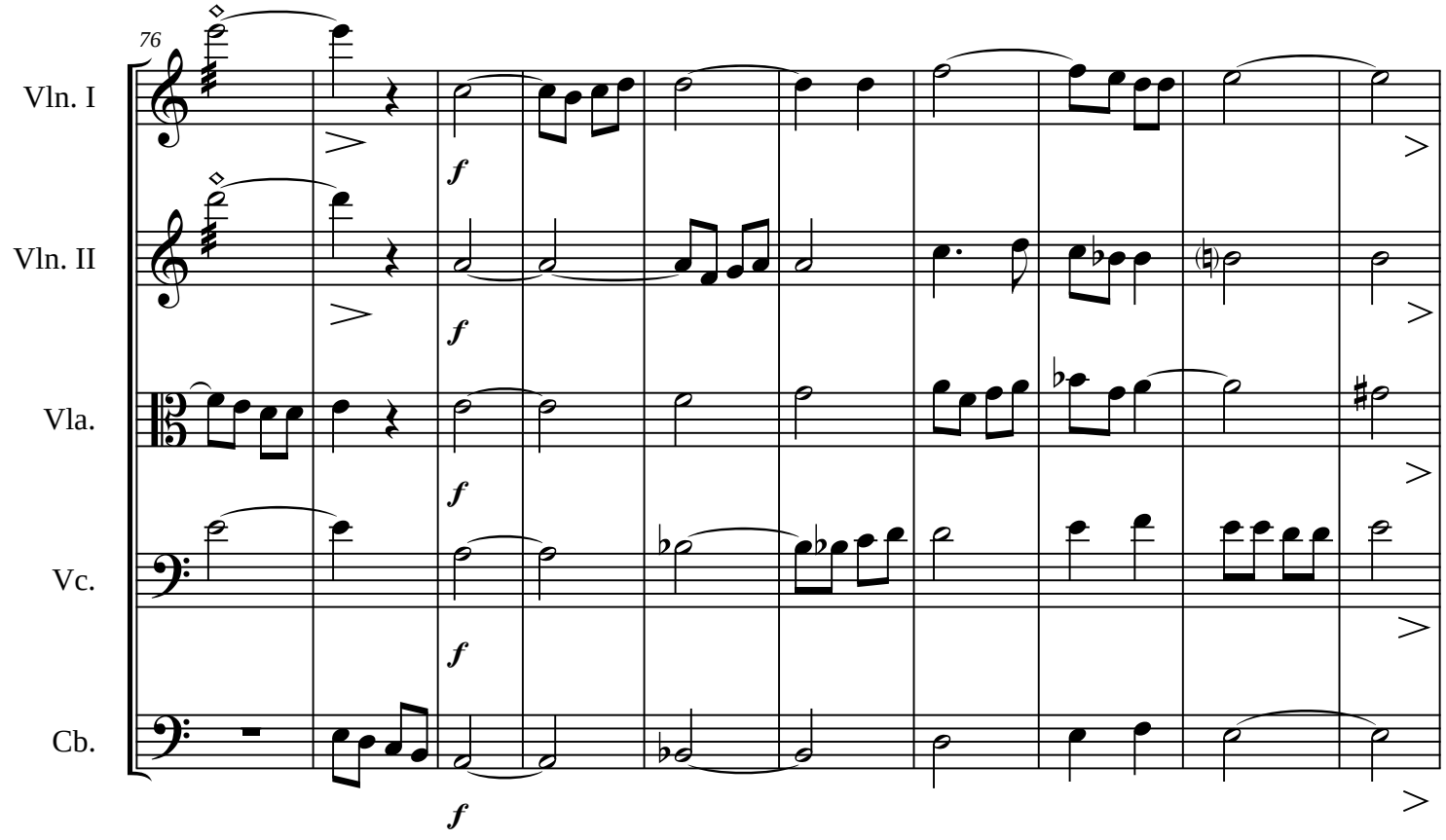

34
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz

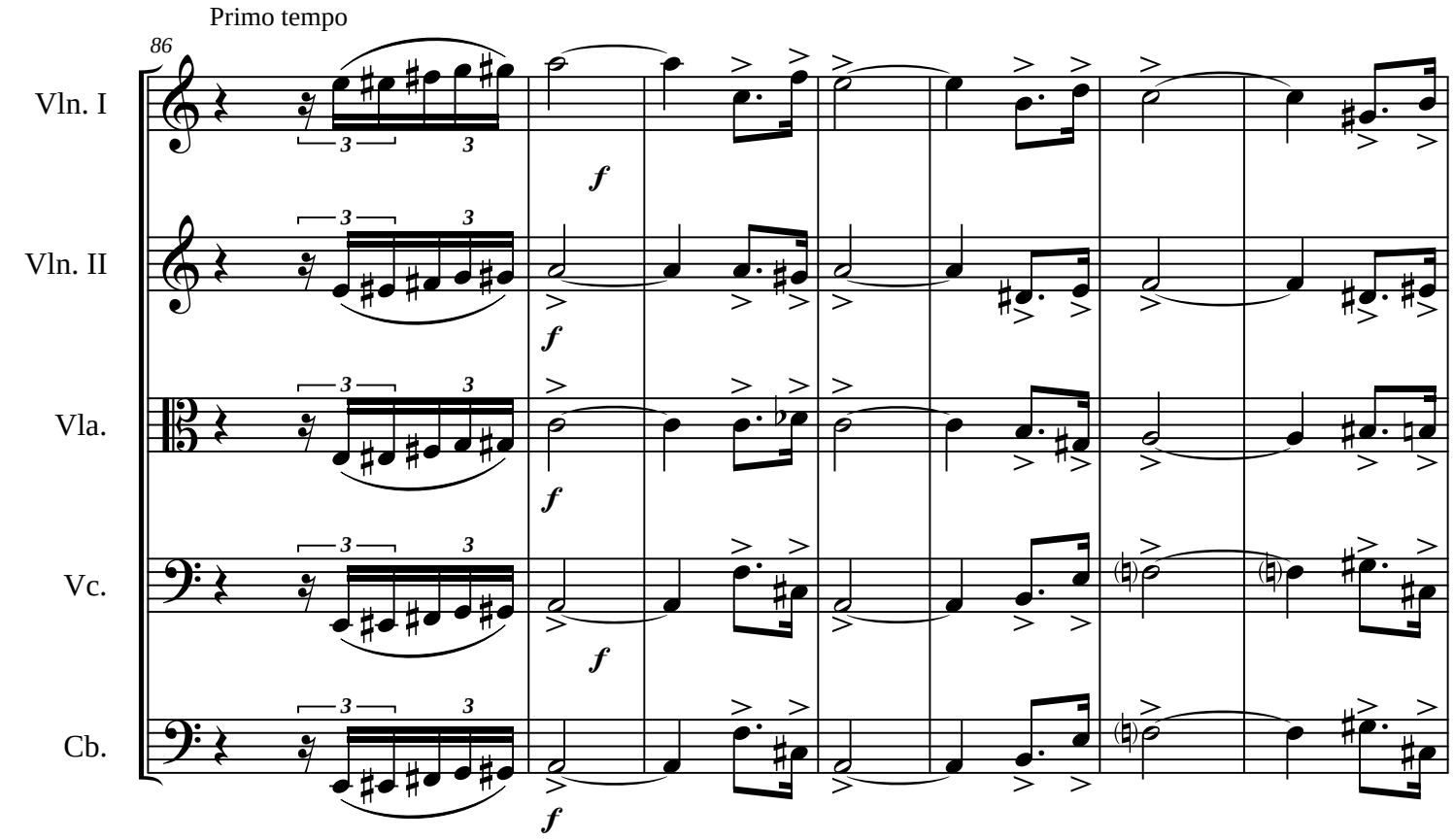

41
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
mp

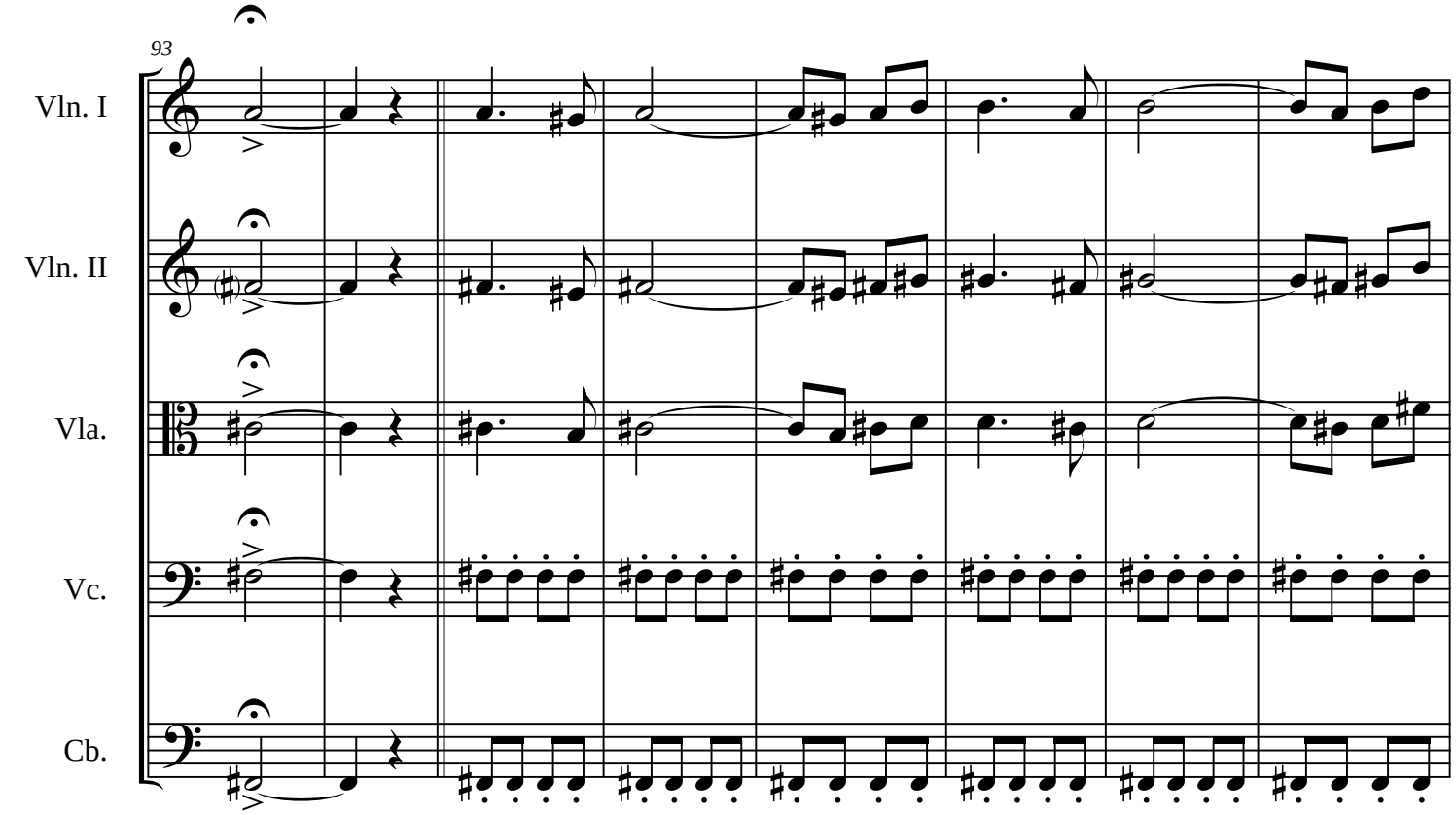

49
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz
f

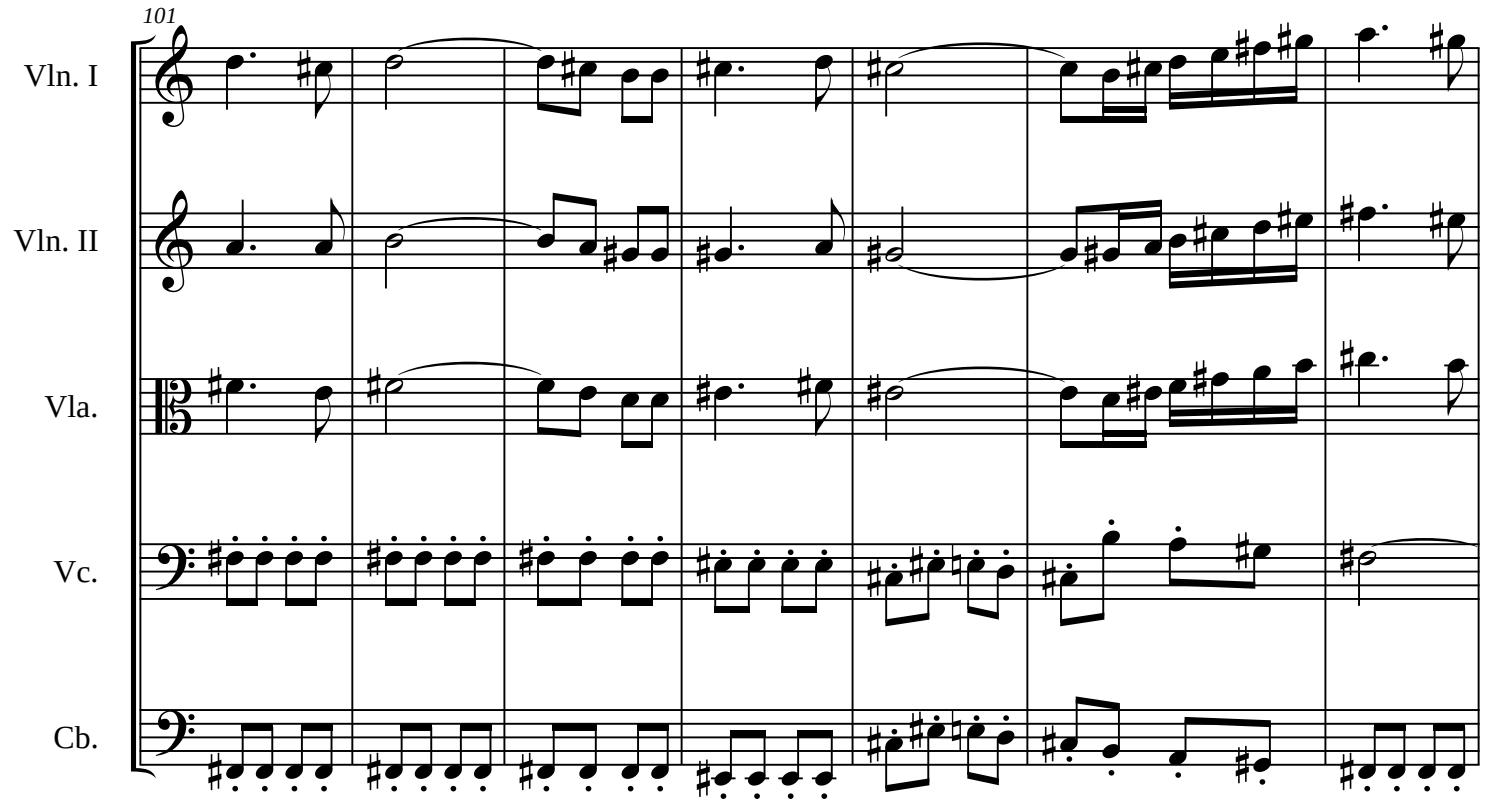

Meno mosso
56
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp

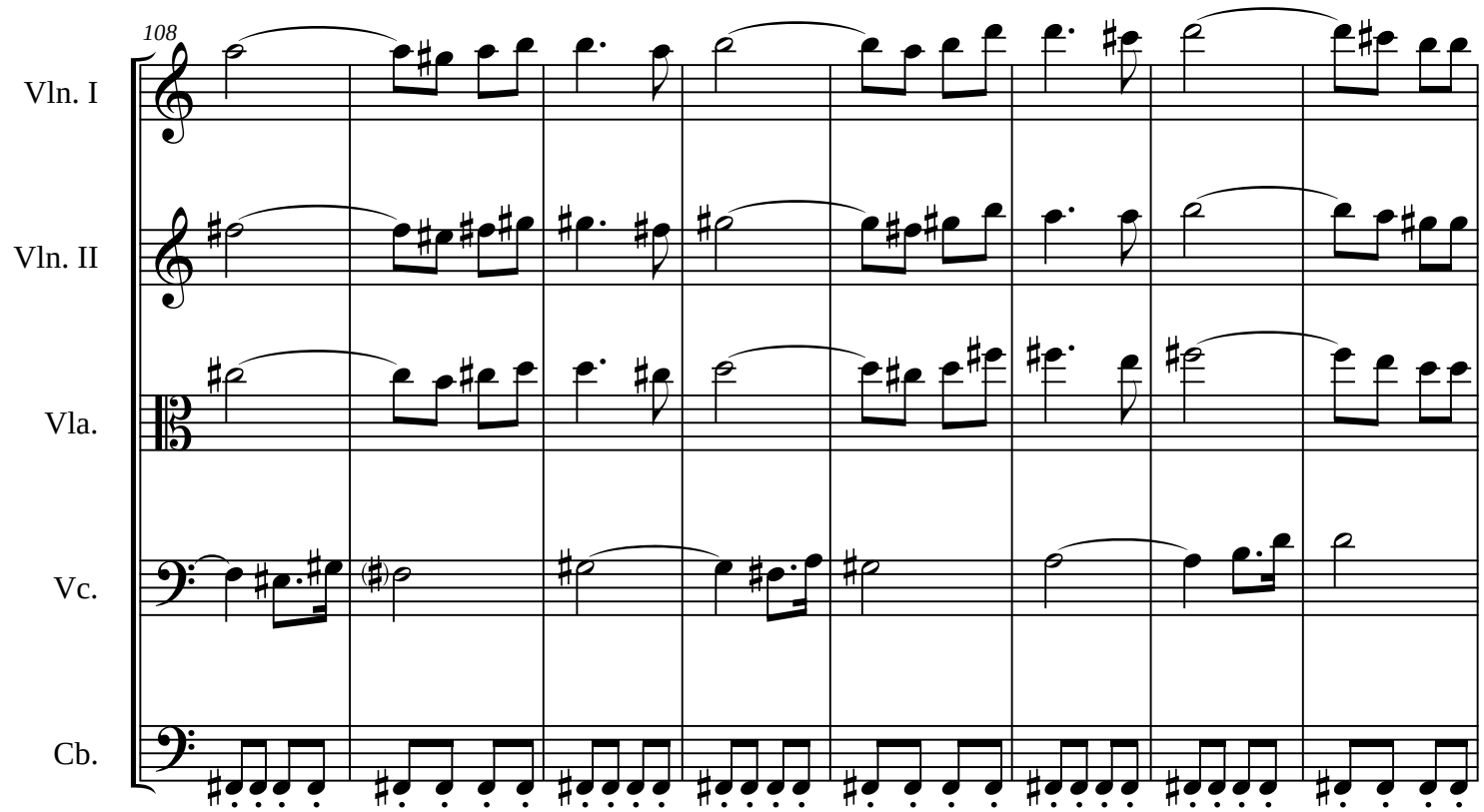

66
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
ppp
mp
mp

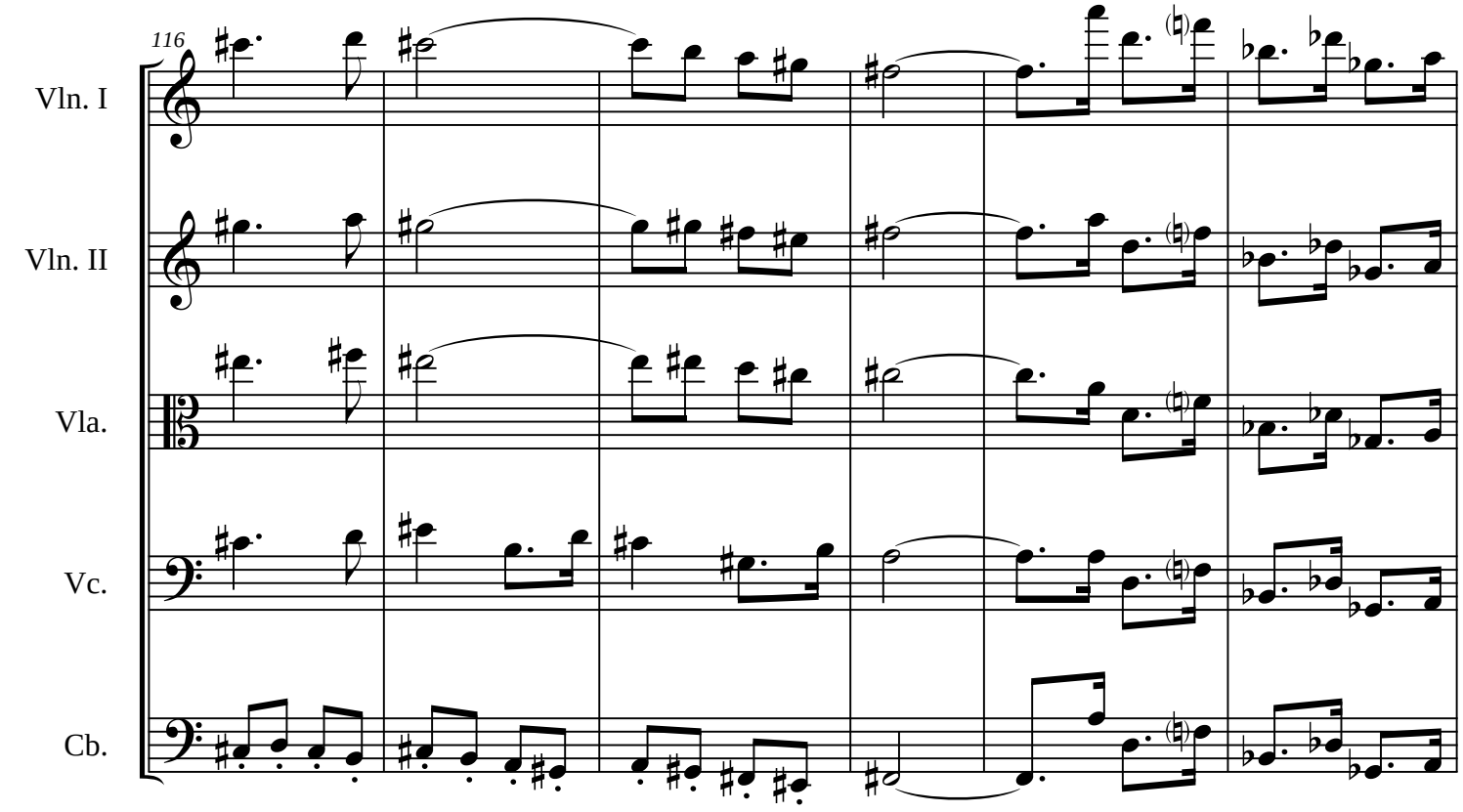

76
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
f
f
f

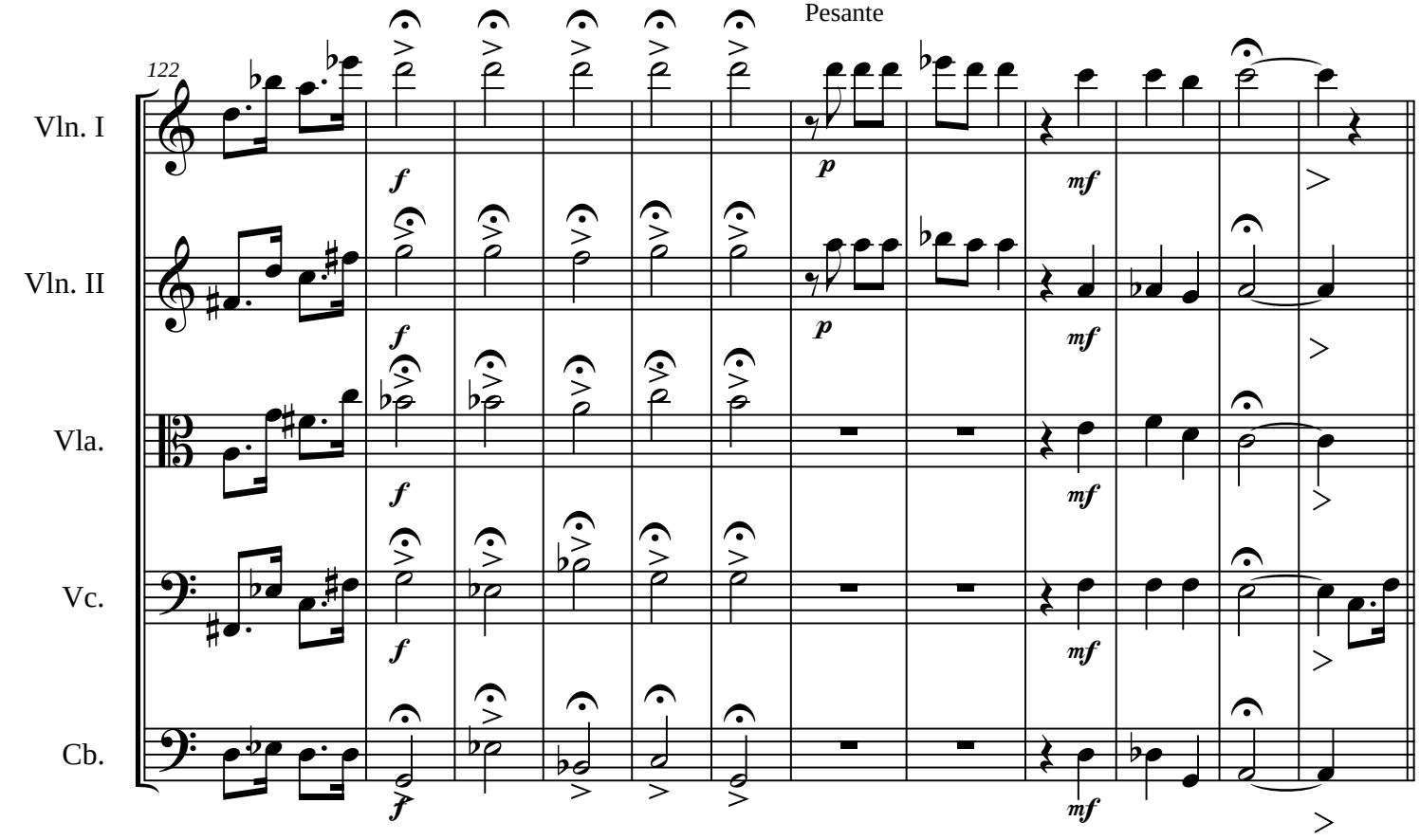

Primo tempo
86
Vln. I
Vln. II
Vla.
Vc.
Cb.
f


93
Vln. I
Vln. II
Vla.
Vc.
Cb.


101
Vln. I
Vln. II
Vla.
Vc.
Cb.


108
Vln. I
Vln. II
Vla.
Vc.
Cb.


116
Vln. I
Vln. II
Vla.
Vc.
Cb.


Pesante
122
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
mf

10

Tempo de Marcha ♩= ***80***

134

Vln. I

Vln. II

Vla.

Vc.

Cb.

141

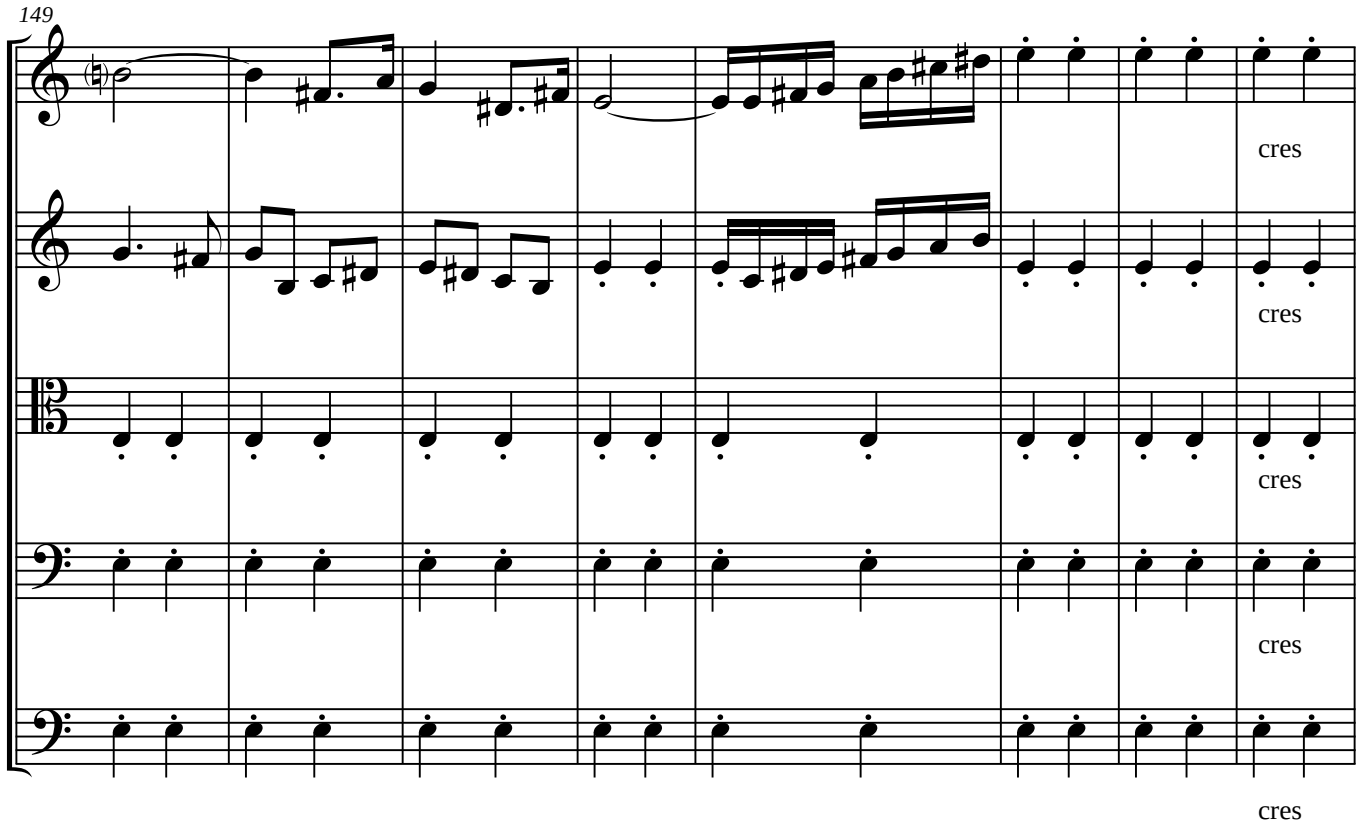
Vln. I

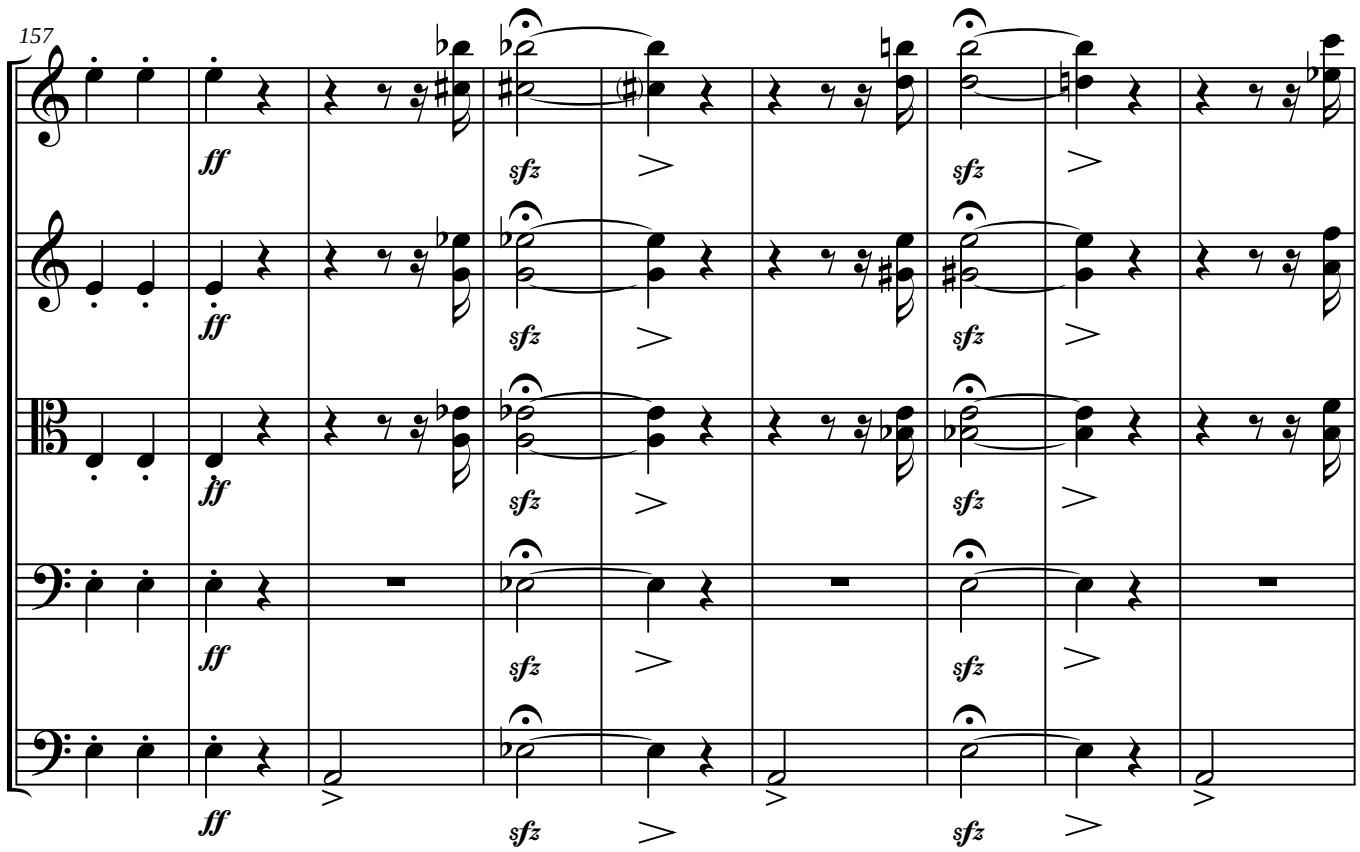
Vln. II

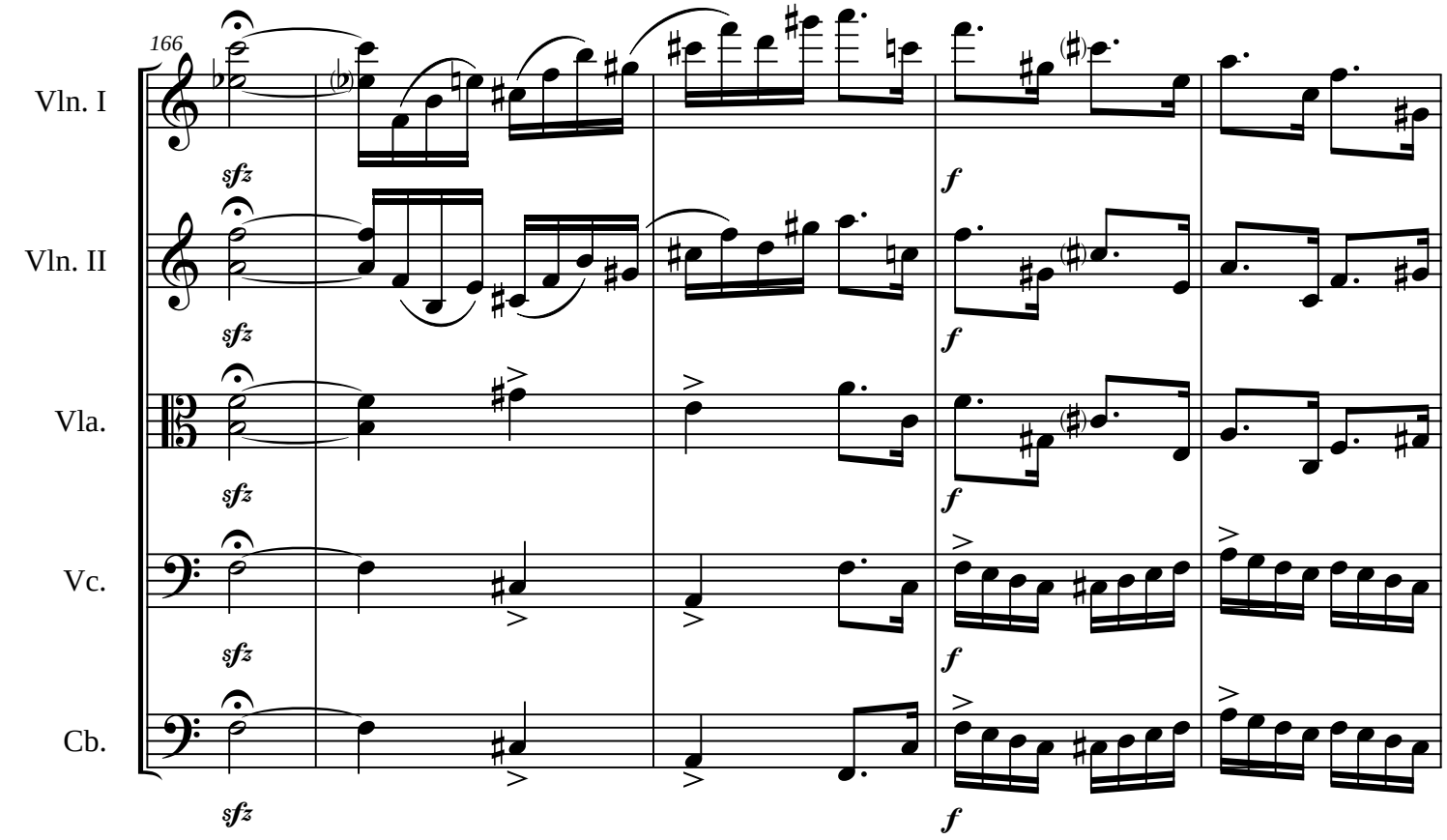
Vla.

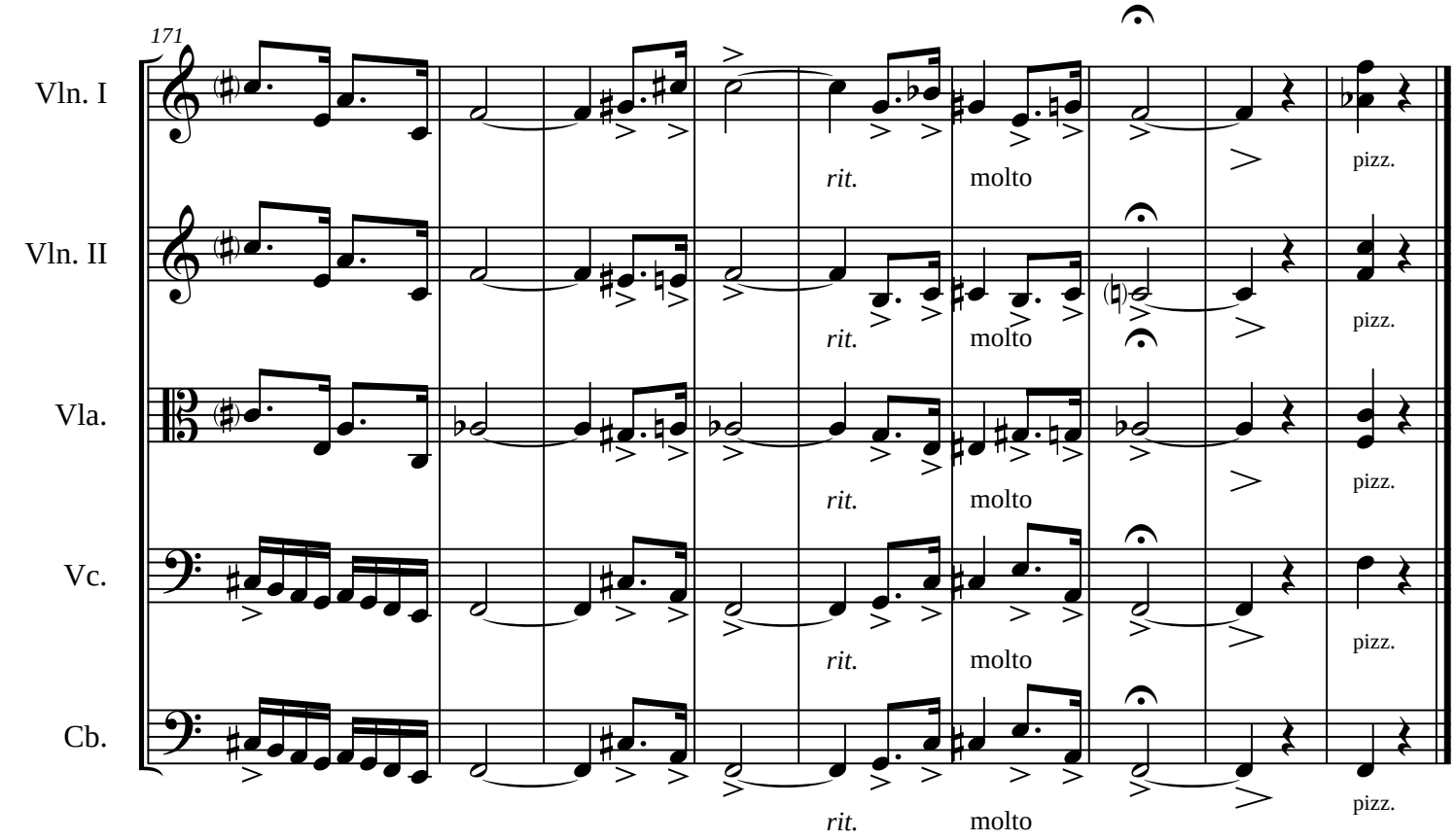
Vc.

Cb.


149
Vln. I
Vln. II
Vla.
Vc.
Cb.
cres
cres
cres
cres
cres


157
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
sfz


166
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz
f


171
Vln. I
Vln. II
Vla.
Vc.
Cb.
rit.
molto
pizz.

Violin I

El Sepulcro

Marcha Fúnebre

Orquesta de Cuerdas

Salvador Martínez

Lejano ♩= 40

pp

Tempo de Marcha ♩= *80*

9

f *sfz*

25

sfz *sfz*

39

sfz *mp*

48

sfz *f*

Meno mosso

56

pp

68

ppp *f*

Primo tempo

80

f

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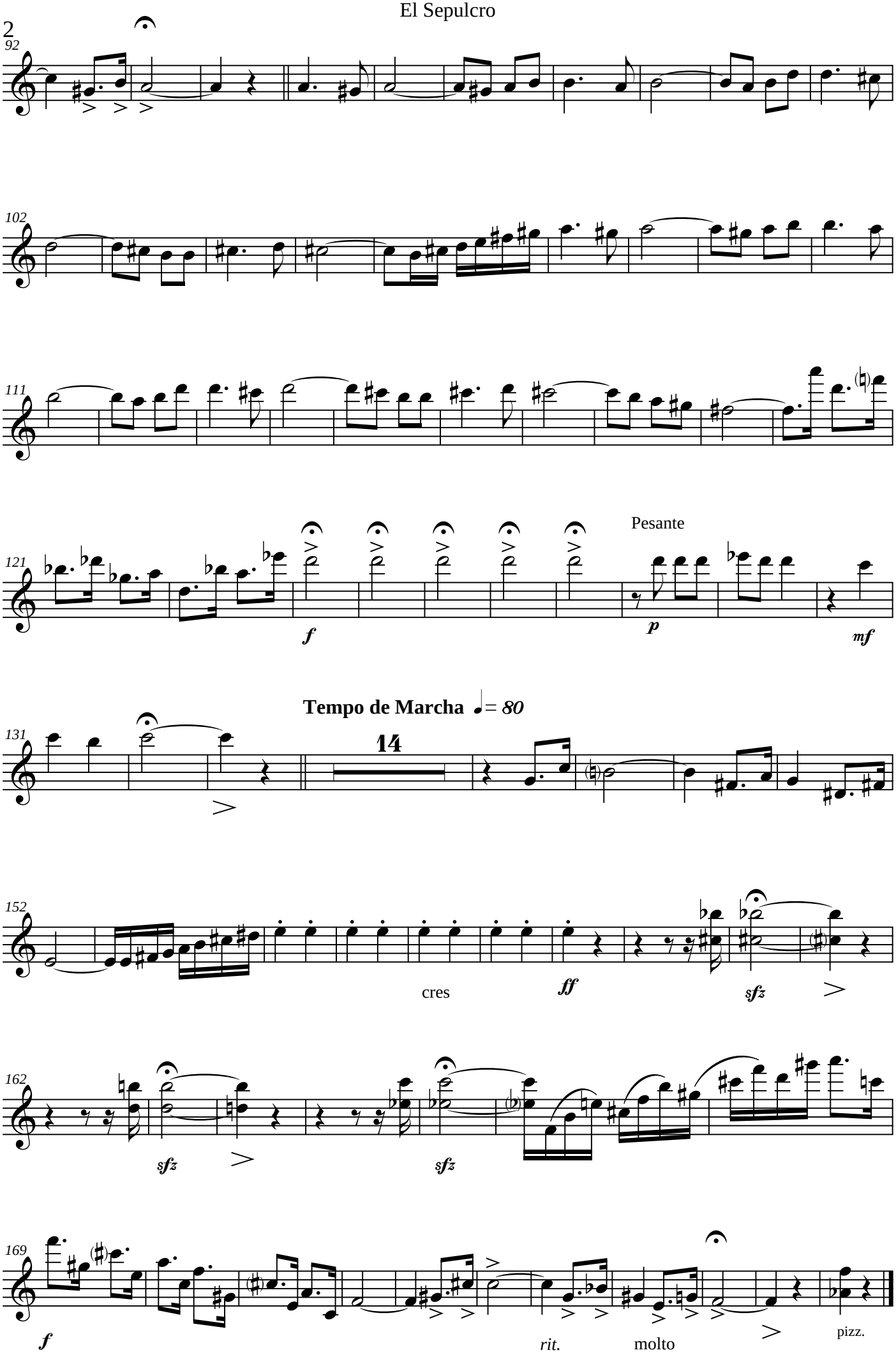
92
102
111
121
Pesante
f
p
mf
Tempo de Marcha ♩= 80
131
14
152
cres
ff
sfz
162
sfz
sfz
169
f
rit.
molto
pizz.

Violin II

El Sepulcro

Marcha Fúnebre

Orquesta de Cuerdas

Salvador Martínez

Lejano ♩= 40

pp

Tempo de Marcha ♩= *80*

9

f *sfz* *sfz*

25

sfz *sfz* *sfz*

40

p

50

sfz *f*

Meno mosso

60

pp *ppp*

72

f

Primo tempo

84

f

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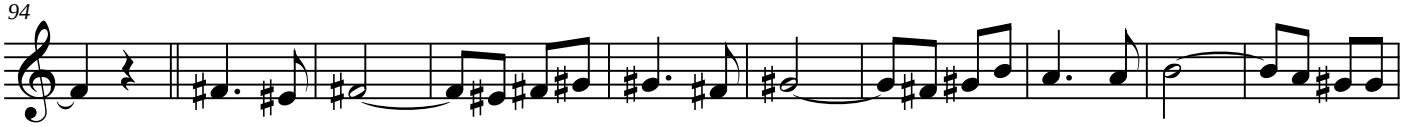
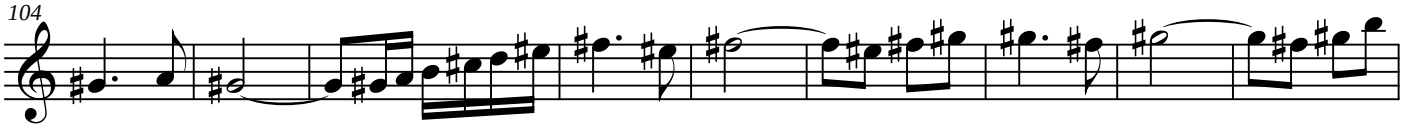
Meno mosso

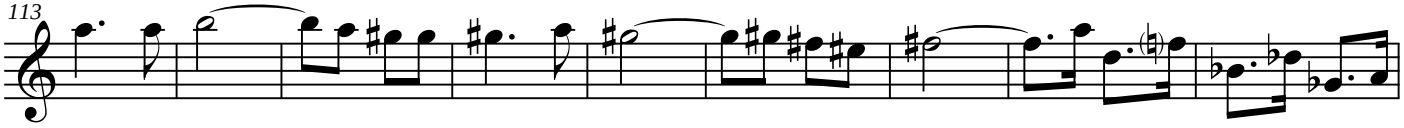
94



104

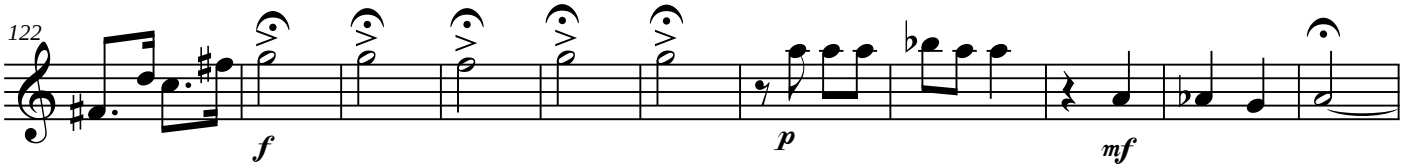


113



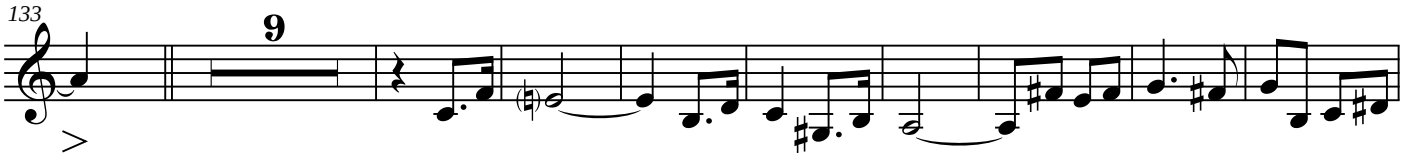
Pesante

122

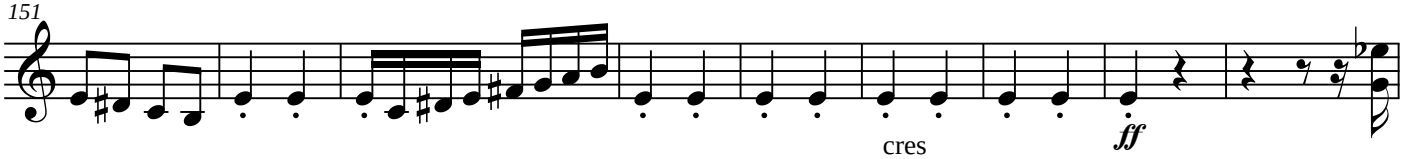


Tempo de Marcha ♩= *80*

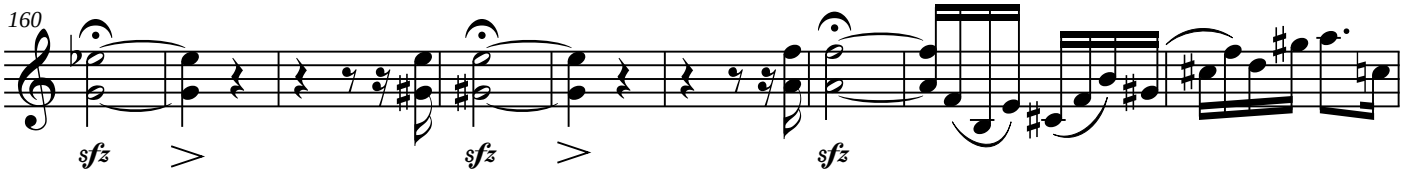
133



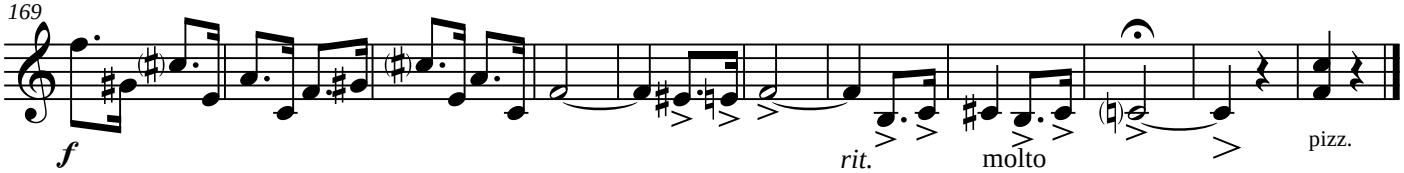
151



160



169



Viola

El Sepulcro

Marcha Fúnebre

Orquesta de Cuerdas

Salvador Martínez

Lejano ♩= 40

pp

Tempo de Marcha ♩= *80*

9

f *sfz*

20

sfz *sfz*

34

sfz *p*

46

sfz *f*

Meno mosso

56

pp

68

mp *f*

Primo tempo

80

f

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89

Meno mosso

100

109

118

Pesante

2

f

Tempo de Marcha ♩= *80*

130

mf

4

144

156

cres

ff

sfz

sfz

sfz

169

f

rit.

molto

pizz.

Cello

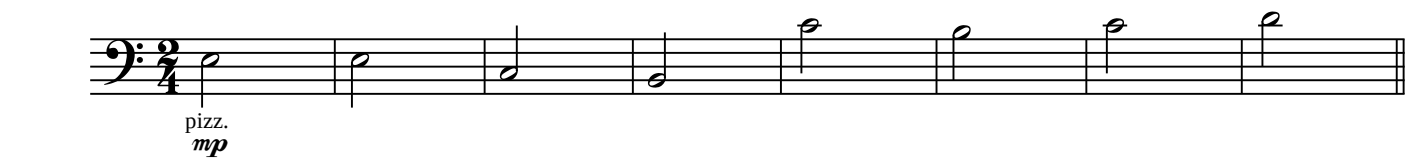
El Sepulcro

Marcha Fúnebre

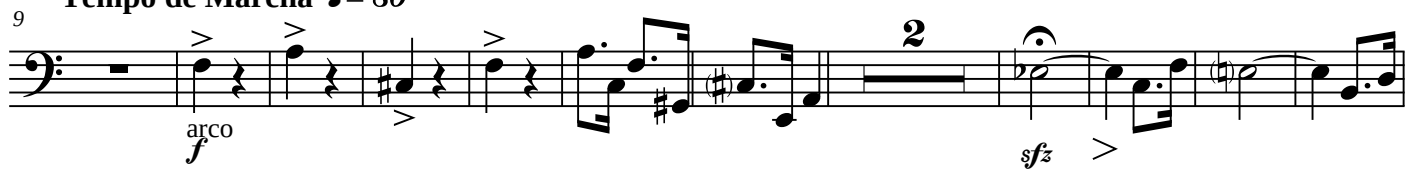
Orquesta de Cuerdas

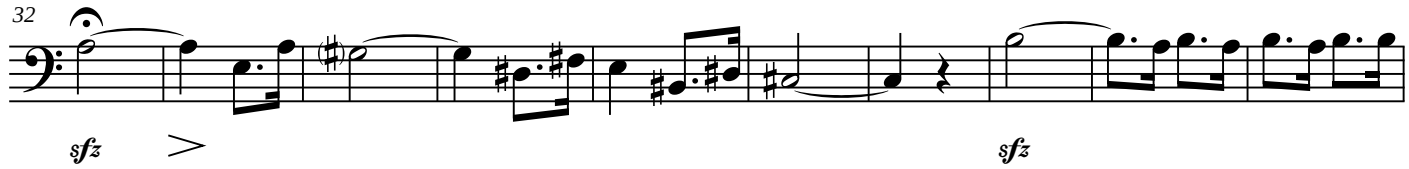
Salvador Martínez

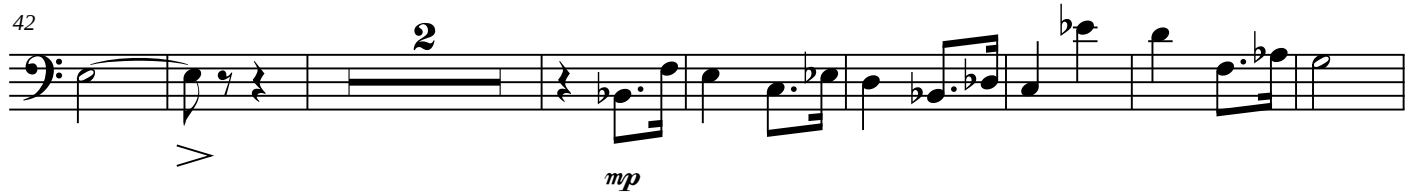
Lejano ♩= 40

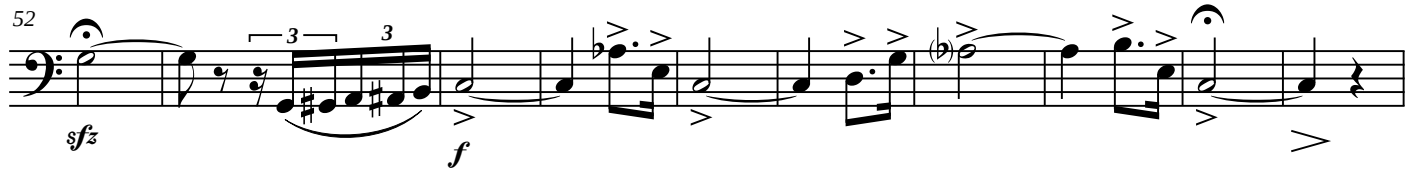


Tempo de Marcha ♩= *80*

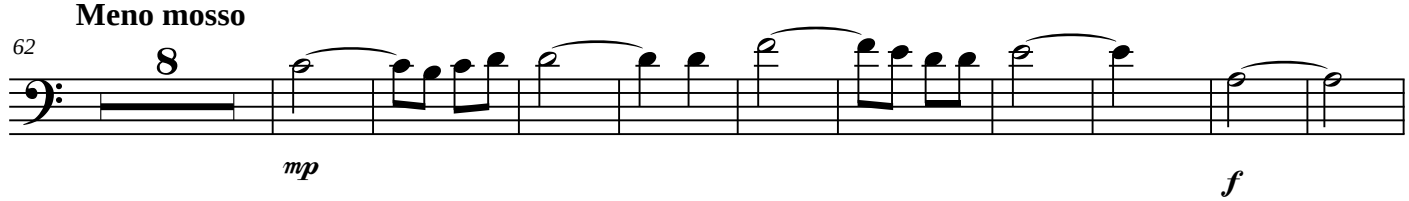


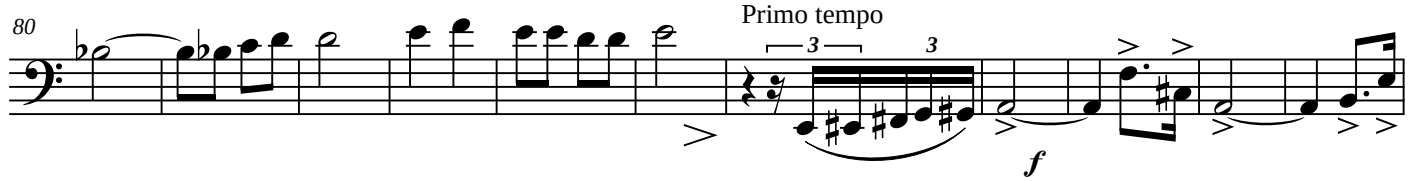






Meno mosso





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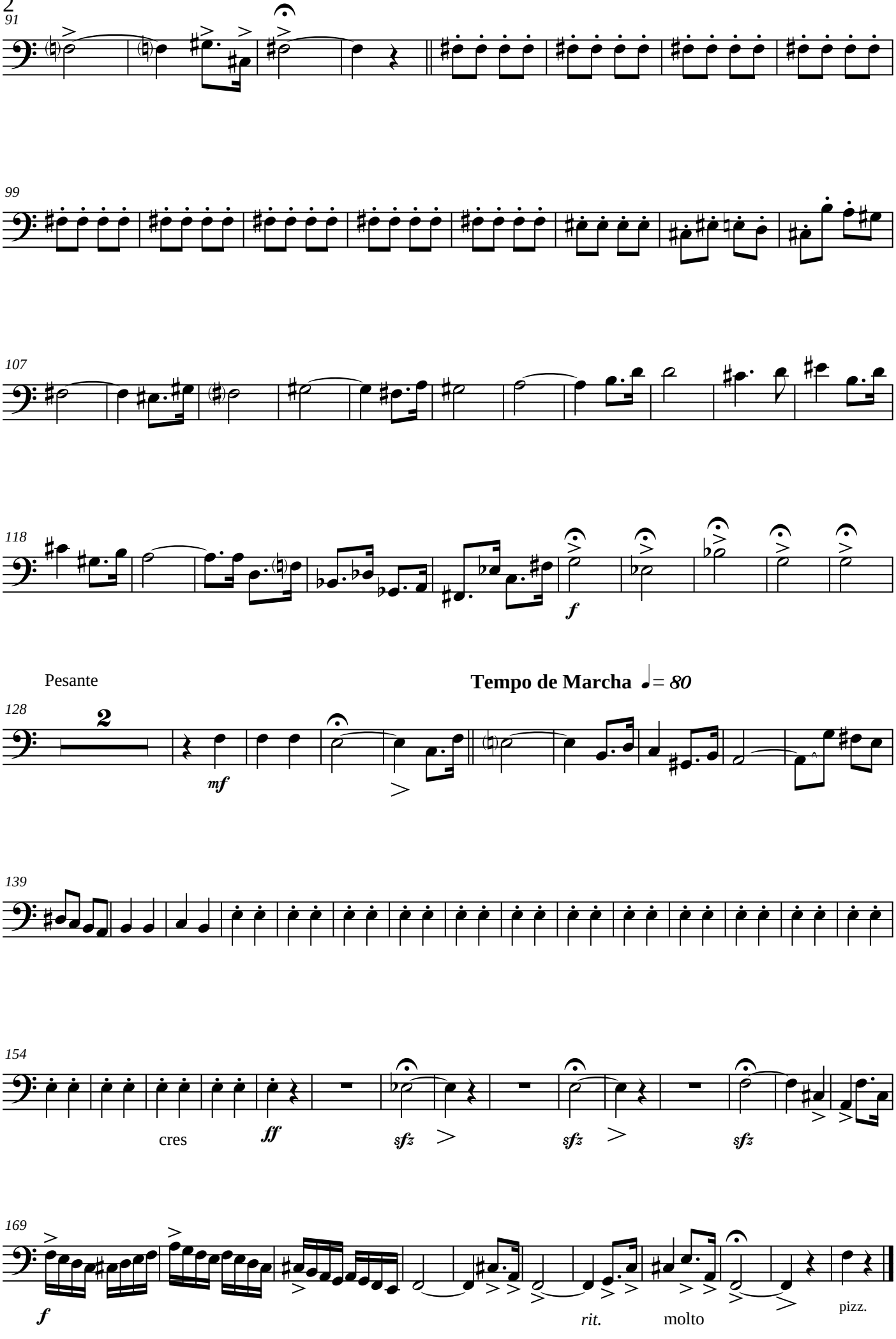

91
99
107
118
f
Pesante
Tempo de Marcha ♩= 80
128
2
mf
139
154
cres
ff
sfz
sfz
sfz
169
f
rit.
molto
pizz.

Contrabass

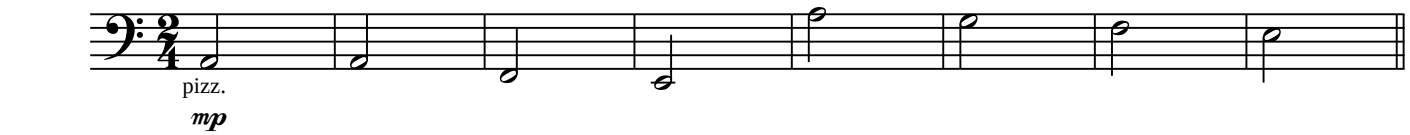
El Sepulcro

Marcha Fúnebre

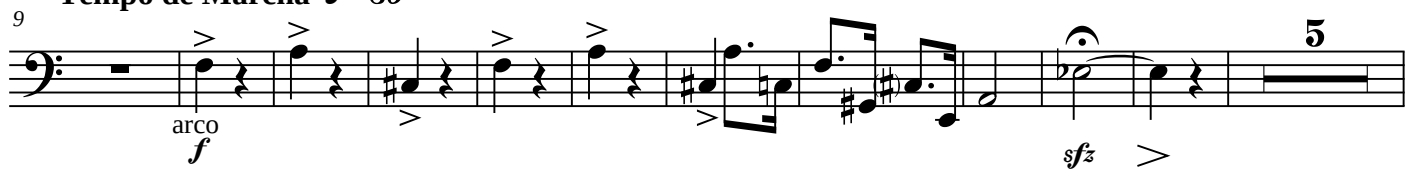
Orquesta de Cuerdas

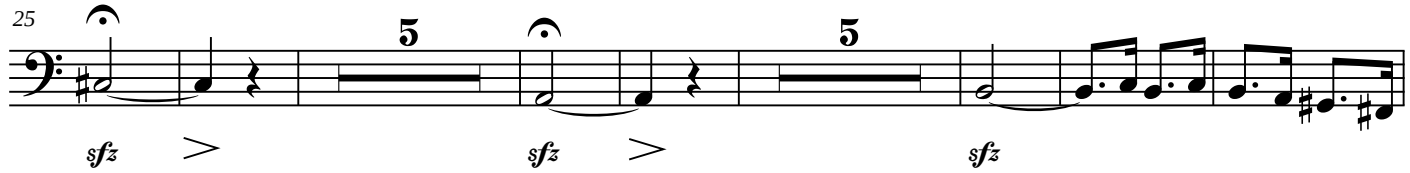
Salvador Martínez

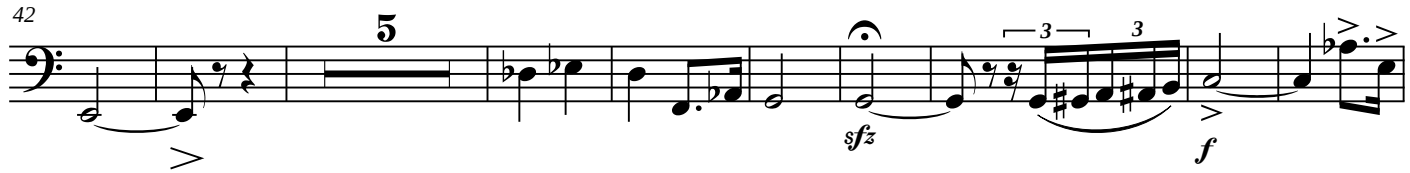
Lejano ♩= 40



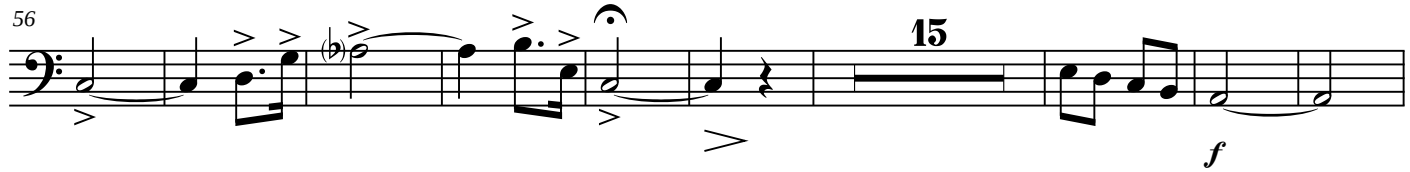
Tempo de Marcha ♩= 80



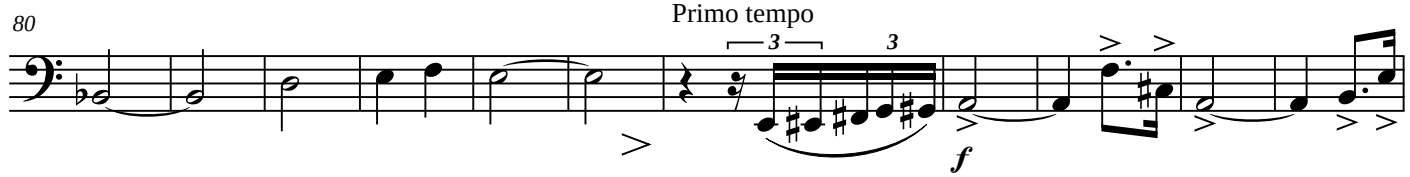




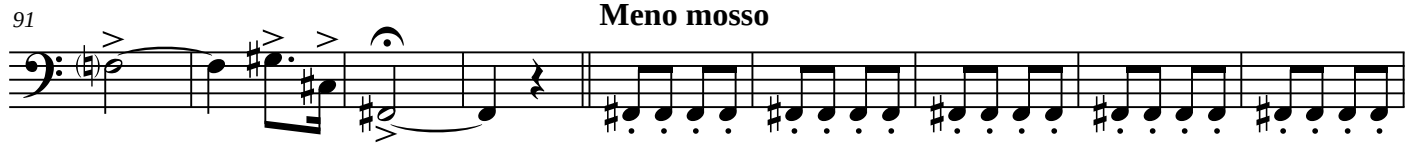
Meno mosso

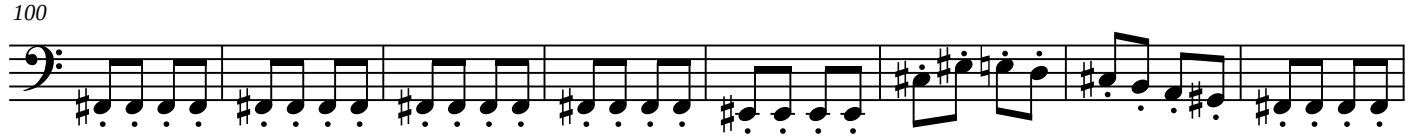


Primo tempo



Meno mosso





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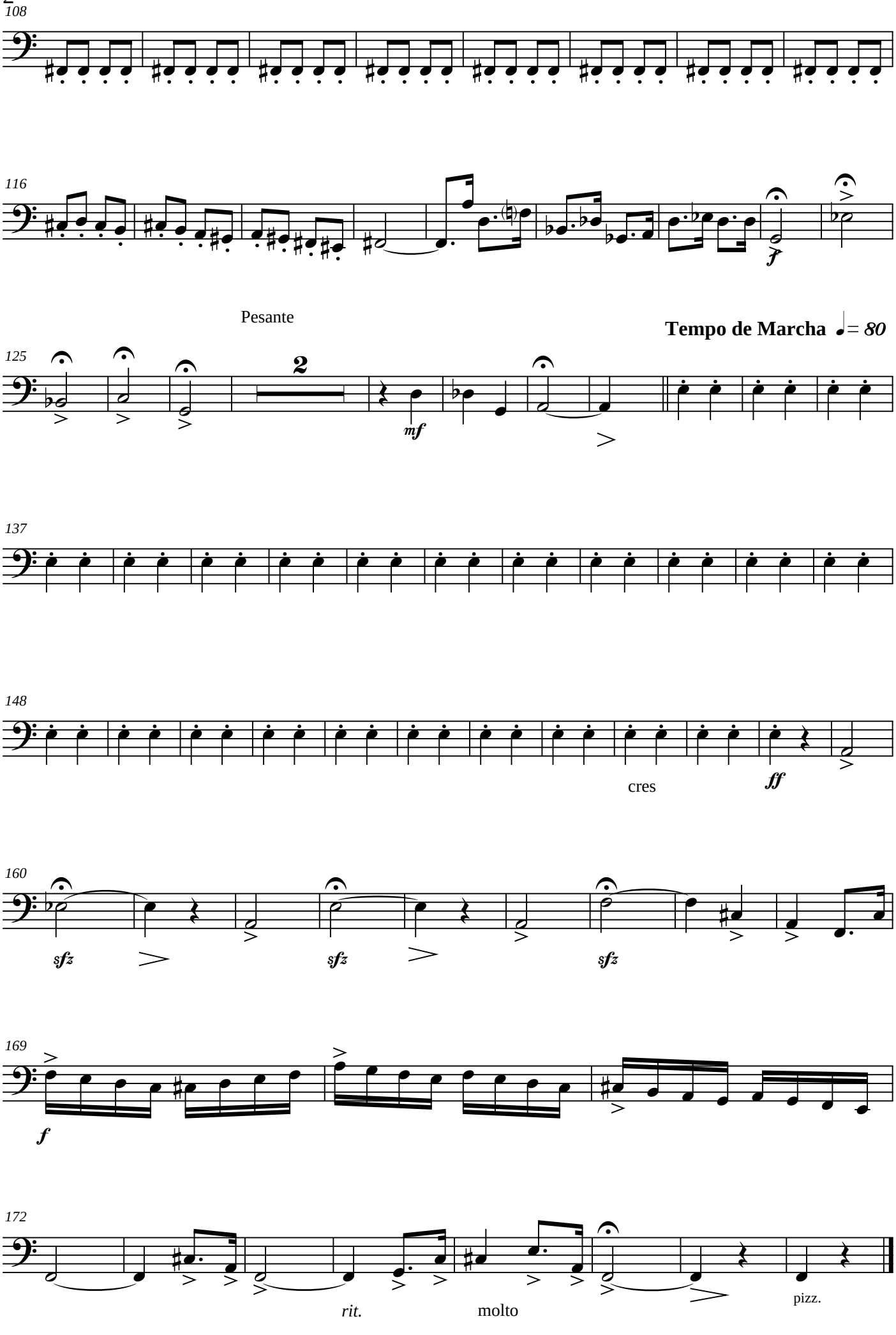

108
116
f
Pesante
Tempo de Marcha ♩= 80
125
2
mf
137
148
cres
ff
160
sfz
sfz
sfz
169
f
172
rit.
molto
pizz.

La mirada del niño

sobre la talla de Juan González Moreno
del grupo escultórico " Las hijas de Jerusalem"

ELEGÍA

VIOLÍN Y ORQUESTA DE CUERDAS

Salvador Martínez

GENERAL

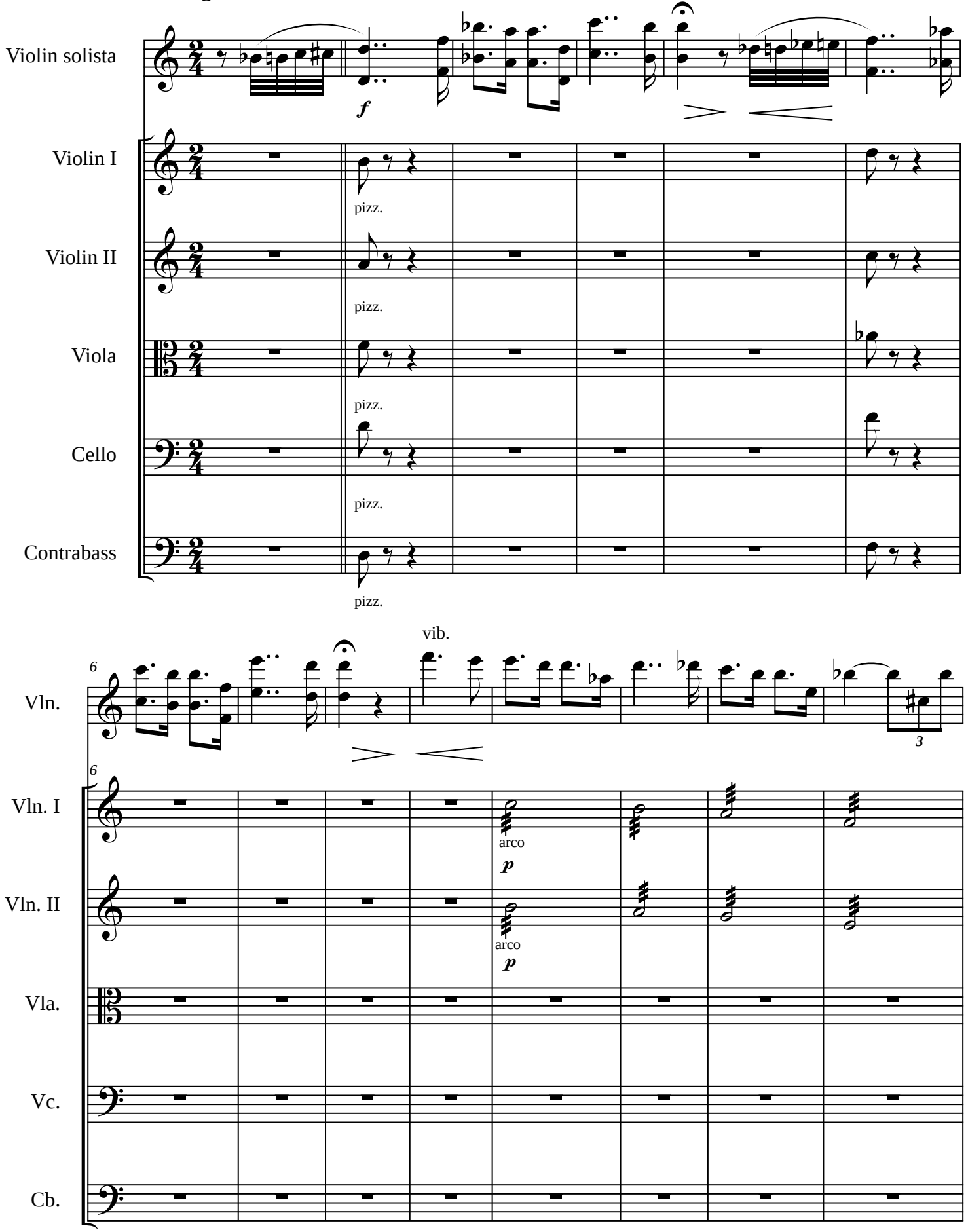
La mirada del niño

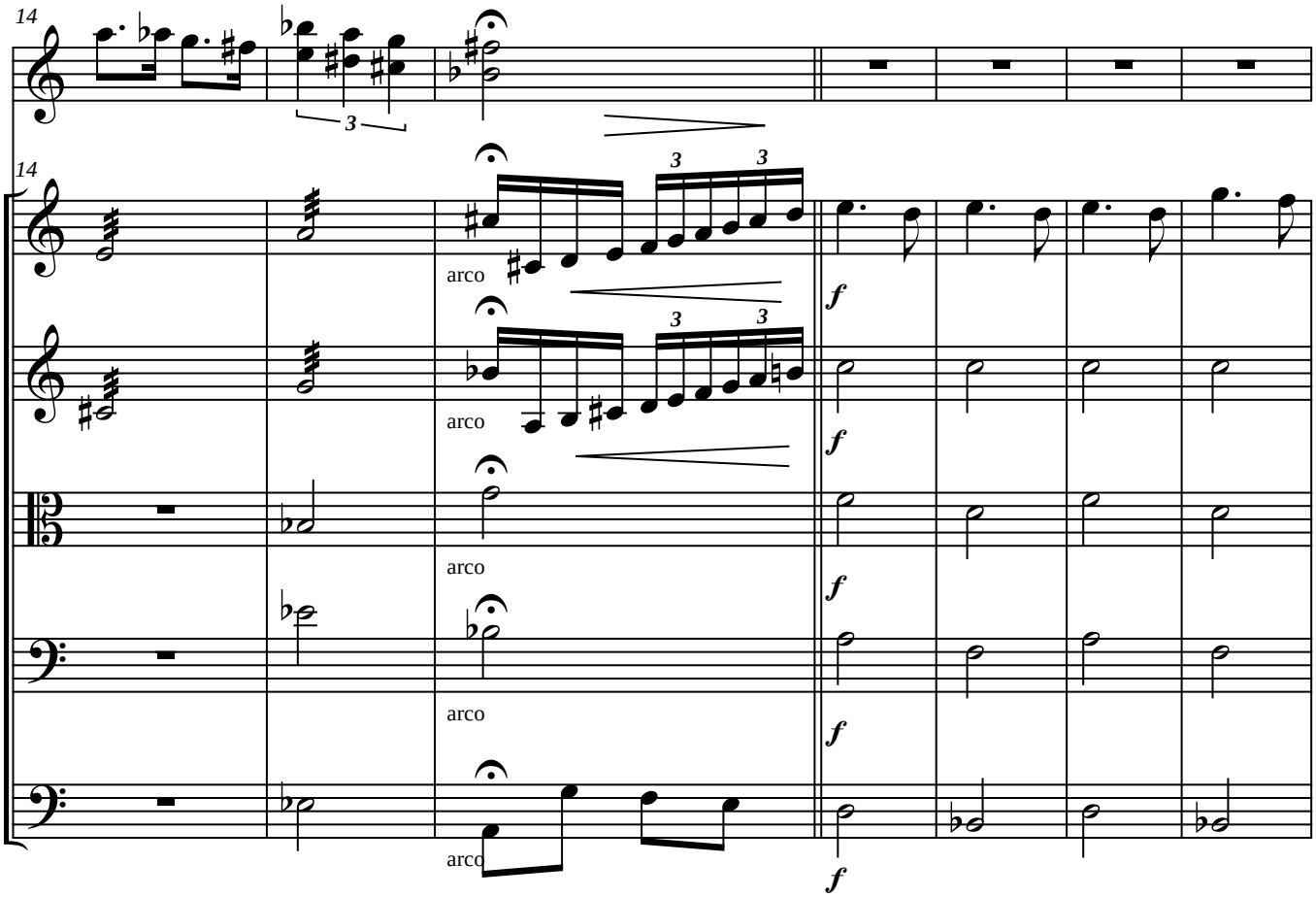
sobre la talla de Juan González Moreno del grupo "Las hijas de Jerusalem"

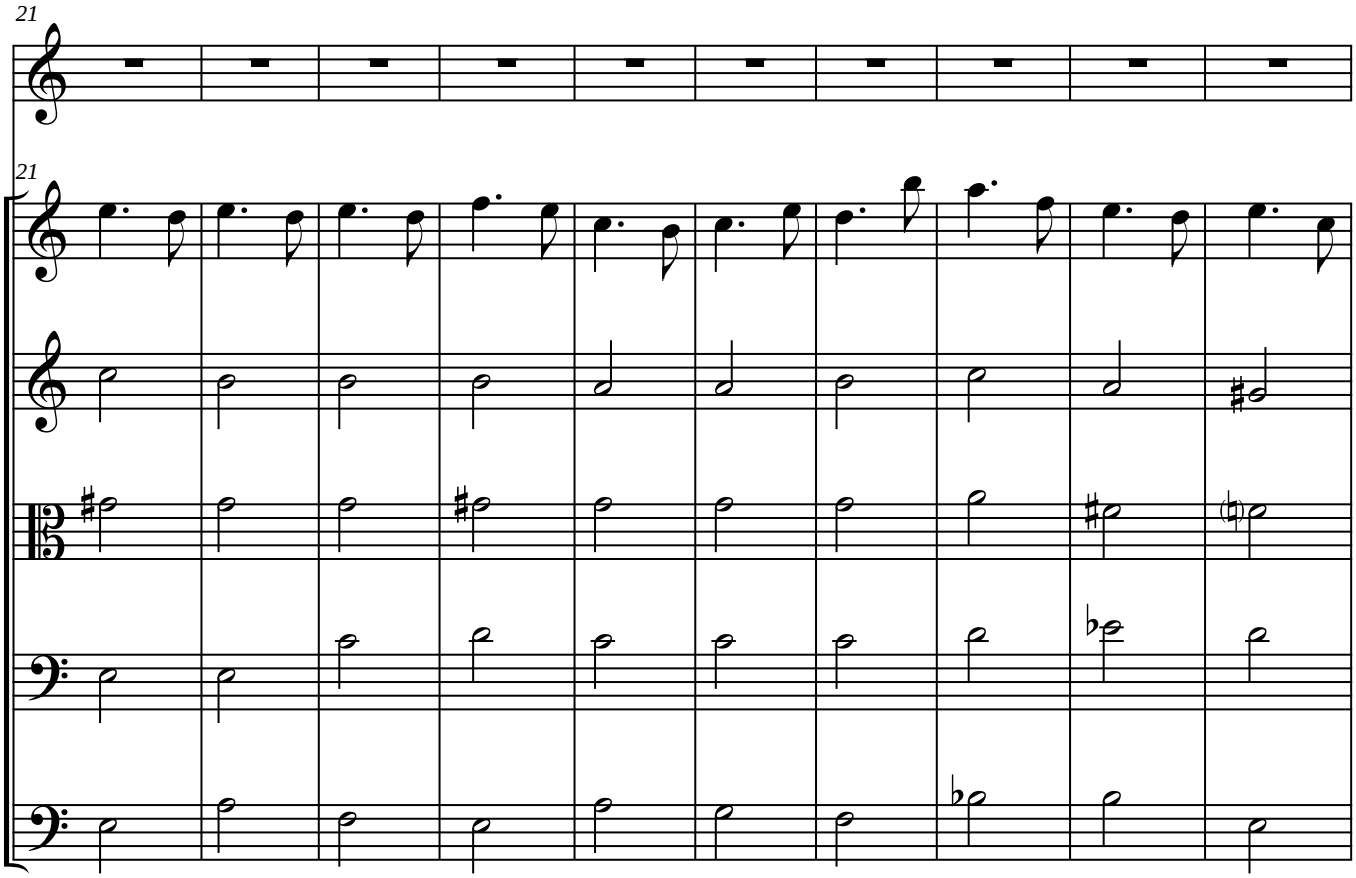
Violín y Orquesta de cuerda

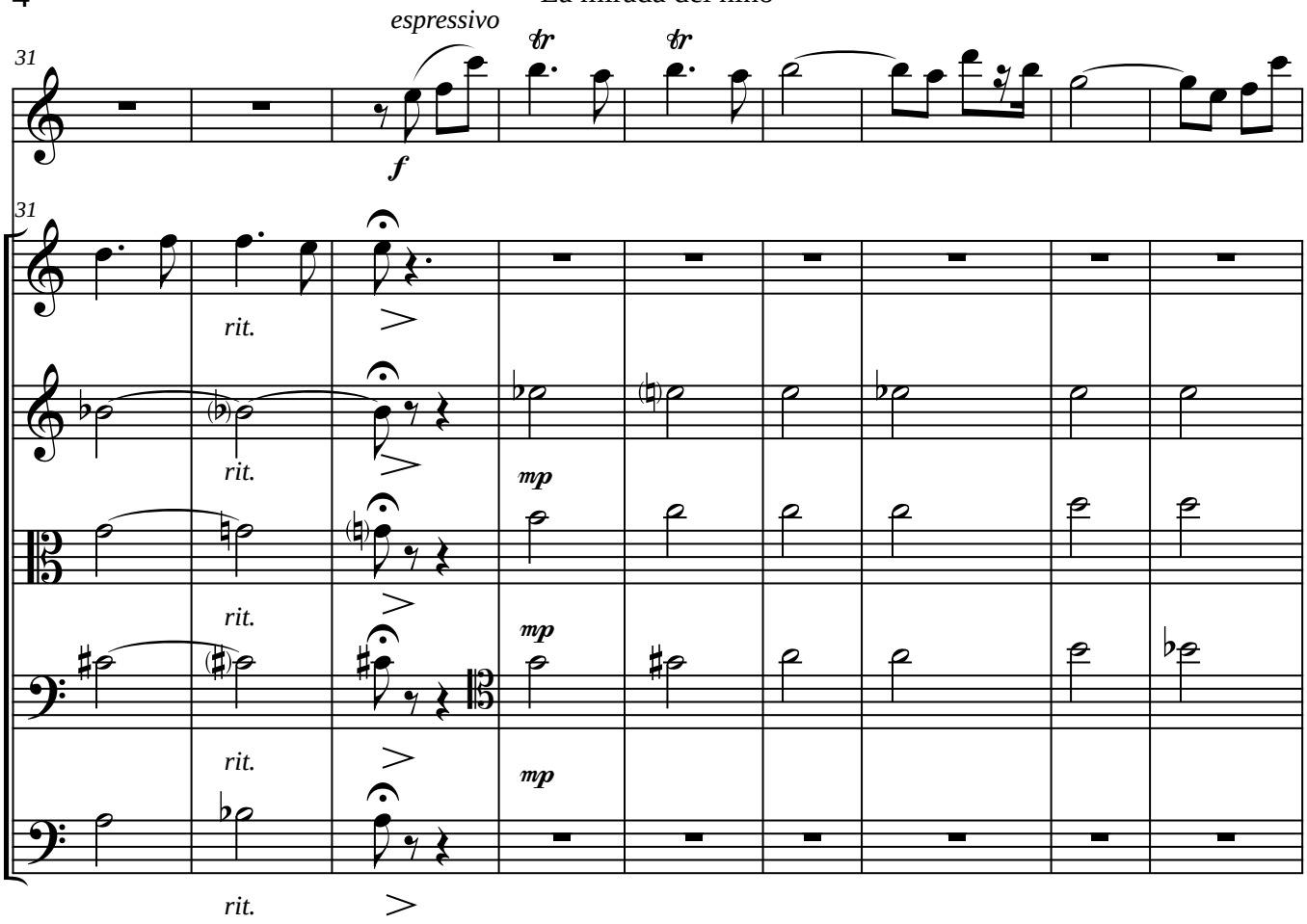
Adagio ♩= *55*

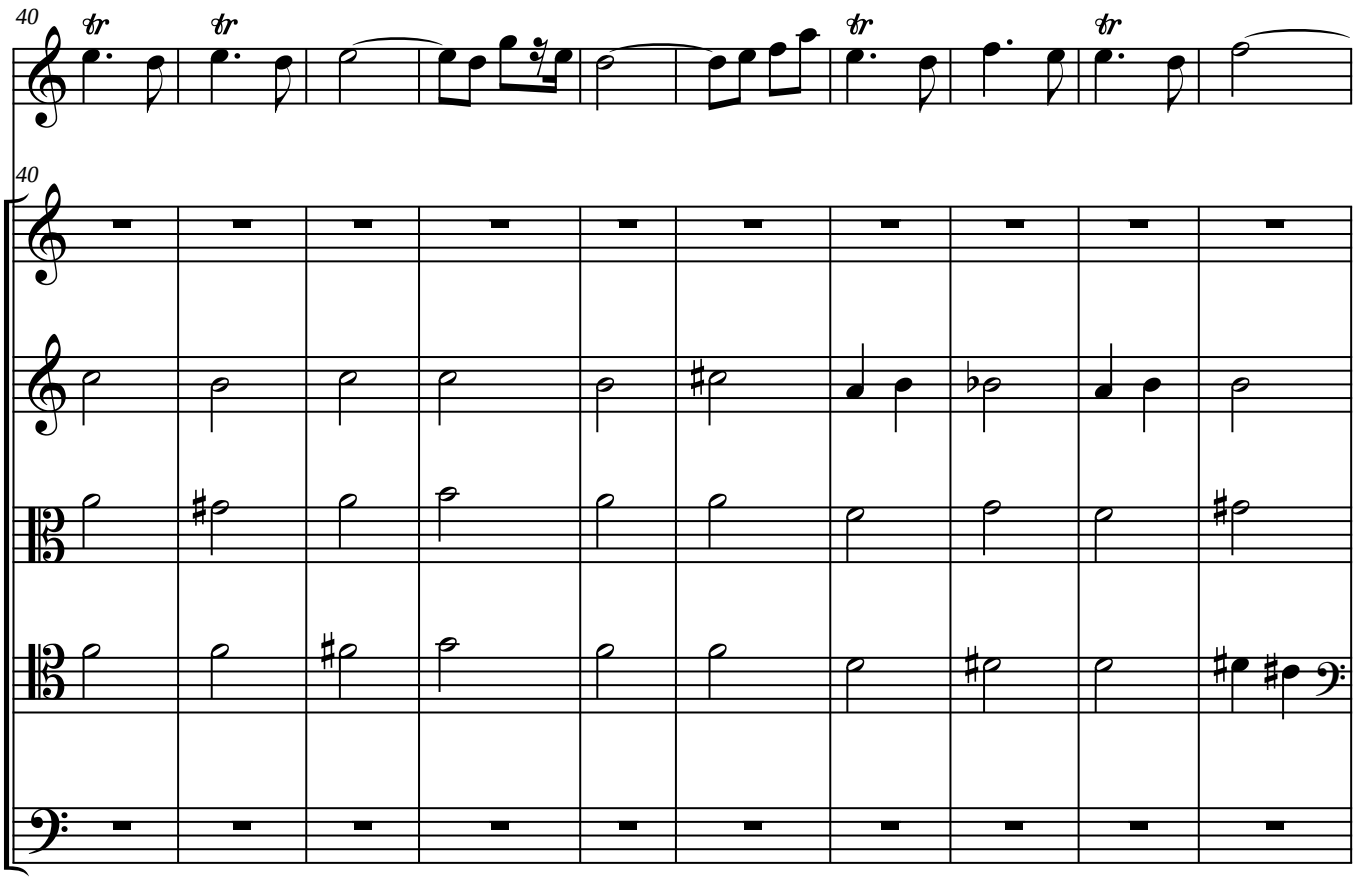
Salvador Martínez

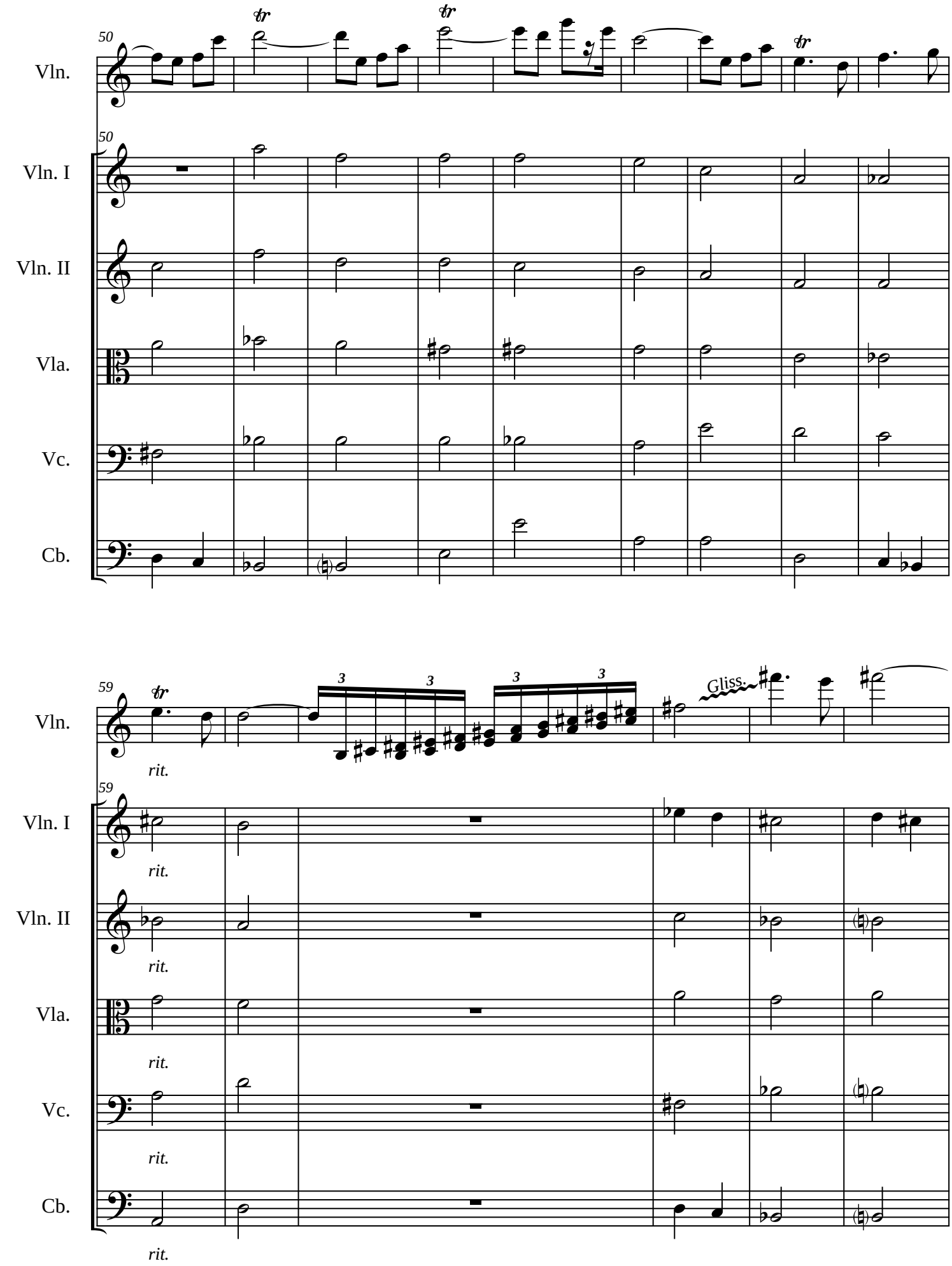



14
Vln.
14
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
arco
arco
f
f
f
f


21
Vln.
21
Vln. I
Vln. II
Vla.
Vc.
Cb.


31
espressivo
f
tr
tr
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
rit.
mp


40
tr
tr
tr
tr
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.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Vln.
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Vln. I
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Vc.
Cb.
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Vln.
rit.
Gliss.
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Cb.
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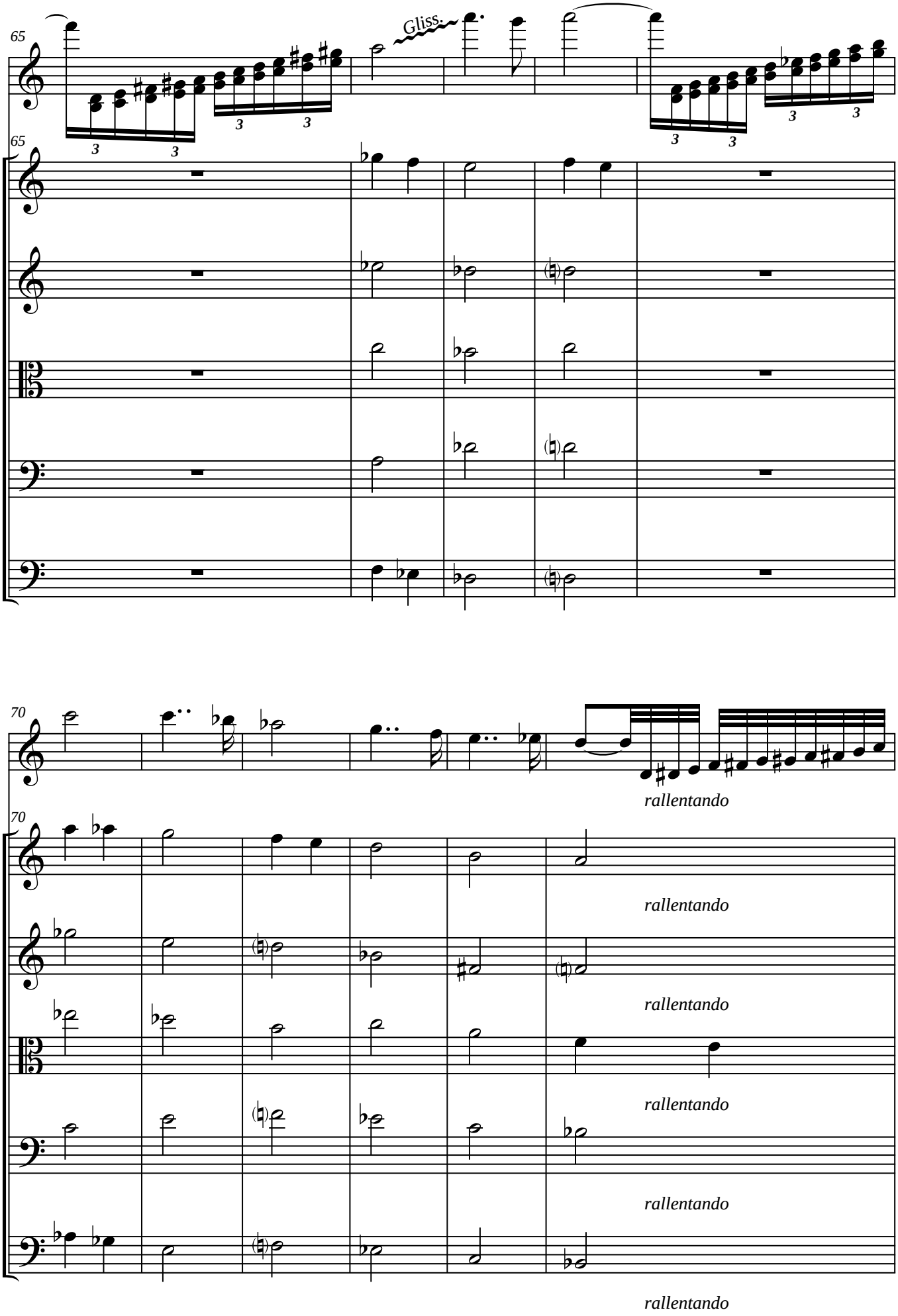
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Gliss.
3
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3
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3
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Vln. II
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Vc.
Cb.
70
Vln.
rallentando
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Vln. II
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Vla.
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Vc.
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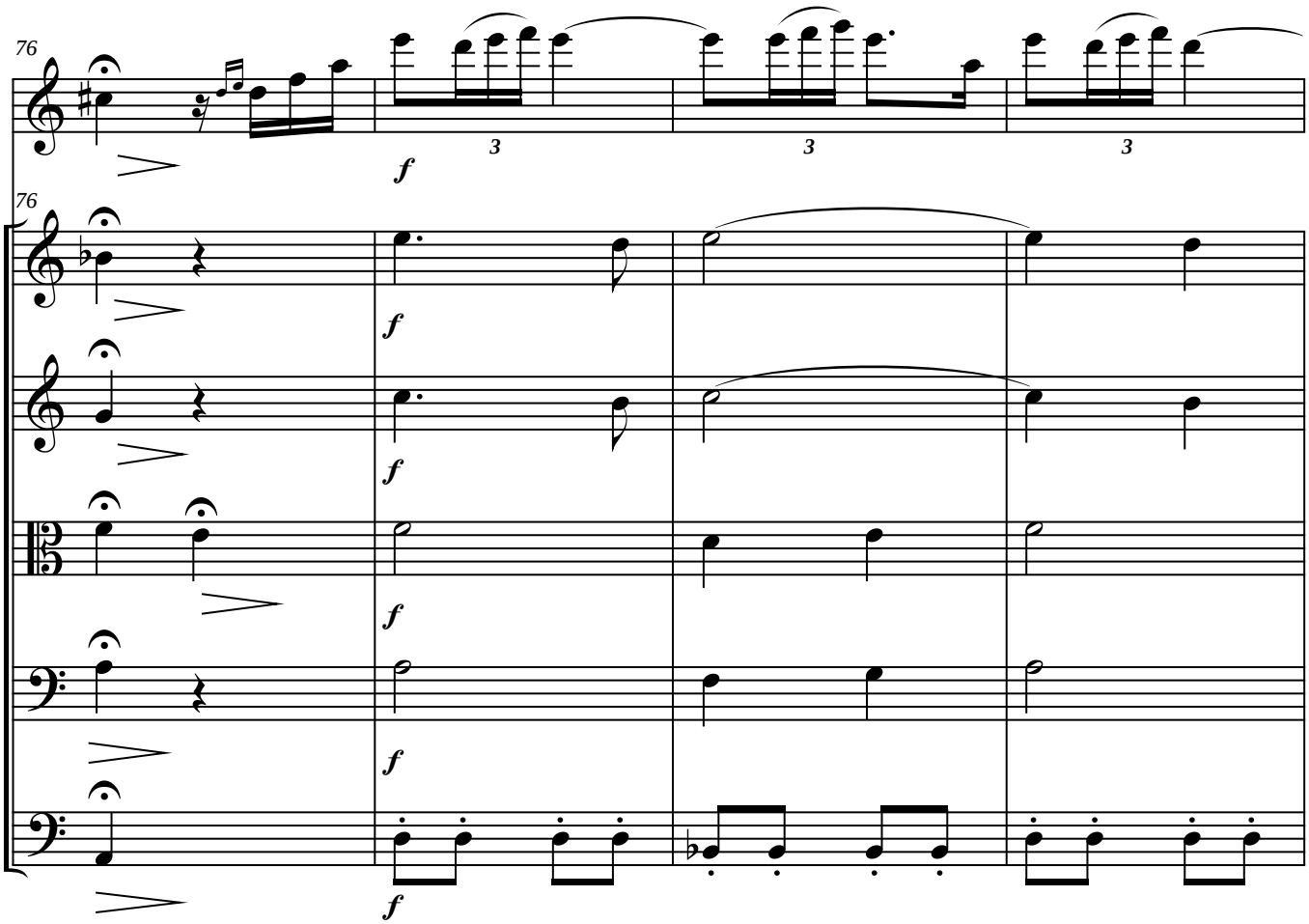
Cb.
rallentando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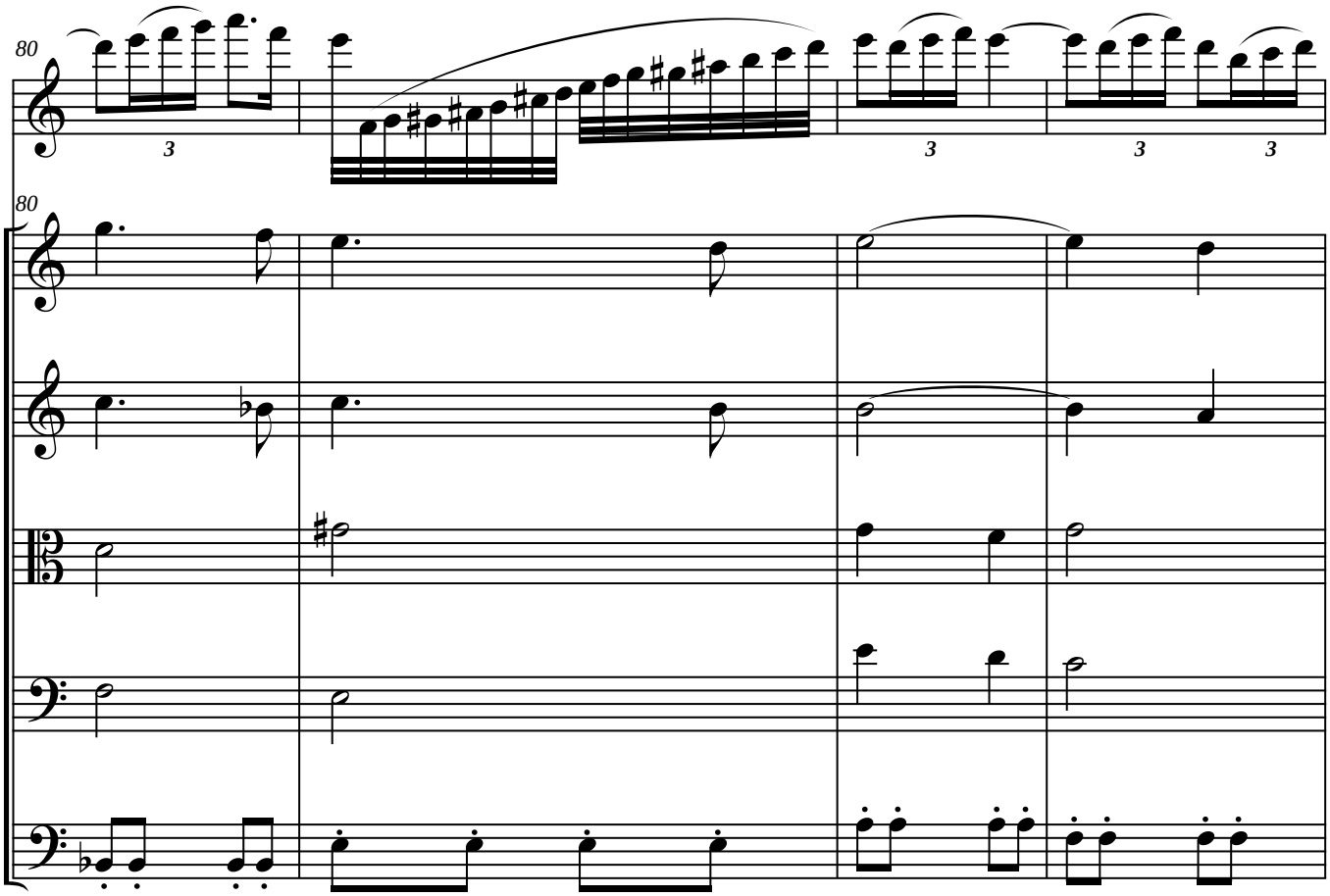
Cb.
f
3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Cb.
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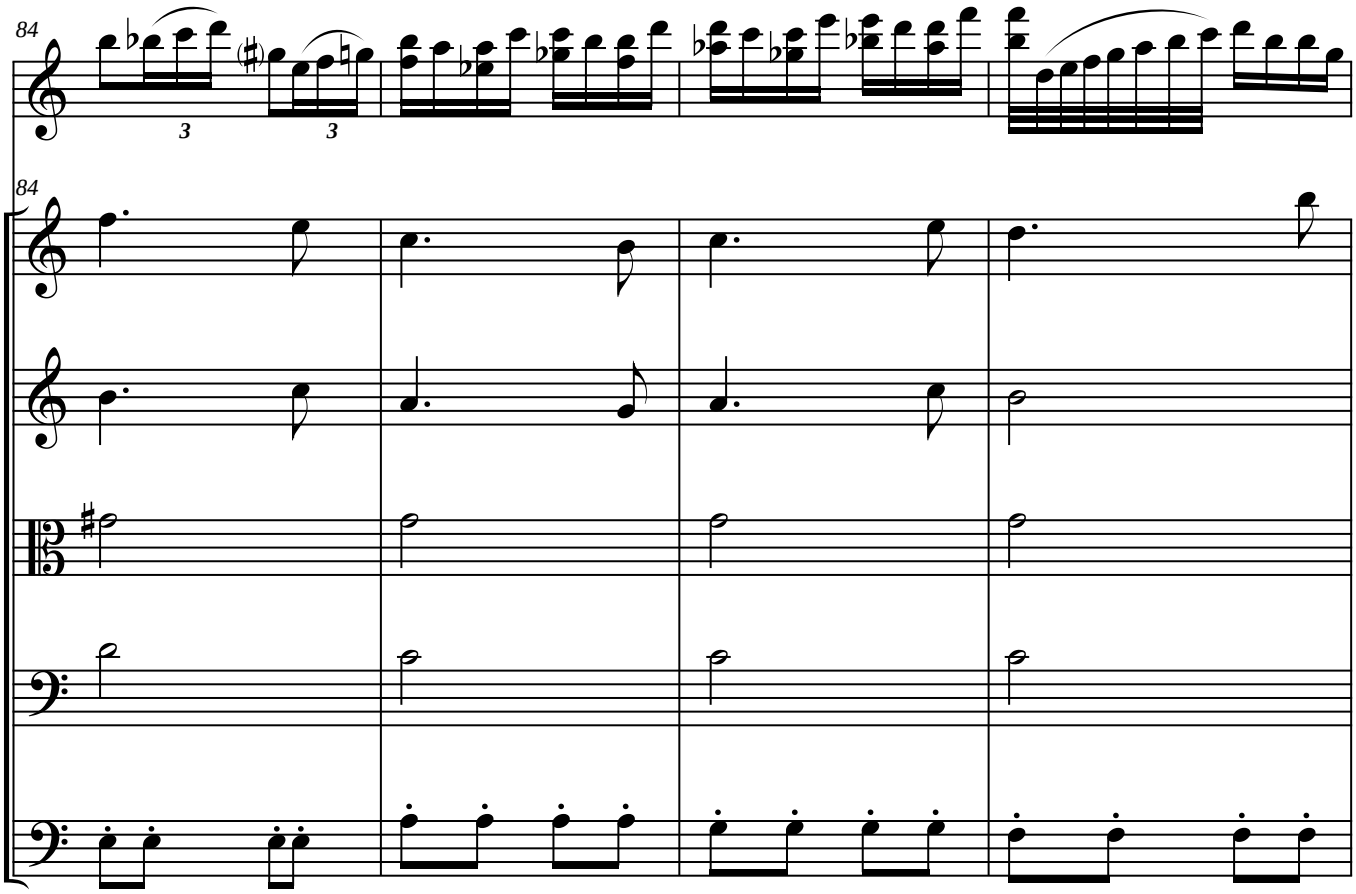
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84
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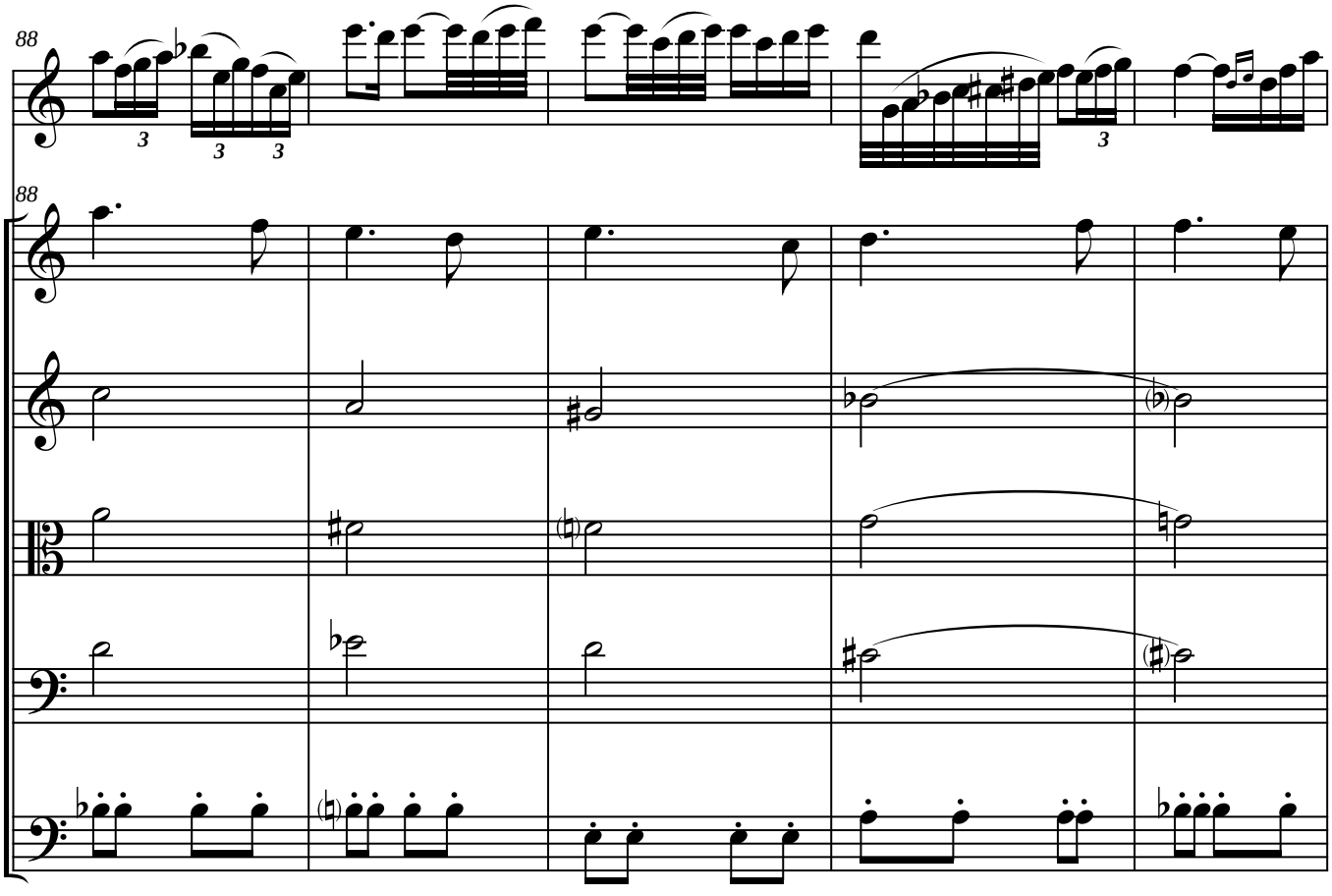
Vc.
Cb.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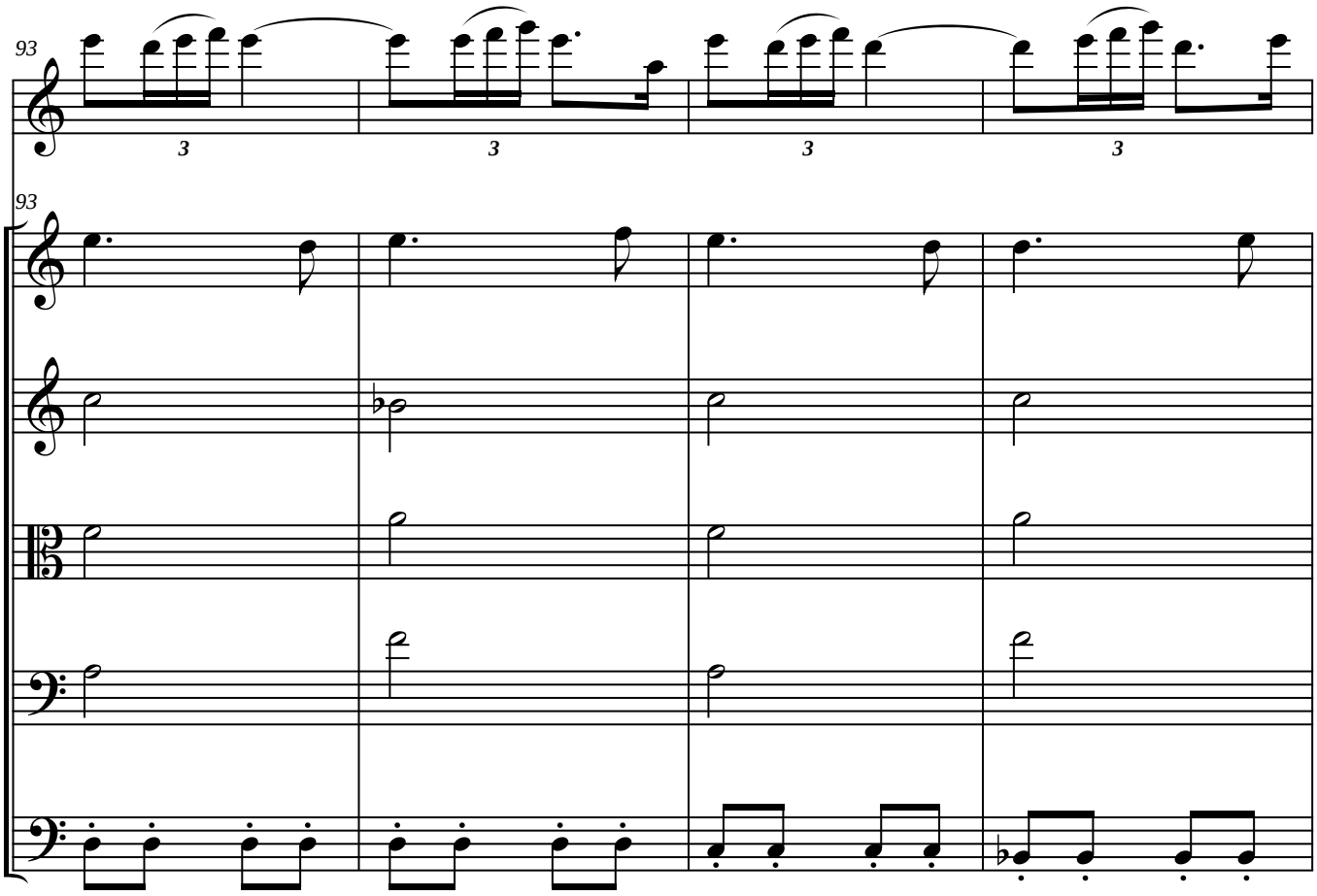
88
Vln. I
Vln. II
Vla.
Vc.
Cb.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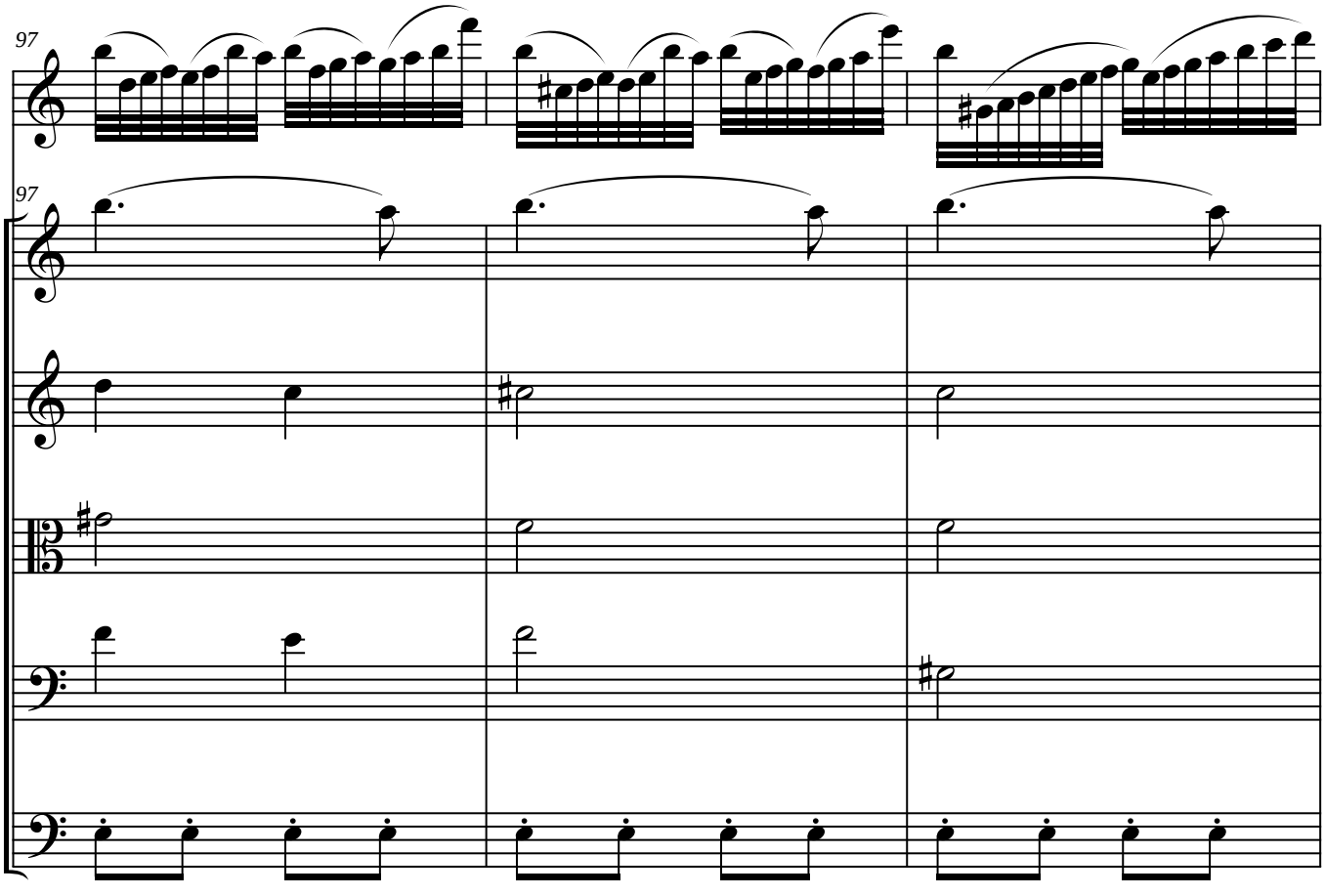
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97
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Vla.
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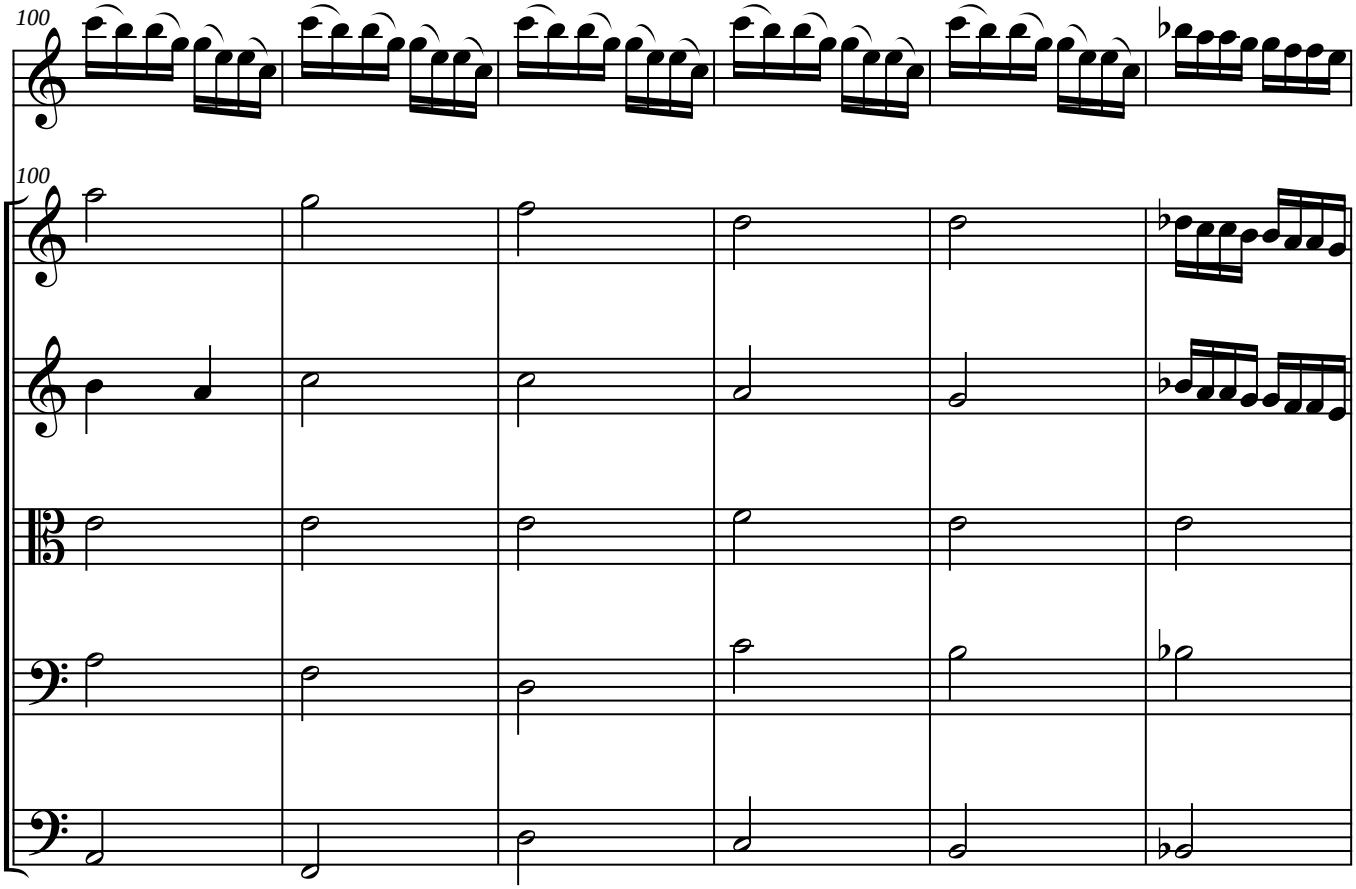
Cb.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Vc.
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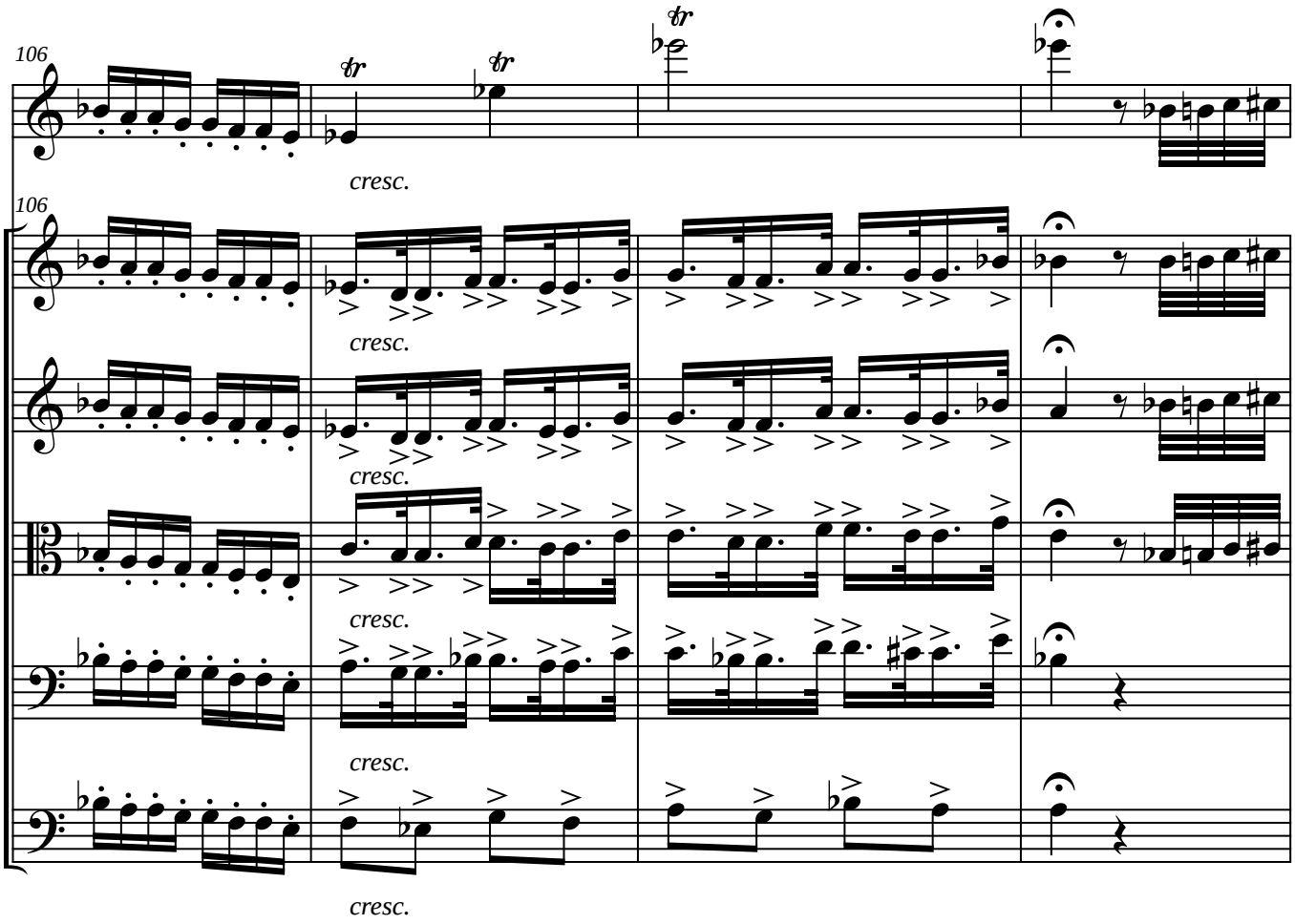
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tr
tr
tr
cresc.
106
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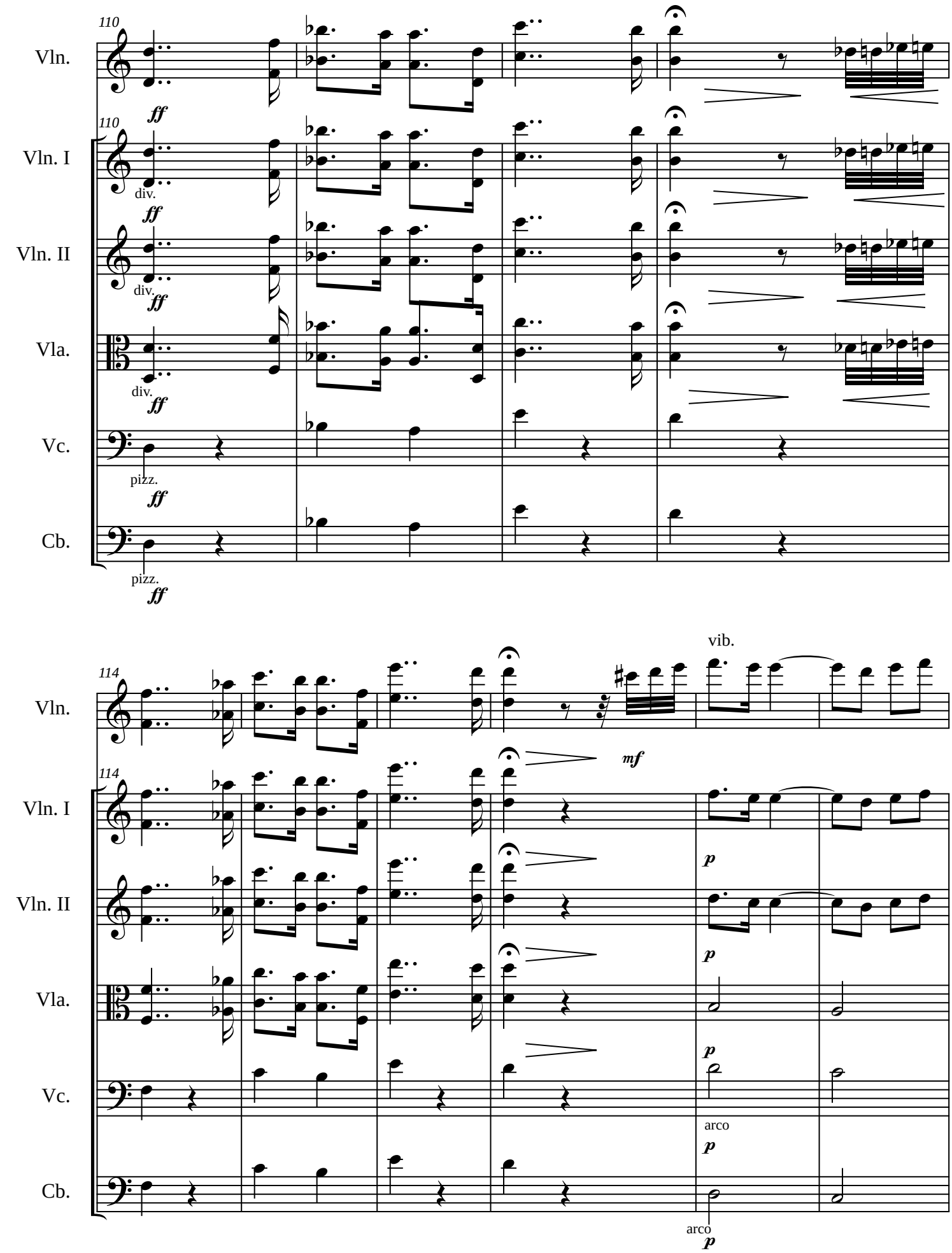
Vln. II
cresc.
Vla.
cresc.
Vc.
cresc.
Cb.
cresc.


110
Vln.
110
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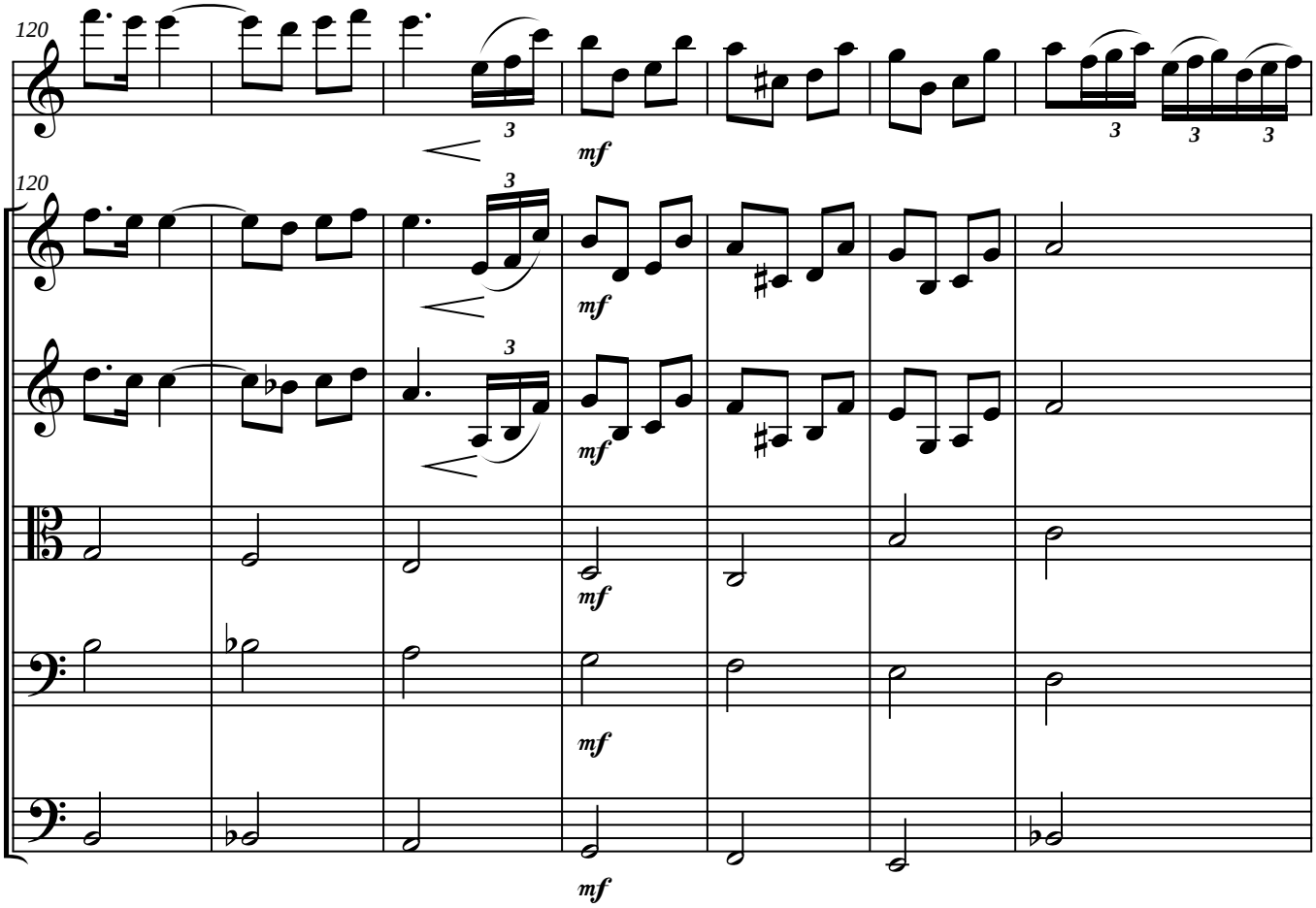
Vln. II
Vla.
Vc.
Cb.
ff
div.
pizz.
114
vib.
mf
p
arco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120
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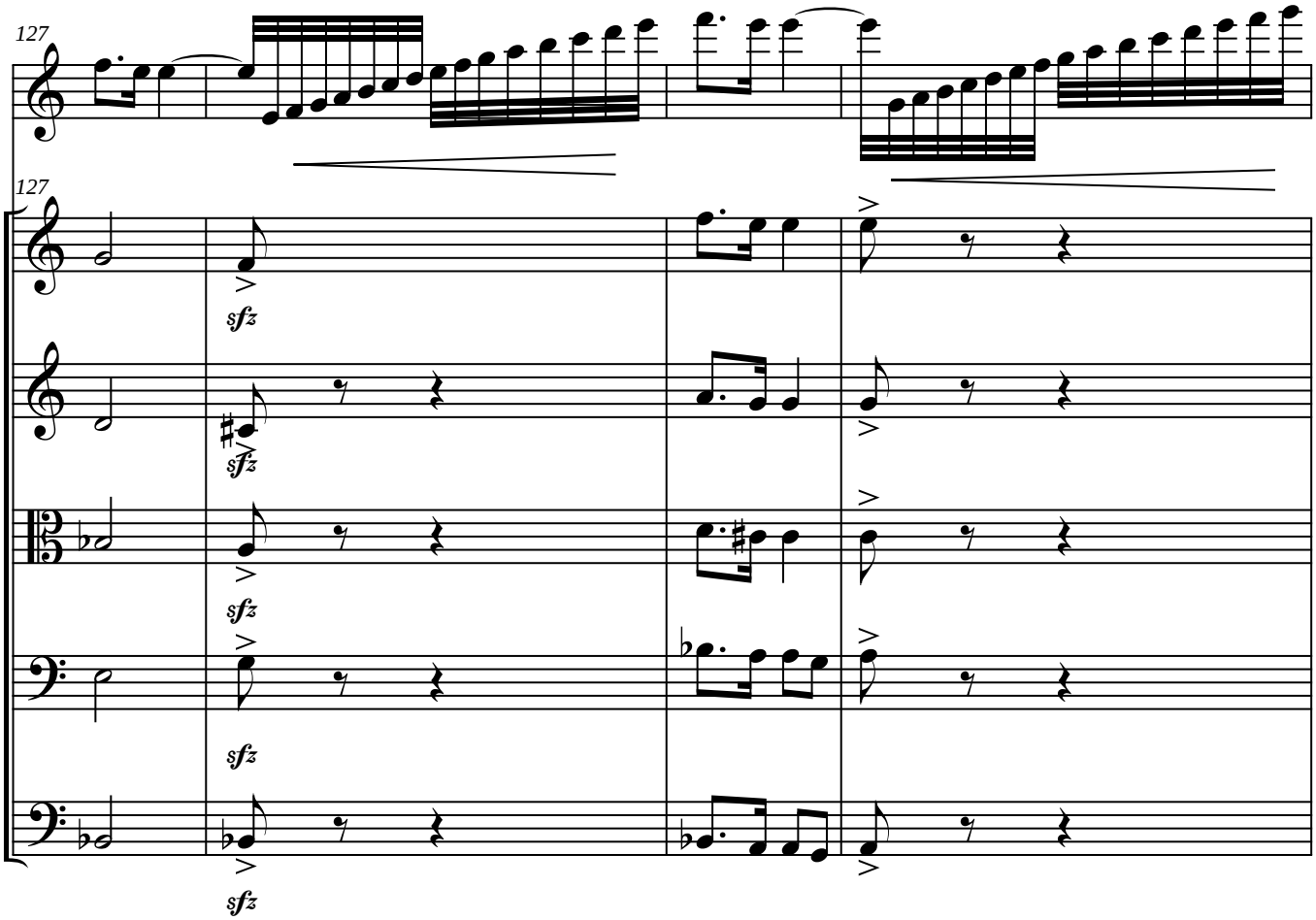
Vla.
Vc.
Cb.
mf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127
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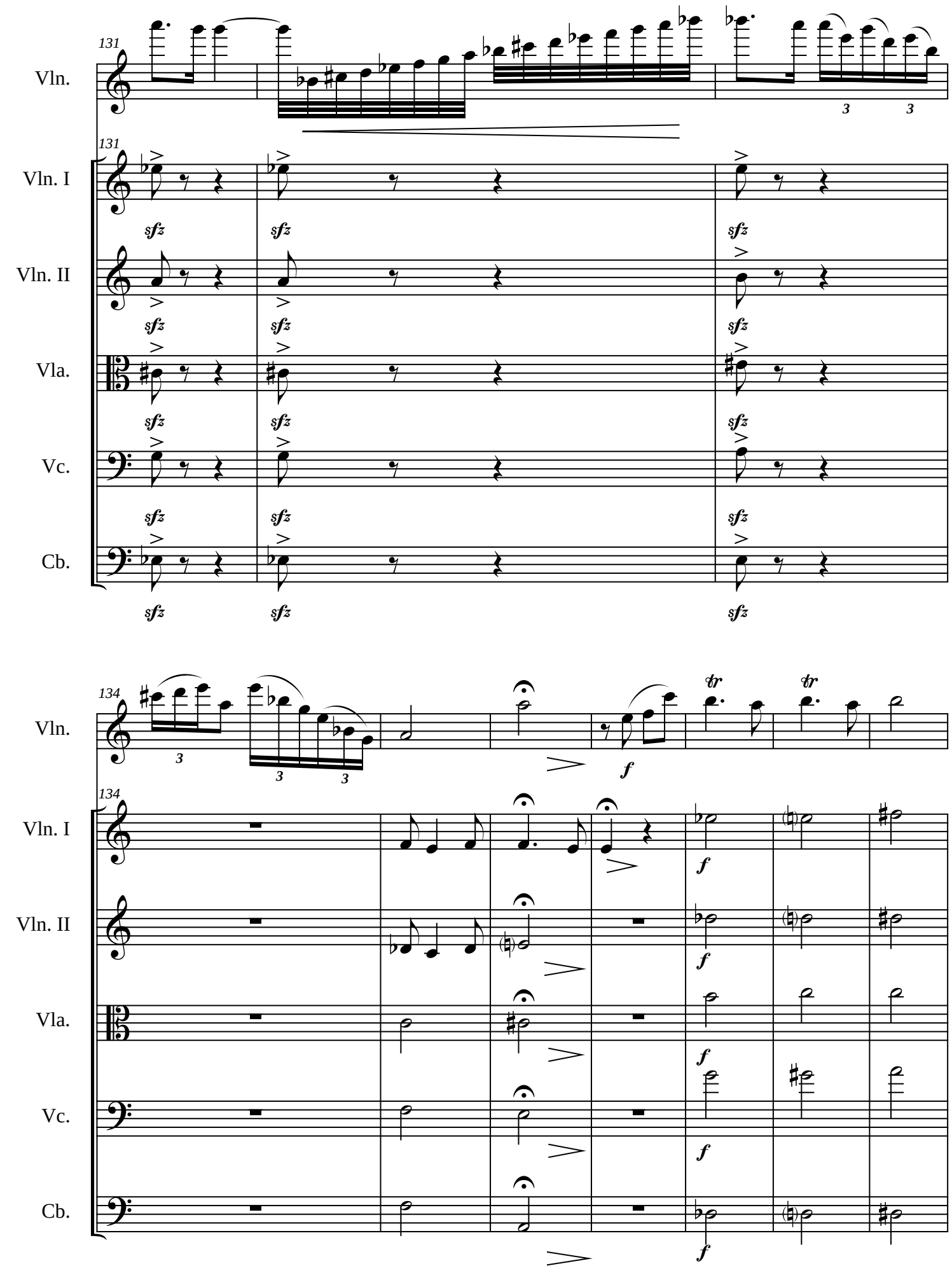
Cb.
sfz


131
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131
Vln. I
Vln. II
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Vc.
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sfz
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Vln. II
Vla.
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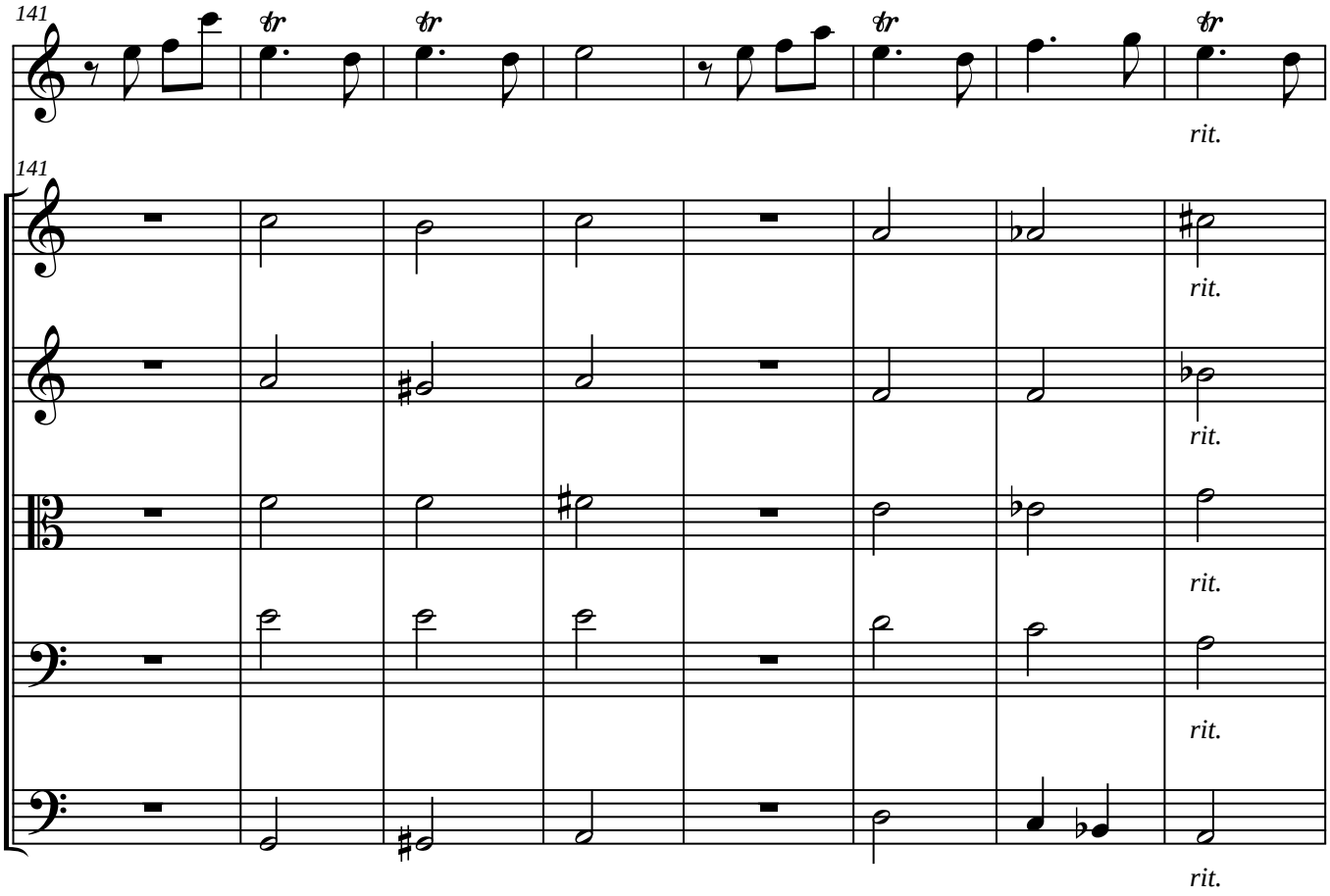
Cb.
f
tr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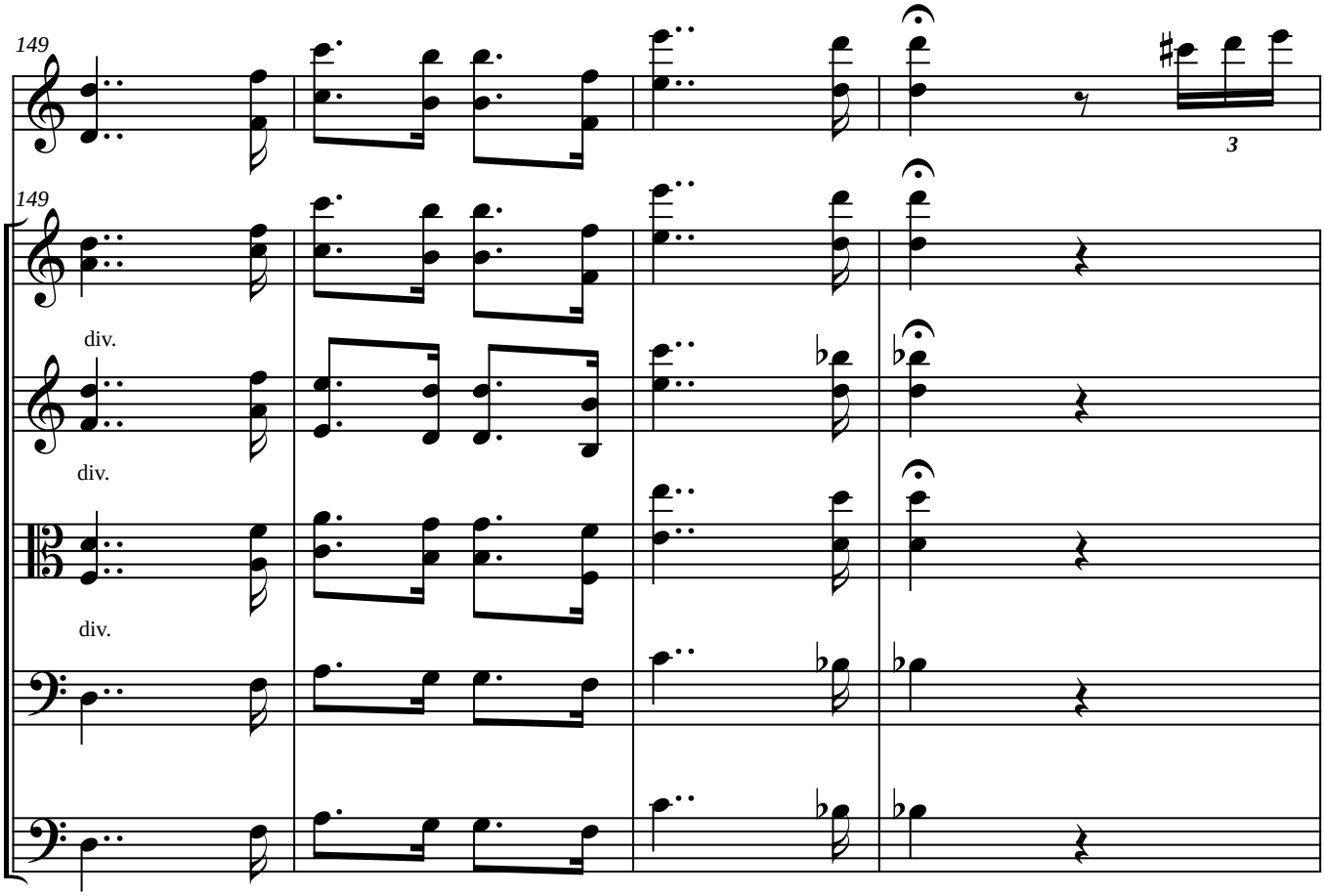
Vla.
rit.
Vc.
rit.
Cb.
rit.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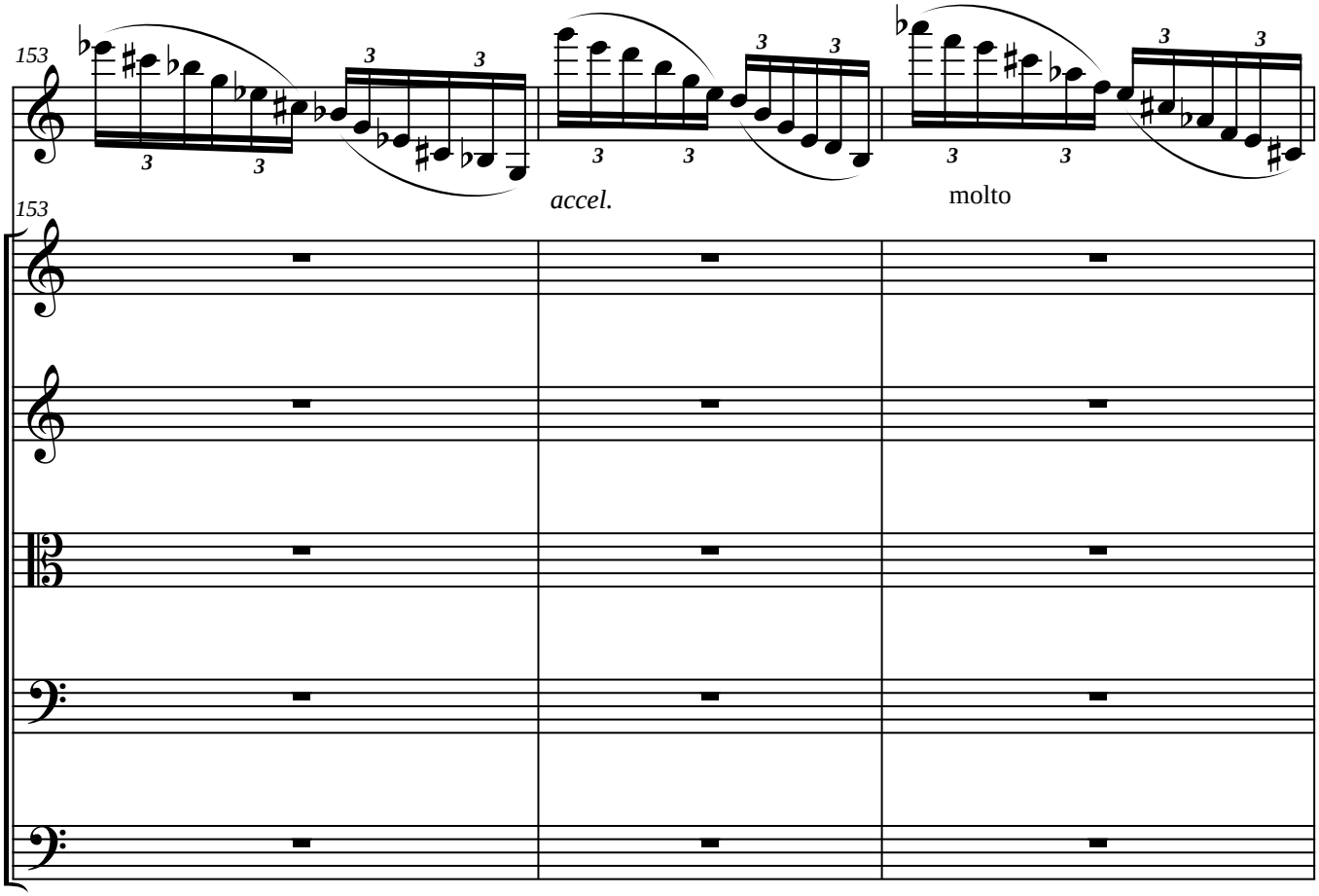
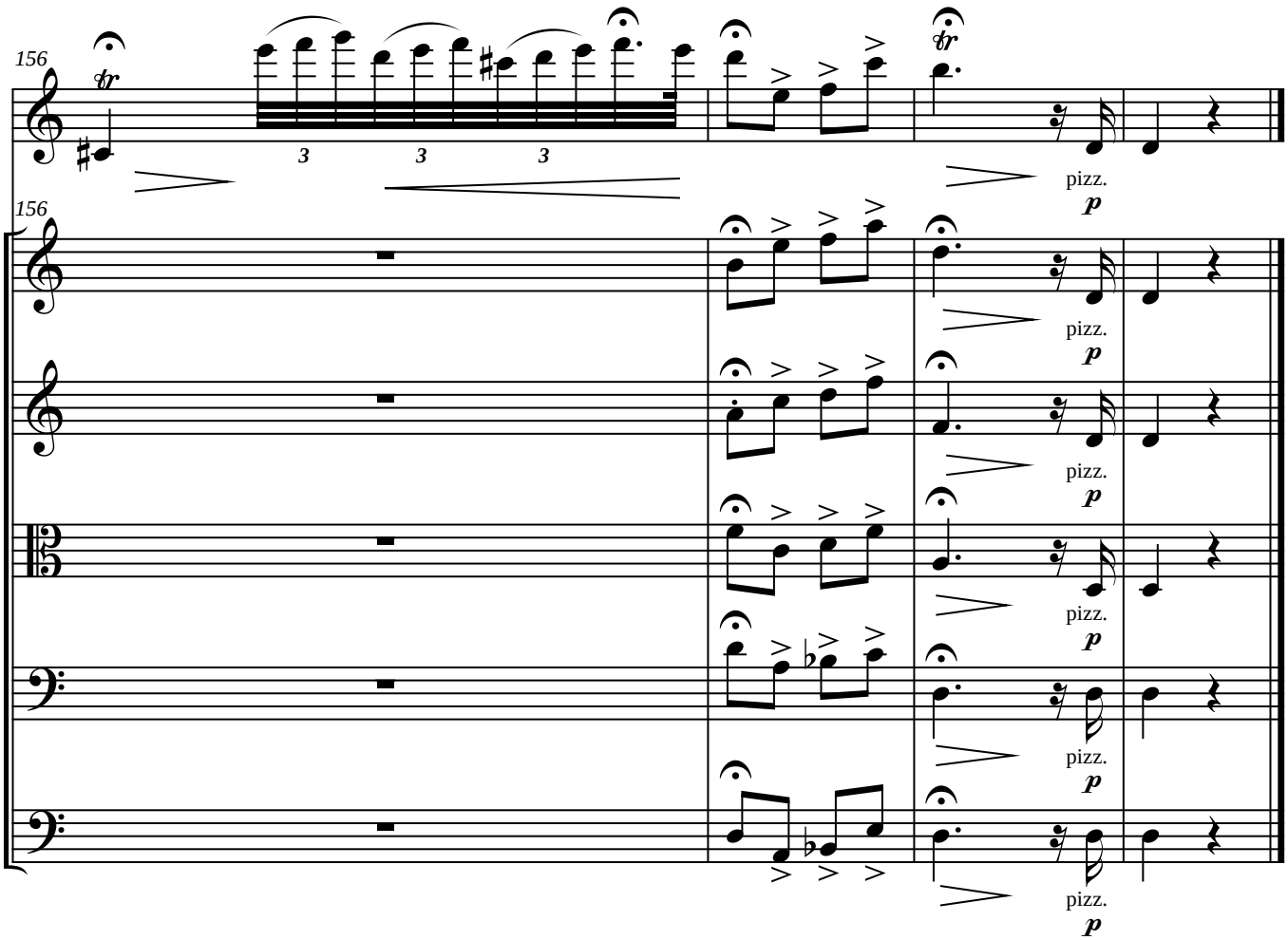
Vln.
3
149
Vln. I
div.
Vln. II
div.
Vla.
div.
Vc.
Cb.


153
Vln.
accel.
molto
153
Vln. I
Vln. II
Vla.
Vc.
Cb.


156
Vln.
pizz.
p
156
Vln. I
Vln. II
Vla.
Vc.
Cb.

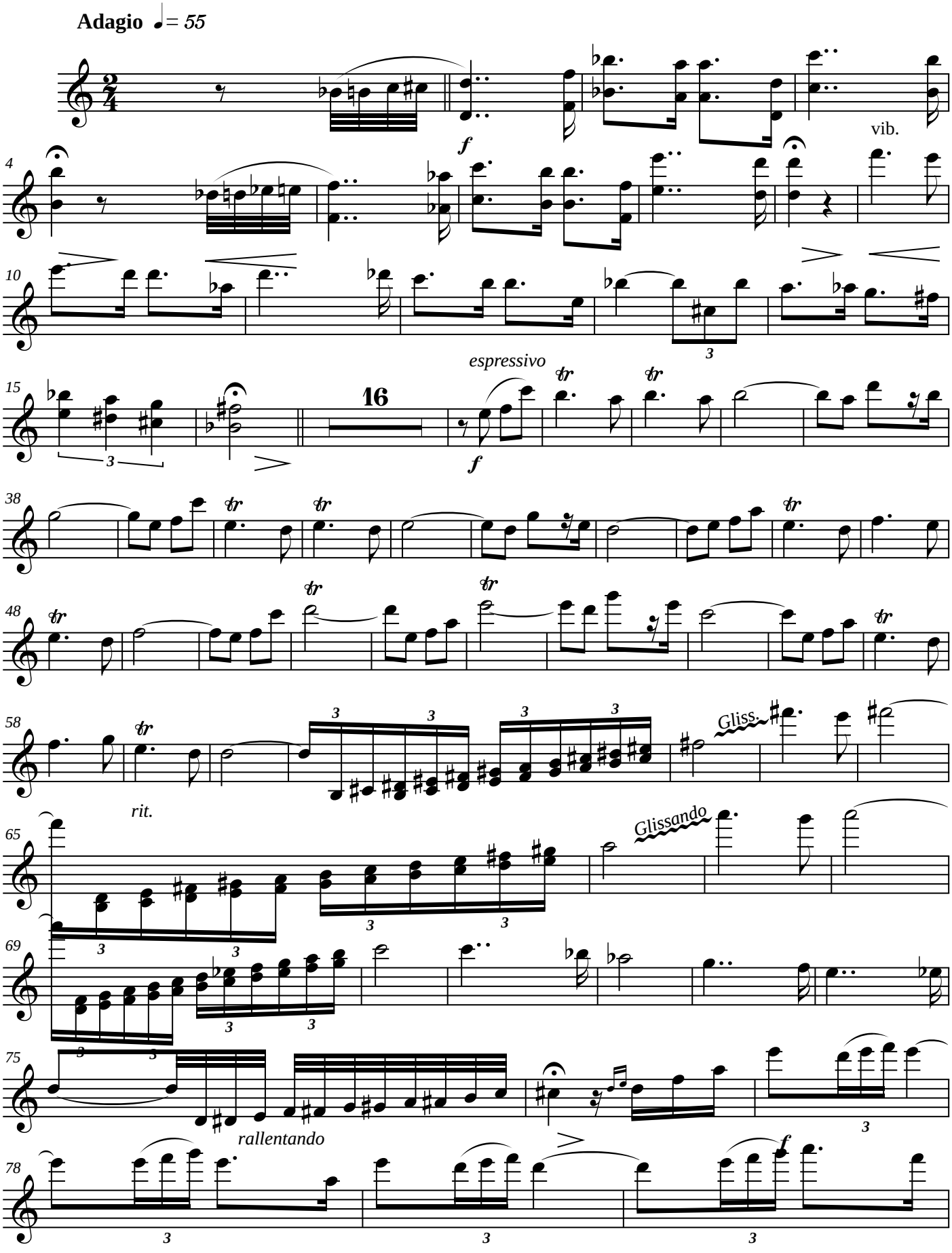
Violin solista

La mirada del niño

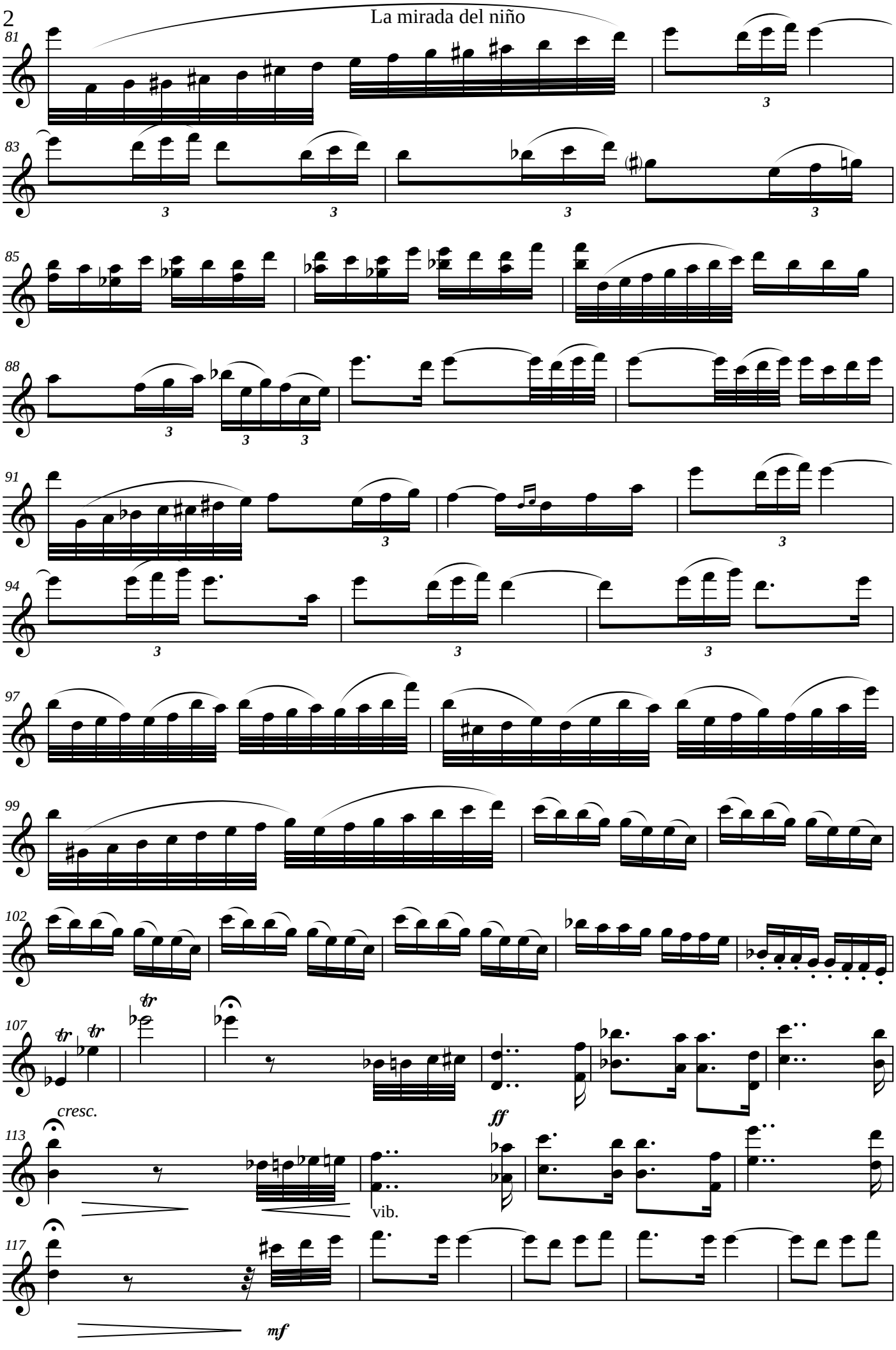
sobre la talla de Juan González Moreno del grupo "Las hijas de Jerusalem"

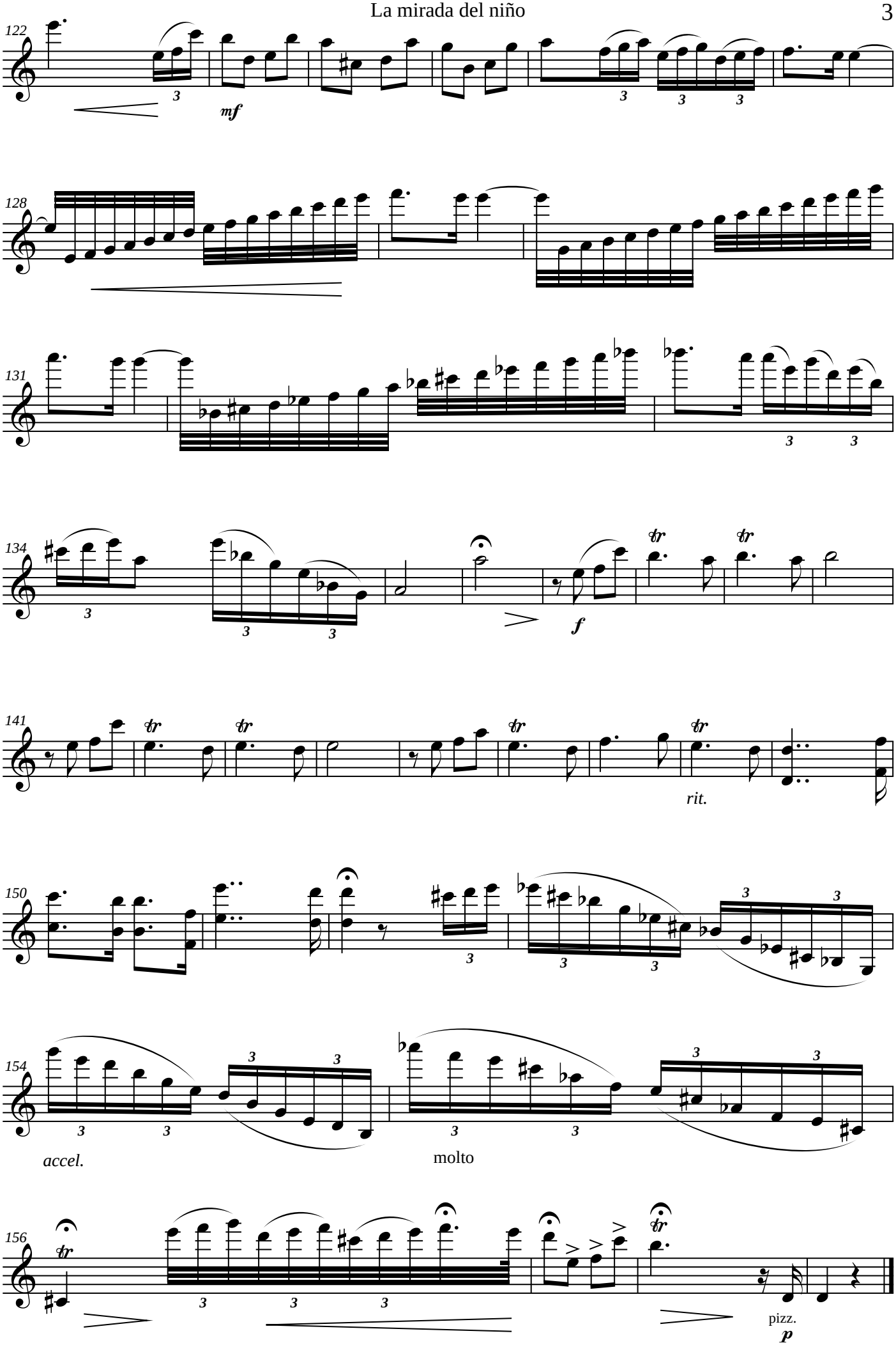
Violín y Orquesta de cuerda

Salvador Martínez



La mirada del niño




122
mf
128
131
134
f
141
rit.
150
154
accel.
molto
156
pizz.
p

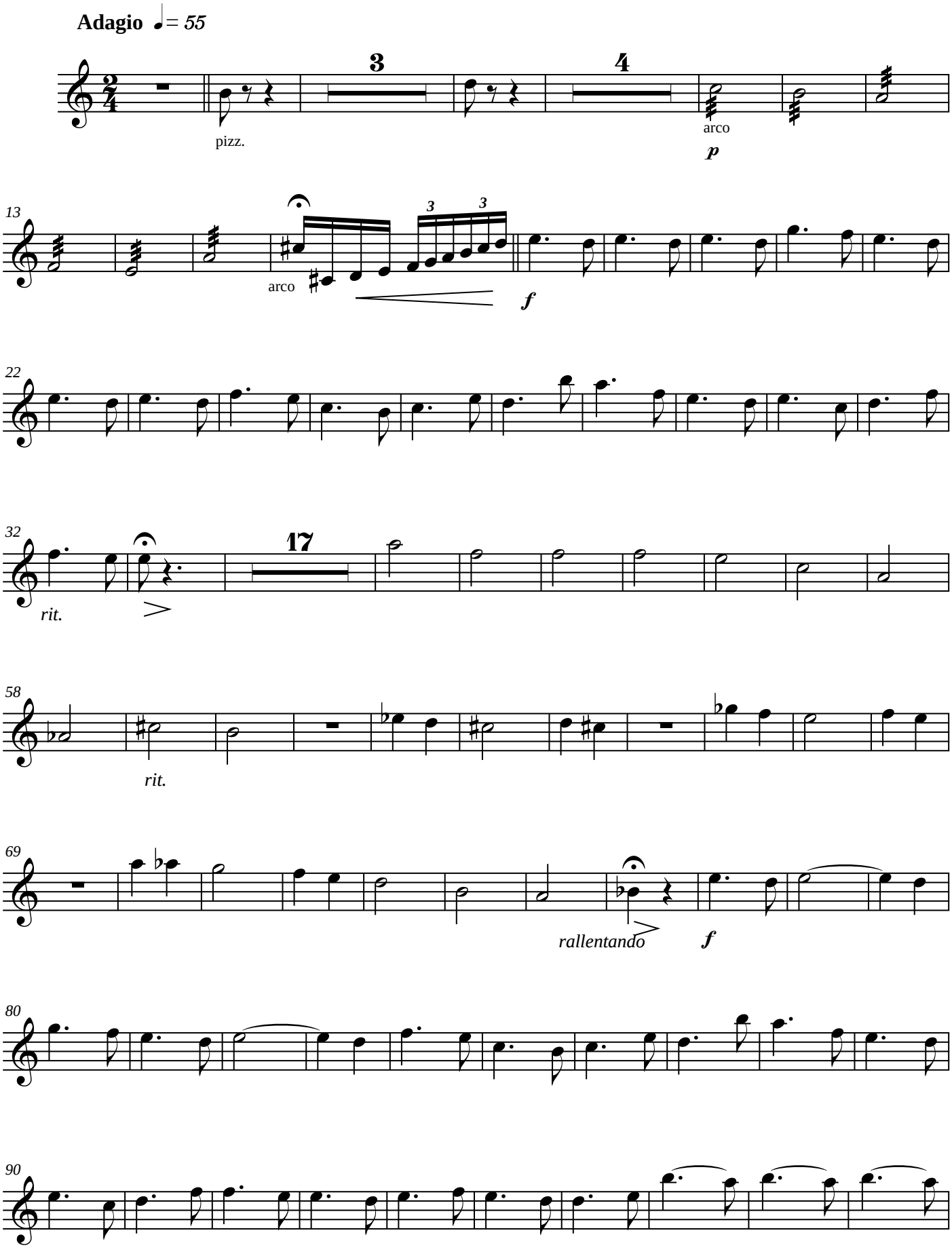
Violin I

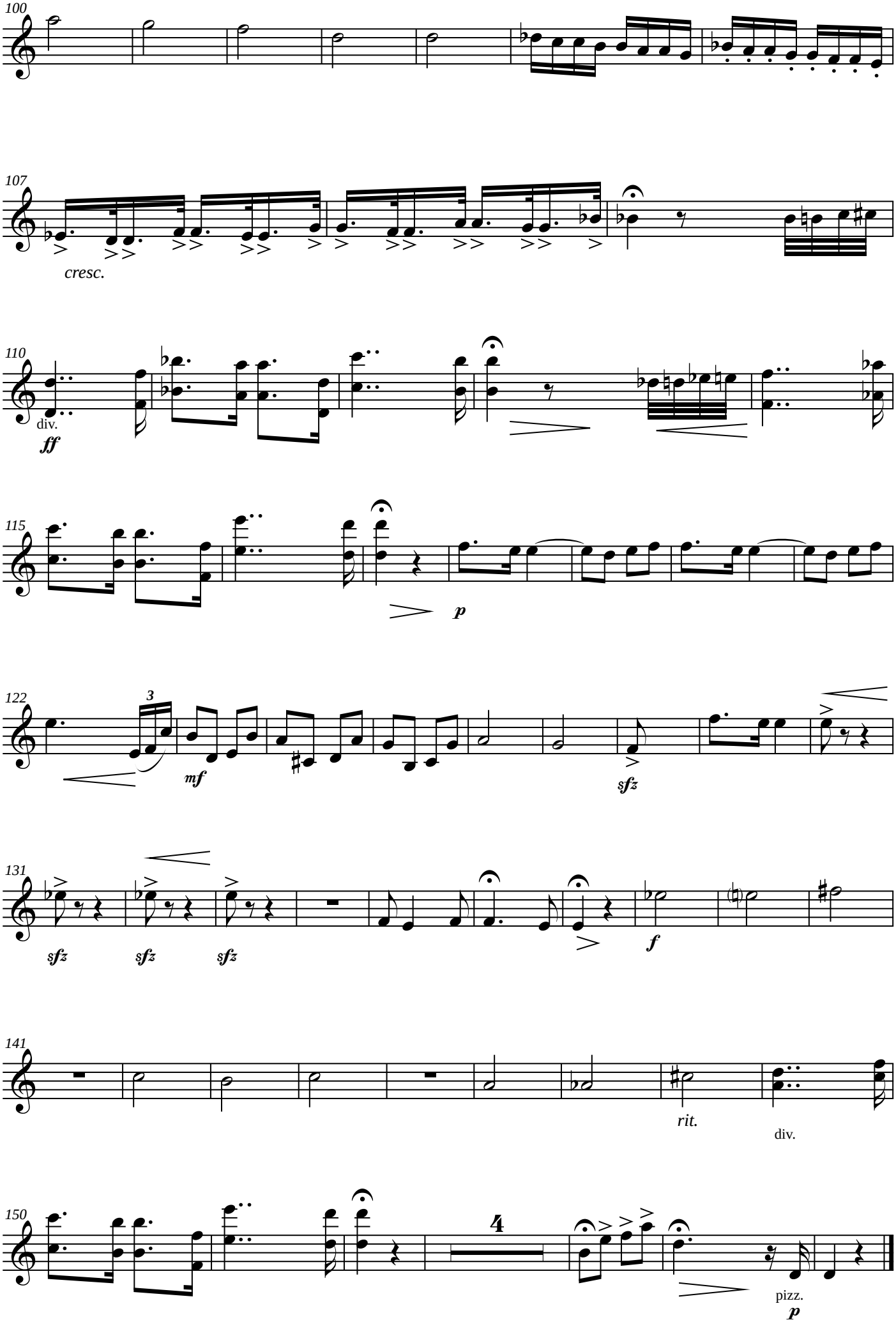
La mirada del niño

sobre la talla de Juan González Moreno del grupo "Las hijas de Jerusalem"

Violín y Orquesta de cuerda

Salvador Martínez




100
107
cresc.
110
div.
ff
115
p
122
3
mf
sfz
131
sfz
sfz
sfz
f
141
rit.
div.
150
4
pizz.
p

Violin II

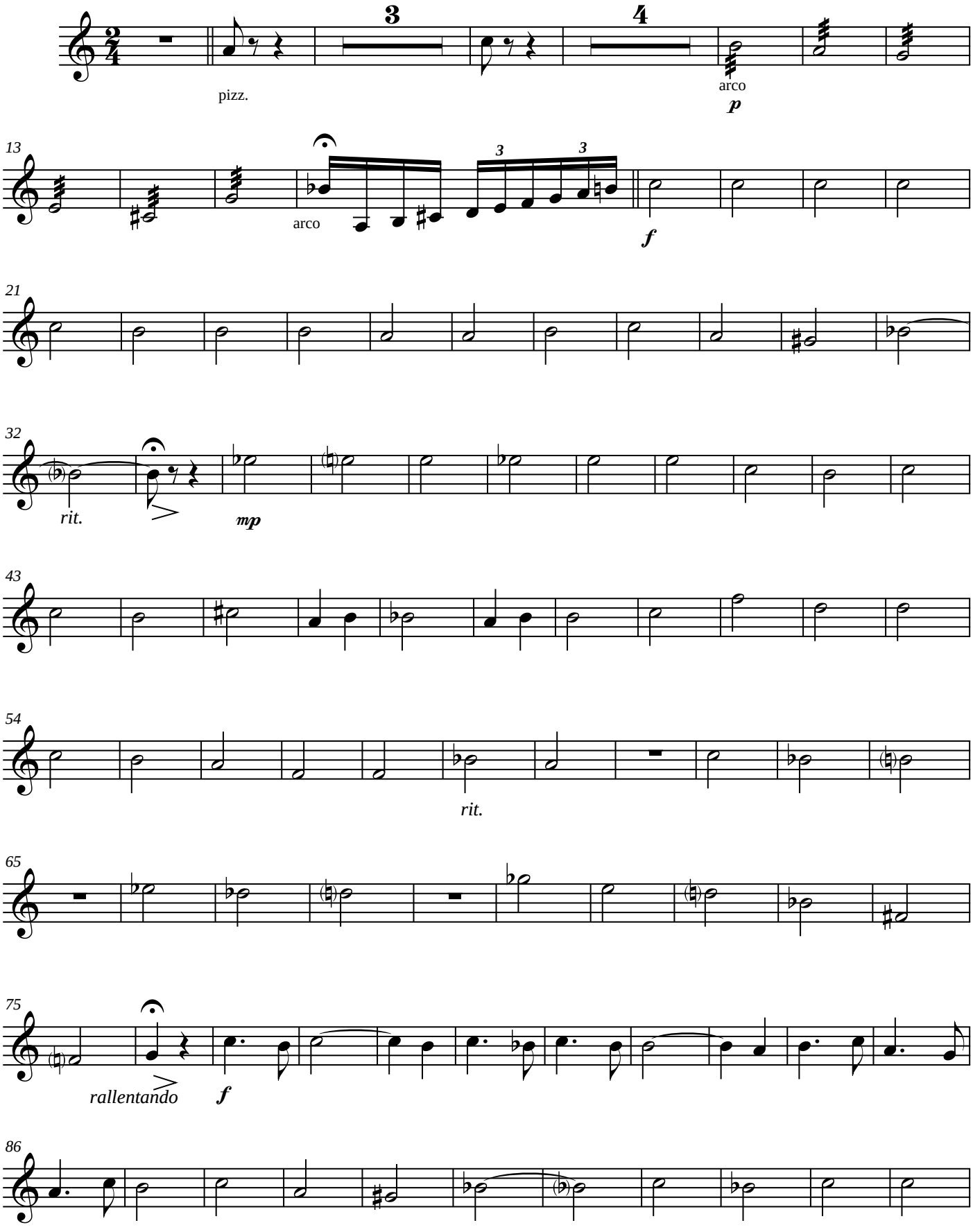
La mirada del niño

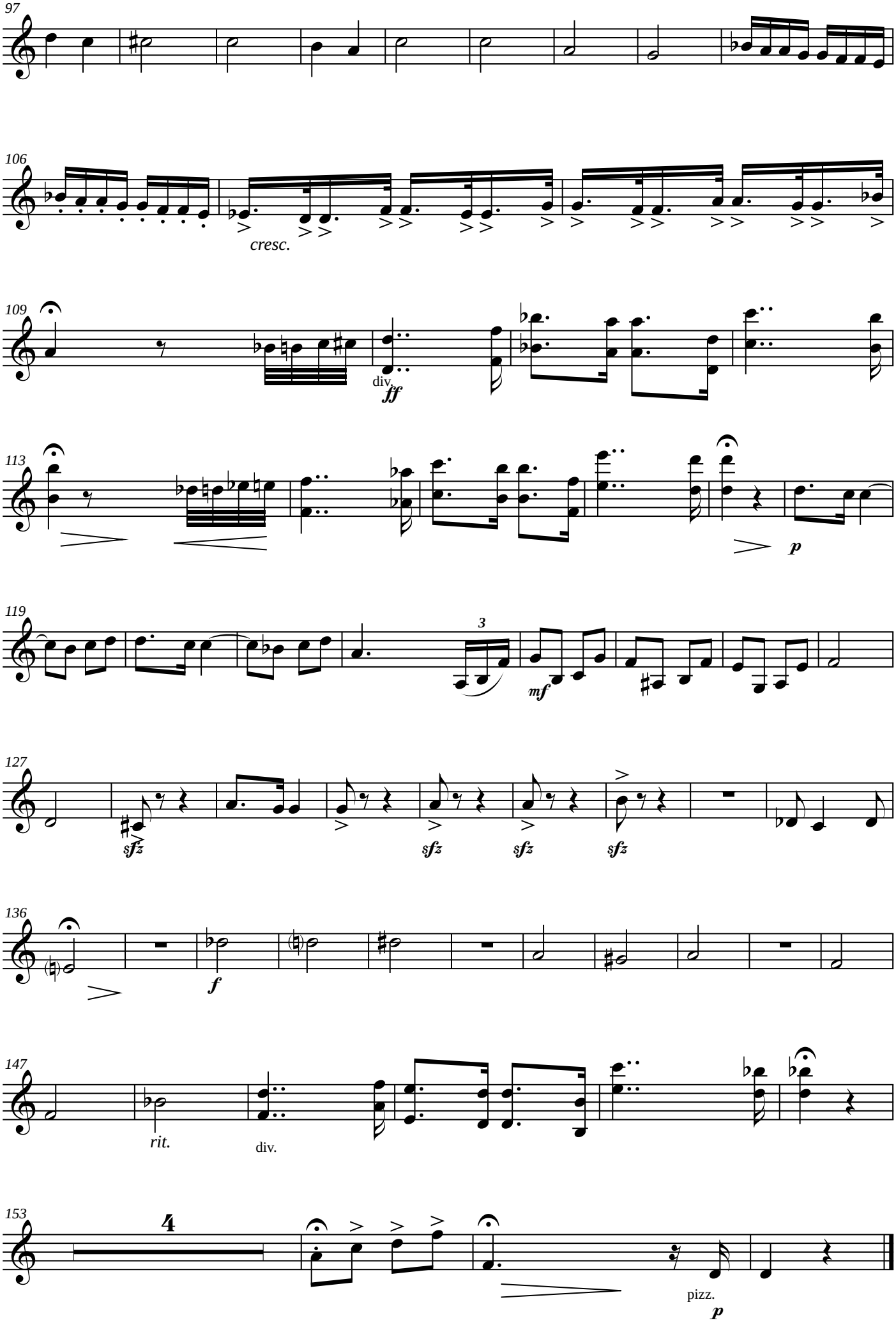
sobre la talla de Juan González Moreno del grupo "Las hijas de Jerusalem"

Violín y Orquesta de cuerda

Salvador Martínez

Adagio ♩= *55*




97
106
cresc.
109
div.
ff
113
p
119
3
mf
127
sfz
sfz
sfz
sfz
136
f
147
rit.
div.
153
4
pizz.
p

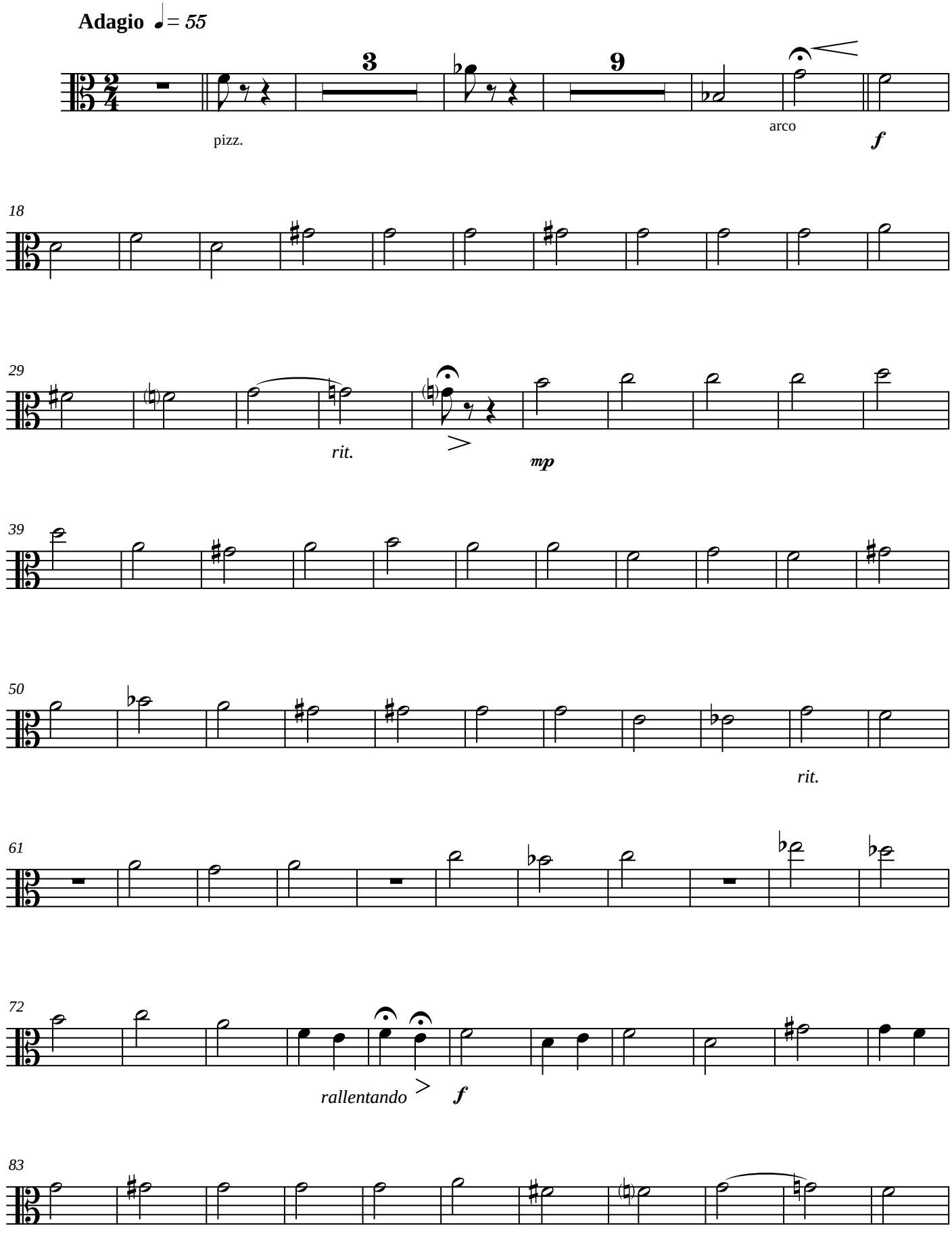
Viola

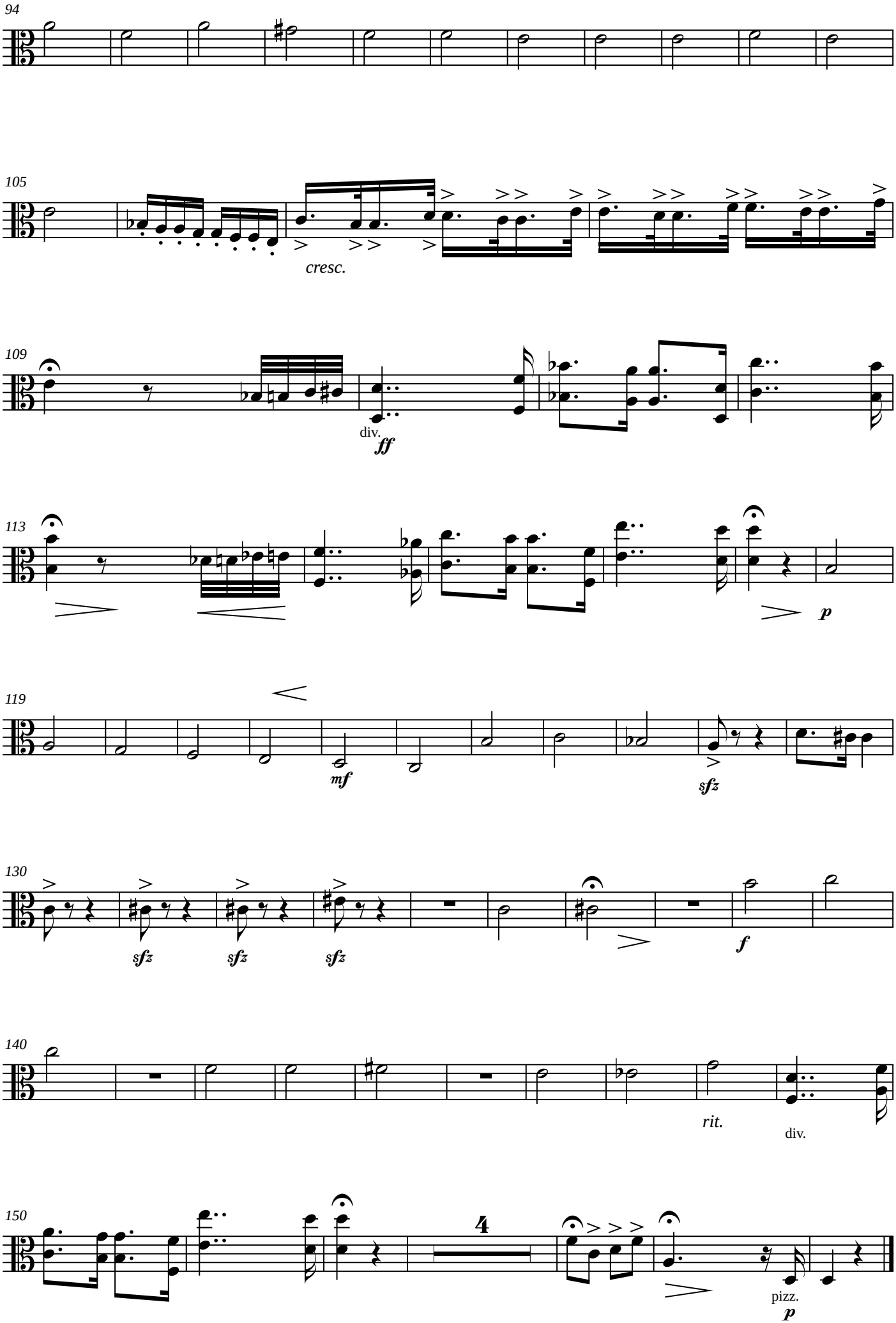
La mirada del niño

sobre la talla de Juan González Moreno del grupo "Las hijas de Jerusalem"

Violín y Orquesta de cuerda

Salvador Martínez




94
105
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p
119
mf
sfz
130
sfz
sfz
sfz
f
140
rit.
div.
150
4
pizz.
p

Cello

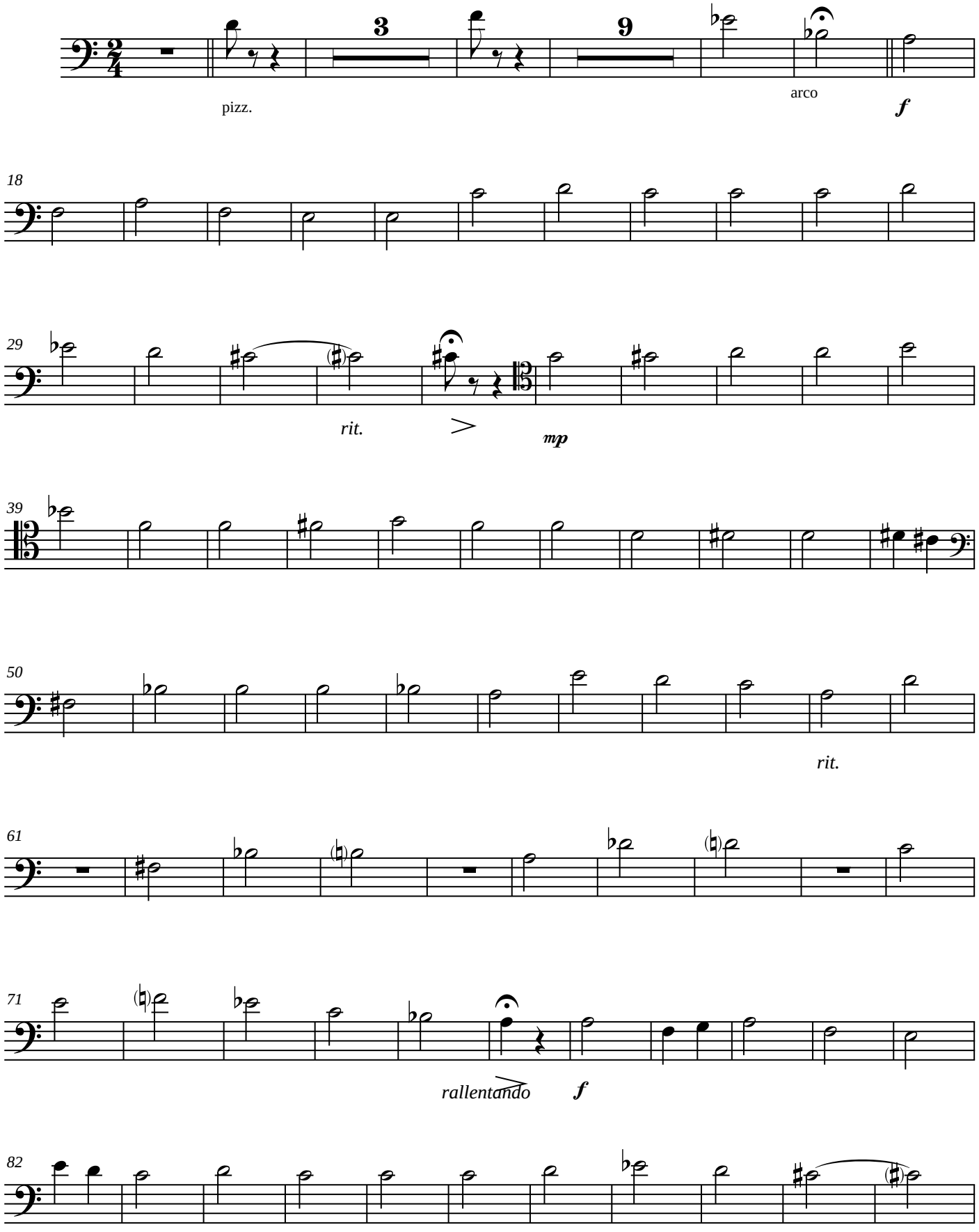
La mirada del niño

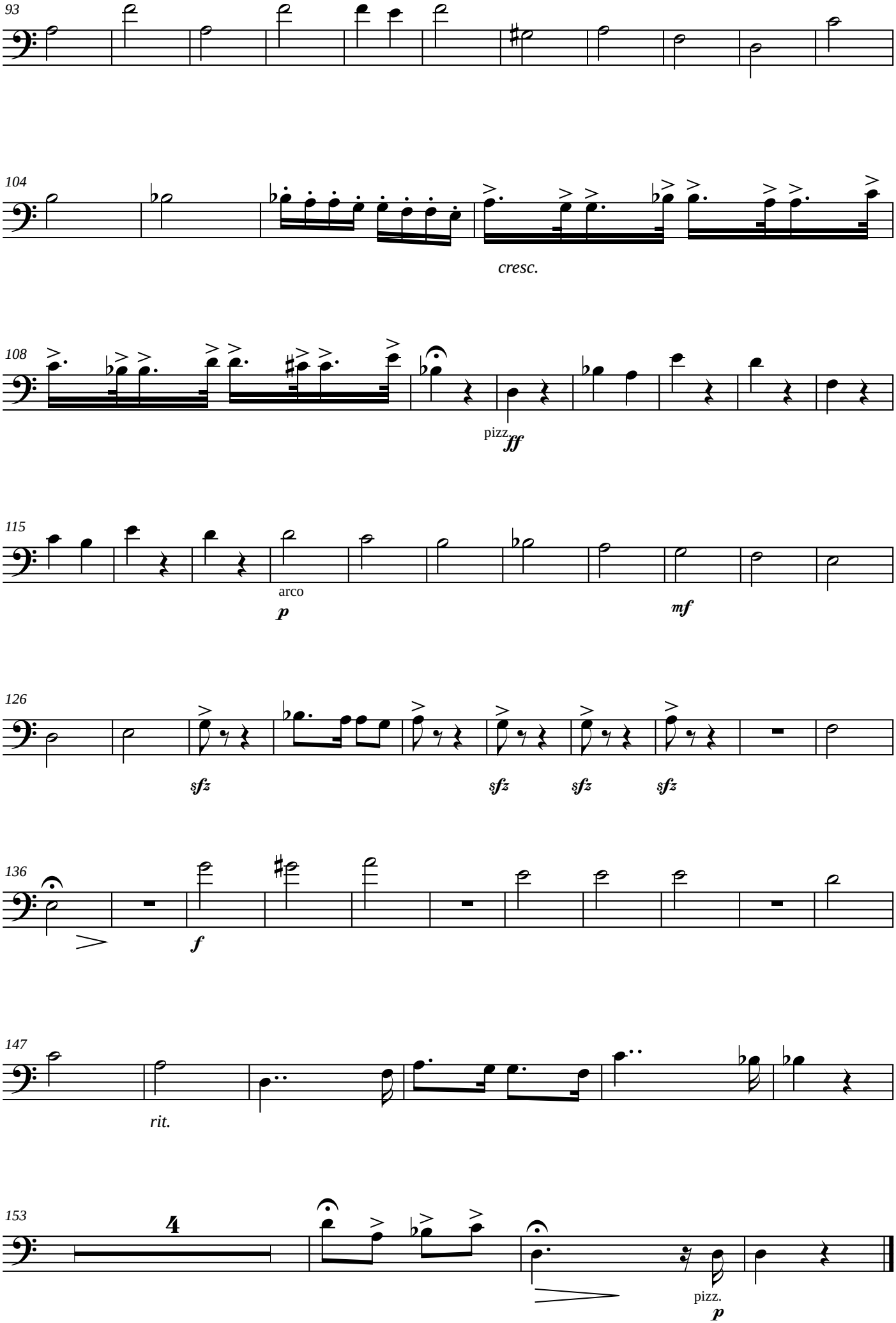
sobre la talla de Juan González Moreno del grupo "Las hijas de Jerusalem"

Violín y Orquesta de cuerda

Salvador Martínez

Adagio ♩= *55*




93
104
cresc.
108
pizz.
ff
115
arco
p
mf
126
sfz
sfz
sfz
sfz
136
f
147
rit.
153
4
pizz.
p

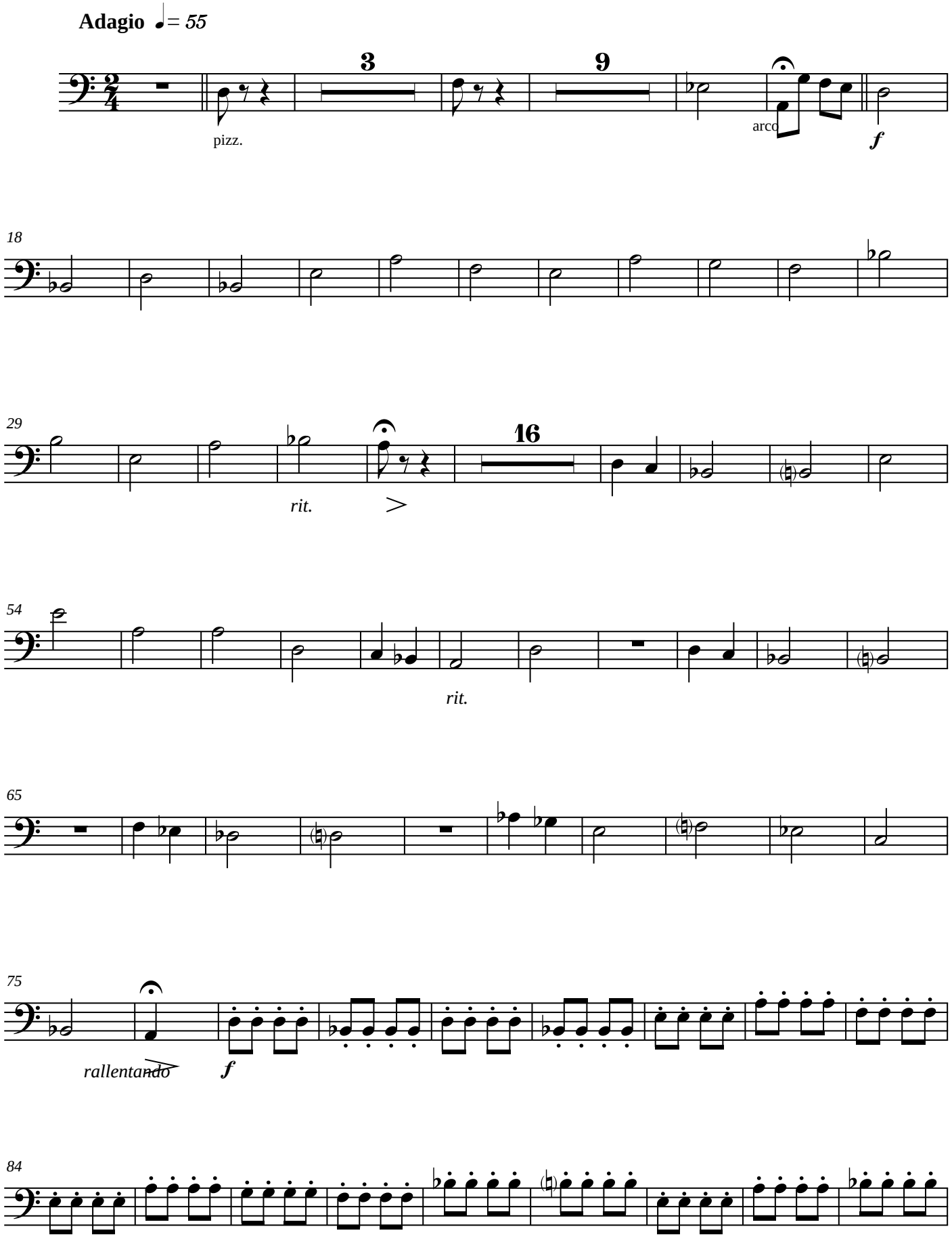
Contrabass

La mirada del niño

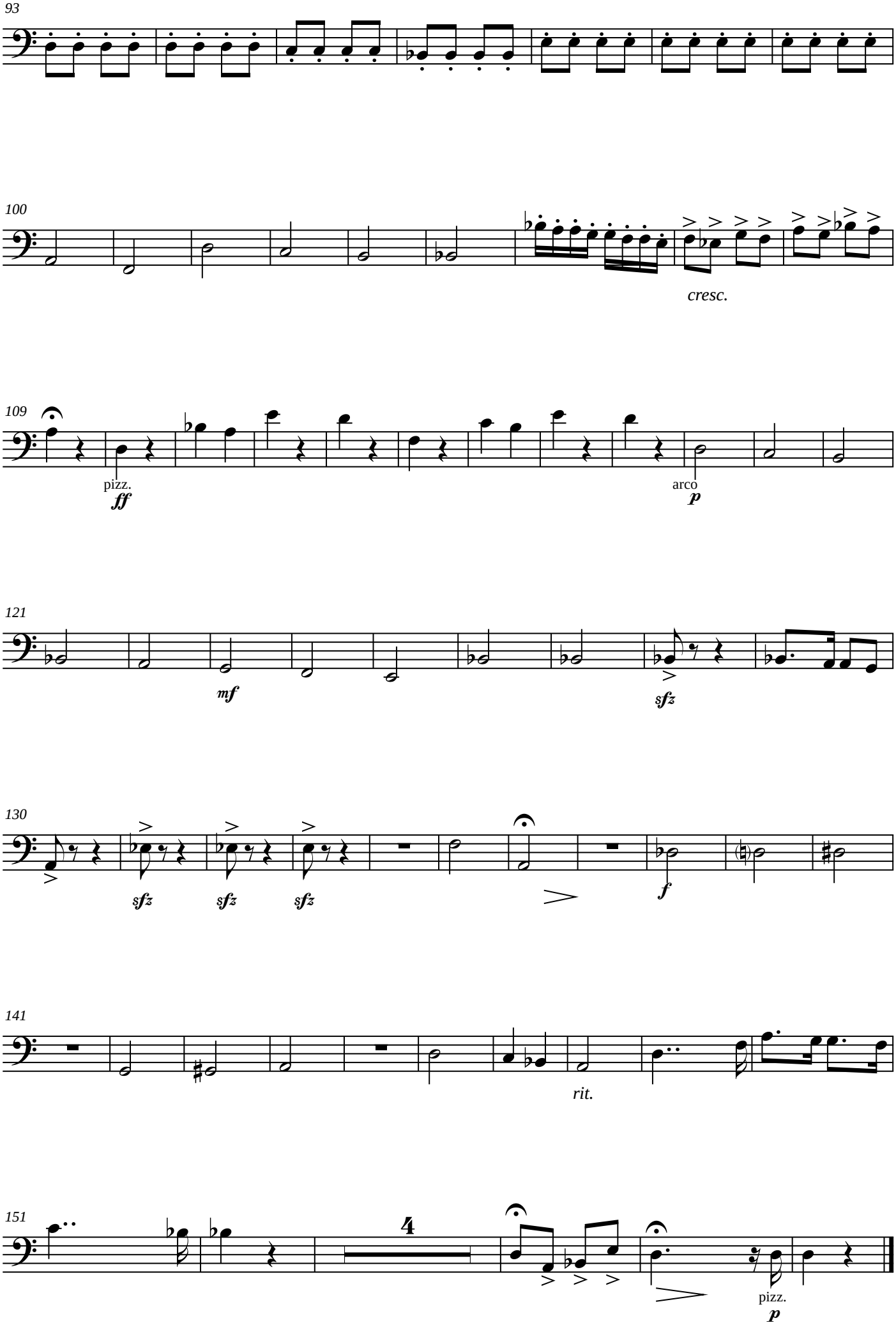
sobre la talla de Juan González Moreno del grupo "Las hijas de Jerusalem"

Violín y Orquesta de cuerda

Salvador Martínez



2008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100
cresc.
109
pizz.
ff
arco
p
121
mf
sfz
130
sfz
sfz
sfz
f
141
rit.
151
4
pizz.
p

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COMPOSITOR

dirección
C/Cibeles 12
30120
El Palmar - MURCIA

tel 968 882416
fax 968 882416
E-mail salvadormartinez@portalatino.net

Notas Biográficas

Salvador Martínez, compositor y guitarrista, nació en Murcia en 1962. Completó sus estudios de Composición, Guitarra y Musicología en el Conservatorio Superior de Música de Murcia, especializándose más tarde con maestros como Joe Pass, Kenny Whealer, John Williams, Ennio Morricone o Jose Luis de Delás. A mitad de los años 70 formó el Dúo Tárrega de guitarra clásica, con el que realiza conciertos por España, Marruecos, Francia, Inglaterra y más de 50 países.

Con un total de 150 obras, su catálogo recorre un amplio espectro de géneros que incluye música sinfónica, música de cámara y experiencias que van desde la estocástica y el azar al minimalismo. Aplica la informática musical a la composición de obras experimentales y de estética electrónica.

En esta última etapa creativa, su lenguaje ha evolucionado hacia lo que hoy se conoce como "nueva modernidad", un estilo de escritura que partiendo de la música tonal no desdeña las vanguardias, creando de esta manera un interesante calidoscopio, en el que la fusión de estas corrientes determina un sonido particular y ecléctico.

Ha compuesto la banda sonora para unos 70 espectáculos teatrales y de danza.

Actualmente, se aplica en la investigación de un nuevo lenguaje que parte de la recuperación de los elementos musicales mediterráneos desechados por el mundo occidental con origen en el mundo árabe y presentes en la tradición popular, para acercarlo a las grandes corrientes contemporáneas de creación.

Comentario del autor

SOBRE LAS OBRAS

PROGRAMA

"Homenaje a Juan González Moreno"

SUITE SACRA

EL LAVATORIO
(Marcha)

LA NEGACIÓN DE PEDRO
(Fuga)

CRISTO YACENTE
(Coral)

LA SOLEDAD DE LOS POBRES
CUARTETO DE CUERDA Nº 2 "SERIAL"

- CONFUSION
- AGITACIÓN
- TENSIÓN
- INQUIETUD

DÍPTICO SACRO
(PASIÓN Y MUERTE)

Preludio y Marcha Fúnebre

- ECCE HOMO
- SEPULCRO

LA MIRADA DEL NIÑO
(Elegía)

Sobre la Suite Sacra…

Encargo oficial de la exposición, Suite Sacra, aglutina bajo este nombre una serie de piezas independientes en estilo y estética sonora con un denominador común, la Pasión y Muerte de Cristo vista a través de la obra escultórica de Juan González Moreno.

Con este argumento, el compositor realiza un interesante ejercicio de creación a partir de unas premisas generales y novedosas. Una de ellas, es el uso y utilización de forma muy personal del canto Gregoriano, dónde graduales, salmos y antífonas pertenecientes al rito de Pasión y escogidos con meticulosidad son tratados de manera original y diversa, reinventándose para servir de base, de fondo o de contraste para dar unidad intrínseca a la obra. Otro elemento a destacar, se deprende del carácter descriptivo, incluso programático de las piezas, que las dota de un valor dramático sobreañadido que podemos entender desde la experiencia escénica del compositor. Por último, en el orden estético, cada pieza responde a un lenguaje y a un tratamiento sonoro distinto con el propósito final de ofrecer una variedad de estilos amplia, ofreciendo ecos que van, desde la melodía gregoriana a la atonalidad más severa pasando por muchos de los estados intermedios del lenguaje musical-

La obra se puede encuadrar en el lenguaje de las músicas de hoy, un lenguaje que intenta acercarse a un público, que desgraciadamente ha estado ajeno y lejano a los avances musicales del siglo XX, desde posturas que fusionan lo aprendido ayer con las necesidades de hoy. A esta forma de encarar la creación que se le empieza a llamar “Nueva Modernidad”, la podríamos definir con sencillez como una música que no desdeña el pasado y el presente más cercano para usar estos conocimientos en un todo orgánico y coherente que a manera de prisma musical refleja hacia afuera una música comprensible para todos sin perder un ápice de innovación y originalidad.

De las piezas podemos decir muy brevemente, El lavatorio, es una Marcha de Pasión que recuerda las procesiones en un lenguaje tonal neorromántico a partir de la antífona de Jueves Santo “Si ego Domino”. La negación de Pedro, es una fuga pseudo- barroca, trepidante, con gran dinamismo y contrastes, entroncada con el trabajo contrapuntístico de los Neoclasicistas. El Cristo Yacente, es una pequeña joya sonora compuesta desde el conocido “Christus factus est” de la liturgia del Sábado Santo, una especulación original desde la estética musical del “Clúster”(racimos de notas), en una especie de “continuum” sonoro que refleja desde muchos ángulos la quietud del Cristo muerto. La soledad de los pobres, escrita solo para cuarteto de cuerda, utiliza un lenguaje atonal que desde la distancia parte del dodecafonismo, y que por otra partese muestra ideal para las necesidades expresivas del autor que titula la partitura como “Impresiones psicológicas” de los estados de ánimo de la Madre frente a su hijo muerto. Por último, el Díptico Sacro, son dos piezas, un preludio y una marcha fúnebre, que corresponden a la Pasión y Muerte. En la primera, el Ecce homo, el autor mezcla de forma programática lenguajes y materiales diversos que van desde el uso del “Taranchichin” de las procesiones Murcianas y sus cornetas de burla y escarnio, a la voz del Cristo sufriente en la melodía gregoriana “Crux fidelis” en una obra densa y dramática. El Sepulcro, es una Marcha Fúnebre no al uso en forma de Fantasía sobre el salmo gregoriano “Miserere mei Deux”, dónde el autor contrasta elementos nuevos a partir de dividir la escala en tres partes iguales que llama “La trinidad”, y que son el recuerdo del arrepentimiento del error de la muerte, con la quietud del salmo que representa la esperanza de la resurrección.

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