

Dulce Virgen del hombre consuelo

By Hilarión Eslava



For Men's Chorus with Chamber Orchestra
(With Keyboard Reduction by Rebecca Rufin)

ART: "The Immaculate Conception" by Giovanni Battista Tiepolo, ~1768;
Museo Nacional del Prado, Madrid

CPE-140

Dulce Virgen del hombre consuelo

Coplas a la Santísima Virgen

Juan José Bueno

Hilarión Eslava

Maestoso

Flute
C Clarinet
Violin 1
Violin 2
Violoncello
Contrabass
Keyboard Reduction

7

Fl.
C Cl.
Vln. 1
Vln. 2
Vc.
Cb.
KB

15^s

Fl.

C Cl.

Vln. 1

Vln. 2

Vc.

Cb.

T.

B.

KB

§

Dul-ce Vir - gen del hom - bre con - sue - lo, y del

Dul-ce Vir - gen del hom - bre con - sue - lo, y del

19^s

Fl.

C Cl.

Vln. 1

Vln. 2

Vc.

Cb.

T.

B.

KB

Ver - bo'en car-na - do man - sión, dul-ce Vir - gen del hom - bre con -

Ver - bo'en car-na - do man - sión, dul-ce Vir - gen del hom - bre con -

258

Fl.

C Cl.

Vln. 1 *p*

Vln. 2 *p* *pizz.*

Vc. *mp* *pizz.*

Cb. *mp*

T. Ma - dre, la di - cha del cie - lo, que 'al can - ce - mos portu dul - ce'a -

B. Ma - dre, la di - cha del cie - lo, que 'al can - ce - mos portu dul - ce'a -

KB

318

Fl.

C Cl.

Vln. 1

Vln. 2

Vc.

Cb.

T.

B.

KB

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ce - - - mos por tu dul - ce'a - mor, que'al can -

ce - - - mos por tu dul - ce'a - mor, que'al can -

cresc.

6

33_s

Fine

Fl.

C Cl.

Vln. 1

Vln. 2

Vc.

Cb.

T.

B.

KB

ce - mos por tu dul - ce'a - mor, por tu dul - ce'a - mor,

ce - mos por tu dul - ce'a - mor, por tu dul - ce'a - mor,

ff

ff

ff

ff

ff

ff

ff

Musical score for orchestra and keyboard, page 37, measures 8-10. The score includes parts for Flute (Fl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vc.), Double Bass (Cb.), and Keyboard (KB). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns, dynamics: *p*, *mf*, *f*.
- Violin 1 (Vln. 1):** Playing eighth-note patterns, dynamics: *p*, *mf*, *f*. Includes markings *espressivo*.
- Violin 2 (Vln. 2):** Playing eighth-note patterns, dynamics: *p*, *mf*. Includes markings *espressivo*.
- Cello (Vc.):** Playing eighth-note patterns, dynamics: *p*, *mf*, *f*.
- Double Bass (Cb.):** Playing eighth-note patterns, dynamics: *p*, *mf*, *f*.
- Keyboard (KB):** Playing eighth-note patterns, dynamics: *p*, *mf*.

43₈

Fl. *p*
C Cl.
Vln. 1
Vln. 2
Vc.
Cb.
T.

1. Dios te sal - ve, Ma - rí - - a, pos - tra - do, Te sa -
 2. El Se - ñor es con - ti - go'en el tro - no, An - te'el
 3. De tu vien - tre ben-di - to'es el fru - to, Re - den -
 4. ¡Glo-ria'al Pa - dre, Cria-dor de los or - bes! ¡Glo-ria'al

KB

46₈

Fl.
C Cl.
Vln. 1
Vln. 2
Vc.
Cb.
T.

lu - - - da'el Ar-cán - - - gel Gab - riel: Dios te
 cual es ti - nie - - - blas el sol, A tus
 tor de los hom - - - bres, Je - sús: Que bra -
 Hi - - - jo, fe - liz Sal - - va - dor! ¡Glo - ria,

KB

48_s

sal - - - ve, Ma - rí - - - a, de - ci - - - mos, Tú, ve -
plan - - tas la lu - - - na se 'hu - mi - - - lla, las es -
man - - do'el in-fier - - - no de i - - - ra des - tro -
glo - - - ria'al Es - pí - - - ri - - tu San - - - to! Lle - ne'el

50_s

ne - - ro pe - ren - - ne del bien. Dios te bien. Lle - na
tre - llas tu 'au - re - - o - la son. El Se - son. Tú, ben -
zó su po - der en la Cruz. De tu Cruz. San - ta
mun - do'el fer - vien - te cla - mor. ¡Glo - ria'al mor. E - ra - a -

53₈

Fl.

C Cl.

Vln. 1

Vln. 2

Vc.

Cb.

T.

e - - - res de gra - - - cia, Ma - - - - a, ven - ce -
di - - - ta'en - tre to - - - dos los se - - - - res, Vir - gen
Ma - - - dre de Di - - - os, por no - - - so-tros, sin ce -
sí'en el prin - ci - - - pio, es a - ho - - - ra y se -

KB

55₈

Fl.

C Cl.

Vln. 1

Vln. 2

Vc.

Cb.

T.

do - ra del fie - ro Luz - bel. Con-ce - bi - da sin cul - pa Tú
Ma - dre, de Vír - ge - nes flor. So-bre ti los rau-da - les de
sar al Se-ñor rue - ga Tú. Y des - pués de mo-rir, tus ple -
rá'e - ter - na-men - te, la voz, por los sig - los de sig - los tro -

KB

10

58_s

Fl. *mf*
C Cl. *p*
Vln. 1 *p*
Vln. 2 *p*
Vc. *mp*
Cb. *mp*
T. *mf*

so - - la, des-de'el pun - to pri - me - ro del ser, des-de'el
gra - cia, el E - ter - no go - zo - so ver - tió, el E -
ga - rias, nos al - can - cen go - zar de su luz, nos al -
nan - do, di - rá: ¡Glo - ria por siem - pre'al Se - ñor! Di - rá:

f rit.
f rit.
f rit.
f rit.
f rit.
f rit.

KB

p
f

rit.

D.S. al Fine
a tempo

61_s

Fl. *p*
C Cl. *p*
Vln. 1 *p*
Vln. 2 *p*
Vc.
Cb.
T. *p*
KB *p*

pun - - to pri - me - - - ro del ser. Dul - ce
ter - - no go - zo - - - so ver - tió.
can - - cen go - zar de su luz.
¡Glo - - ria por siem - pre al Se - ñor!

f a tempo
f a tempo
f a tempo
f
f a tempo

f a tempo

Flute

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Maestoso

14⁸ §

22⁸

28⁸ cresc.

33⁸ Fine

41⁸

47⁸ 1. 2.

53⁸

58⁸ rit. a tempo

C Clarinet

Dulce Virgen del hombre consuelo

Coplas a la Santísima Virgen

Juan José Bueno

Hilarión Eslava

Maestoso

The sheet music consists of 12 staves of musical notation for C Clarinet. The key signature is one flat, and the time signature varies between common time and 6/8. The dynamics include *f*, *mf*, *mp*, *p*, *cresc.*, *ff*, and *rit.*. The first staff begins with a forte dynamic (*f*). Measures 6 through 13 show a repeating pattern of eighth-note pairs. Measure 14 features a section marked with a double bar line and a double sharp sign above the staff, followed by a forte dynamic (*f*) and a measure ending with a half note. Measures 22 through 27 show a similar eighth-note pattern with dynamic changes. Staff 32 starts with a crescendo and ends with a forte dynamic (*ff*) and a fermata over the last note. Staff 38 begins with a dynamic of *p* and features sixteenth-note patterns grouped in sixes. Staff 47 continues this sixteenth-note pattern with a dynamic of *mf*. Staff 51 includes two endings: ending 1 leads back to the previous sixteenth-note pattern, while ending 2 leads to a section starting with a dynamic of *f*. Staff 56 returns to the sixteenth-note pattern from staff 47. Staff 60 concludes the piece with a dynamic of *f*, a ritardando instruction (*rit.*), and a final dynamic of *f*. The instruction "D.S. al Fine a tempo" is placed at the end of staff 60.

Violin 1

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Hilarión Eslava

Maestoso

The sheet music for Violin 1 consists of 12 staves of musical notation. Staff 1 starts with a dynamic *f*. Staff 6 begins with a dynamic *f*. Staff 13 includes dynamics *f*, *mf*, and *f*. Staff 21 includes dynamics *mf* and *p*. Staff 27 includes dynamics *f* and *mf*. Staff 32 includes dynamics *ff*, *p*, and *mf*. Staff 41 includes dynamics *f* and *p*. Staff 46 includes dynamics *mf* and *p*. Staff 50 includes dynamics *mf* and *f*. Staff 55 includes dynamics *p*, *mf*, and *f*. Staff 60 includes dynamics *f* and *p*. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes above them. Measure numbers 1 through 60 are indicated at the beginning of each staff.

Violin 2

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Coplas a la Santísima Virgen

Juan José Bueno

Maestoso

Hilarión Eslava

The sheet music for Violin 2 consists of 14 staves of musical notation. The key signature changes from one staff to the next, starting with a key signature of one flat (F#) and ending with a key signature of one sharp (G). The time signature is mostly common time, indicated by a 'C'. Measure numbers are provided at the beginning of each staff: 1, 6, 13, 21, 27, 33, 41, 46, 50, 55, and 59. Dynamic markings include *f*, *mf*, *p*, *cresc.*, *ff*, *espresivo*, and *rit.*. The music features various note heads, including eighth and sixteenth notes, and rests. Measures 33 through 40 show a section where the music becomes more rhythmic, with sixteenth-note patterns and sixteenth-note rests. Measures 41 through 48 show a section with sixteenth-note patterns and sixteenth-note rests. Measures 49 through 56 show a section with sixteenth-note patterns and sixteenth-note rests. Measures 57 through 64 show a section with sixteenth-note patterns and sixteenth-note rests. Measures 65 through 72 show a section with sixteenth-note patterns and sixteenth-note rests. Measures 73 through 80 show a section with sixteenth-note patterns and sixteenth-note rests. Measures 81 through 88 show a section with sixteenth-note patterns and sixteenth-note rests. Measures 89 through 96 show a section with sixteenth-note patterns and sixteenth-note rests.

Contrabass

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Maestoso



11

Measures 11-12. Dynamics: **f**, **mf**, **mf**, **mp**, **mf**, **pizz.**

21

Measures 21-22. Dynamics: **f**, **mf**, **mp**.

27

Measures 27-28. Dynamics: **ff**.

35

Measures 35-36. Dynamics: **Fine**, **p**, **mf**, **f**.

43

Measures 43-44. Dynamics: **mp**, **mf**, **mf**, **mp**.

51

Measures 51-52. Dynamics: **mf**, **mf**, **f**.

58

Measures 58-59. Dynamics: **mp**, **rit.**, **D.S. al Fine**.

Violoncello

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Maestoso

The sheet music consists of nine staves of musical notation for cello. Staff 1 (measures 1-7) starts with a dynamic *f*. Staff 2 (measures 8-16) includes dynamics *mf*, *f*, and *mf*. Staff 3 (measures 17-24) includes dynamics *mp*, *f*, and *mf*. Staff 4 (measures 25-31) includes dynamics *pizz.*, *cresc.*, *ff*, *arco*, *f*, and *mf*. Staff 5 (measures 32-38) ends with a *Fine* dynamic *p*. Staff 6 (measures 40-46) includes dynamics *mf*, *f*, *mp*, and *mf*. Staff 7 (measures 47-53) includes dynamics *mf* and *mf*. Staff 8 (measures 54-60) includes dynamics *f*, *mp*, *mf*, *f*, and *f*. Staff 9 (measures 61-67) includes dynamics *rit.*, *mp*, *f*, and *D.S. al Fine*.

Vocal Parts with KB Reduction

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Maestoso

Keyboard Reduction

KB

T.

B.

KB

13

Dul-ce Vir - gen del hom - bre con -
f Dul-ce Vir - gen del hom - bre con -

18

sue - lo, y del Ver - bo'en carna - - do man - sión, dul-ce
mf sue - lo, y del Ver - bo'en carna - - do man - sión, dul-ce
f

Keyboard

2 21

T. Vir - gen del hom - bre con - sue-lo, *mf* y del Ver - bo'en car-na - do man -
B. Vir - gen del hom - bre con - sue-lo, y del Ver - bo'en car-na - do man -
KB

24

T. sión, dad-nos, Ma - dre, la di - cha del cie - lo, que 'al can -
B. sión, dad-nos, Ma - dre, la di - cha del cie - lo, que 'al can -
KB

27

T. ce - mos portu dul-ce'a - mor, *f* dad-nos, Ma - dre, la di - cha del
B. ce - mos portu dul-ce'a - mor, *f* dad-nos, Ma - dre, la di - cha del
KB

30

T. cie - - - lo, que'al can - ce - - - mos por tu dul - ce'a-

B. cie - - - lo, que'al can - ce - - - mos por tu dul - ce'a-

KB

32

cresc.

T. mor, que'al can - ce - - - mos por tu dul - ce'a-

B. mor, que'al can - ce - - - mos por tu dul - ce'a-

KB

34

ff

Fine

T. mor, por tu dul - ce'a - mor,

B. mor, por tu dul - ce'a - mor,

KB

39

KB

51. *bien.* *Dios te bien.* *Lle - na*
son. *El Se- son.* *Tú, ben-*
Cruz. *De tu Cruz.* *San - ta*
mor. *|Glo - ria'al mor.* *E - ra'a -*

52. *mf*

53

T. *e - - - res de gra - - cia, Ma - - rí - - - a, ven - ce -*
di - - - ta'en - tre to - - - dos los se - - - res, Vir - gen
Ma - - - dre de Di - - - os, por no - - - so - - - tros, sin ce -
sí'en el prin - ci - - - pio, es a - ho - - - ra y se -

KB *f*

T. 55

do - - - ra del fie - - - ro Luz - bel. Con - ce -
 Ma - - dre, de Vír - - - ge - - nes flor. So - bre
 sar al Se-ñor rue - ga Tú. Y des -
 rá,'e - - ter - - na-men - - te, la voz, por los

KB

p

6 6

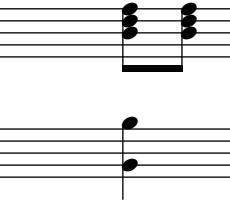
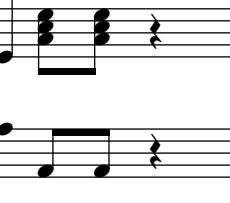
mf

6

57

T.  8  *mf*

bi - - da sin cul - - pa Tú so - - - la, des-de'el
 ti los rau-da - - les de gra - - - cia, el E -
 pués de mo-rir, tus ple - ga - - - rias, nos al -
 sig - - los de sig - - los tro - nan - - do, di - rá:

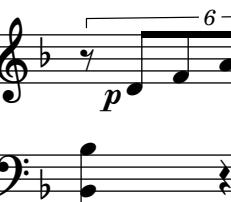
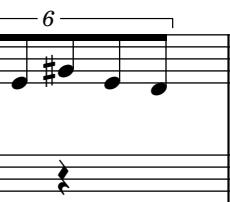
KB {     

T.

59

frit.

 8 pun - - - to pri-me - - - ro del ser, des-de'el
 ter - - - no go - zo - - - so ver - tió, el E -
 can - - cen go - zar de su luz, nos al -
 ¡Glo - - ria por siem - pre al Se - ñor! Di - rá:

KB {     

T.

61

D.S. al Fine

f a tempo

 8 pun - to pri - me - - - ro del ser. Dul - ce
 ter - no go - zo - - - so ver - tió.
 can - cen go - zar de su luz.
 ¡Glo - - ria por siem - pre al Se - ñor!

KB {  