

GUILLAUME
BART

DIALOGUS
A DUE VOCI

FOR CANTUS, BASSO, 2 VIOLINS, VIOLA AND CONTINUO

Typeset using LilyPond by Rémy CLAVERIE (remy.claverie@orange.fr) and corrected by Xavier CLAVERIE-ROSPIDE .

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Dialogus a due voci

Guillaume Bart

Cantus Bassus Violin I Violin II Viola Organo

8

Sinfonia Sinfonia Sinfonia

65 65 # 56

C. B. V. I V. II Va. BC

Di-lectus me us mi-hi, dilectus meus mi-hi et

65 43 #

16

e-go, e-go illi, e-go, e-go il-li.

Ec - ce tu

B. V. I V. II Va. BC

Ec - ce tu pul-chra es a - mi - ca me - a

23

pul-cher es di - le - cte mi et - - de - co - rus,

ec - ce tu ec - ce tu pul - chra es

V. I V. II Va. BC

31

C. *pul - cher es di - le - cte mi
a - mi - ca me - a*

V. I

V. II

Va.

BC

38

C. *tu pul-cher es di - le - cte mi.
tu pul-chra es a - mi - ca me - a.*

V. I

V. II

Va.

BC

45

C. *Di-lectus meus candidus et ru-bicun-dus e-lectus ex mil-libus.
Di-lectus meus candidus et*

B.

V. I

V. II

Va.

BC

76

51

C. ru-bicundus. Candidus et rubicundus e-le - ctus ex mil - li - bus.

B. Sicut li-lium inter spinas

V. I

V. II

Va.

BC

57

Sicut malus inter li-gna sil - va rum. Sic dilectus meus inter fi - li os. Sic dilectus sic amica mea inter fi - lias. Sic amica me - a,

V. I

V. II

Va.

BC

63

me - us, sic dilectus me - us inter fi - li os. Sic dilectus me - us, sic dilectus sic amica me - a in - ter fi - li - as. Sicut li-lium inter spinas sic amica me - a, sic amica me - a

V. I

V. II

Va.

BC

69

C. $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$ me-us in-ter fi-li-os. Sic dilec-tus me - us in-ter fi-li os.
 B. $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$ in - - ter fi-li-as, ami-ca me - a in - - ter fi-li - as.

V. I
V. II
Va. $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$

BC $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$ 6 6

75

C. $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$

B. $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$

To - - ta pul-chra es a - mi-ca me-a, to-ta,

V. I

V. II

Va. $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$

BC $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$ #

80

C. $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$

En di-lec-tus me-us,

B. $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$

to-ta pul-chra es et ma-cula non est non est in te.

en dilectus me-us lo - quitur mi -

V. I

V. II

Va. $\begin{Bmatrix} \text{B} \\ \text{B} \end{Bmatrix}$

BC

86

C. hi
 B. To - ta, to - ta pulchra es et macula non est non est in te, et macula non est non est in te, non

V. I
 V. II
 Va.
 BC

92

C.
 B. est in te. Vox enim tu - a dul-cis et fa-cies tu-a de-co - ra. Sur - ge,

V. I
 V. II
 Va.
 BC

99

C.
 B. pro - pera, sur - ge, propera a-mica me - a. Sur - ge, pro - pera, sur - ge

V. I
 V. II
 Va.
 BC

104

C.
 B. pro - pera, sur - ge, propera a-mi-ca me - a, co-lumba me - a, formosa me - a, et ve - ni.

V. I
 V. II
 Va.
 BC

110

C. $\begin{smallmatrix} \text{B} \\ \text{B} \end{smallmatrix}$ Ve - ni, ve - ni commo - re - mur in vil-lis, commo - re - mur in vil-lis.

B. $\begin{smallmatrix} \text{B} \\ \text{B} \end{smallmatrix}$ Ve-ni, ve-ni egredi - a - mur in agrum, commo-re - mur in vil-lis.

V. I $\begin{smallmatrix} \text{G} \\ \text{G} \end{smallmatrix}$

V. II $\begin{smallmatrix} \text{G} \\ \text{G} \end{smallmatrix}$

Va. $\begin{smallmatrix} \text{B} \\ \text{B} \end{smallmatrix}$

BC $\begin{smallmatrix} \text{B} \\ \text{B} \end{smallmatrix}$

119

C.  Iam e-nim hi - ems tran-si-it im-ber a - bi-it et - - re - ces-sit, e-gredi a - murin a-grum commo-

B.  Iam e-nim hi - ems tran-si-it im-ber a - bi-it et re - ces-sit,

V. I 

V. II 

Va. 

BC 

128

C. $\text{F} \# \text{B}$
re - mur in vil-lis, in vil - lis. Flo-res apparu - e-runt in ter - - ra no - stra

B. $\text{B} \flat$
vil-lis, commo - re-mur in vil - lis. Flo-res apparu - e-runt in - ter - - ra no - stra

V. I

V. II

Va. $\text{F} \# \text{B}$

BC

137

C. vi - ne-a flo-ren-tes, vi - ne-a flo-ren-tes de - de-unt o - do - rem su - um.
 B. vi - ne-a flo-ren-tes, vi - ne-a flo-ren-tes de - de-unt o - do - rem su - um.

V. I

V. II

Va.

BC

146

C. Vi - ne-a flo-ren-tes o - dorunt o - dorem, o - do - rem su - um. Vi - ne-a flo -
 B. Vi - ne-a flo-ren-tes de - de-runt o - dorem, o - do - rem su - um. Vi - ne-a flo -

V. I

V. II

Va.

BC

155

C. rentes de - derunt o - do - rem su - um, dederunt o - dorem, odo rem su - um.
 B. rentes de - derunt o - do - rem su - um, dederunt o - dorem, o - dorem su - um.

V. I

V. II

Va.

BC

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Next pages should be printed on one side only

Dialogus a due voci
Violino I

Guillaume Bart

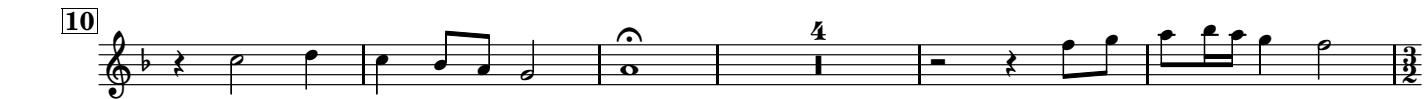
Sinfonia



5



10

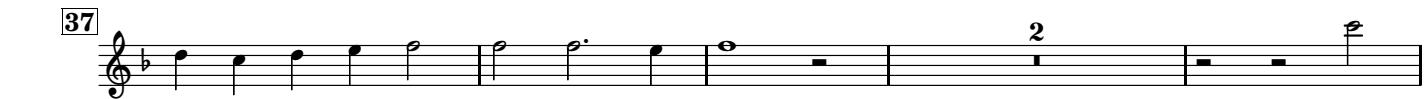


19

15



37



43



49



53

17



74



[78] 19

[101]

[105]

[110] 6 12

Dialogus a due voci
Violino II

Guillaume Bart

Sinfonia



This measure shows the beginning of the piece. The key signature is one flat, indicating B-flat major. The time signature starts at common time (C). The first measure consists of eighth notes. Measures 2 through 8 show various patterns of eighth and sixteenth notes, with measure 8 concluding with a fermata over the last note.

9



Measure 9 begins with a sixteenth-note pattern. Measure 10 continues with eighth-note pairs. Measure 11 features a sixteenth-note pattern with a fermata. Measure 12 starts with a sixteenth-note pattern. Measure 13 is a rest. Measure 14 begins with a sixteenth-note pattern. Measure 15 concludes with a sixteenth-note pattern.

36



Measure 36 begins with a sixteenth-note pattern. Measure 37 continues with eighth-note pairs. Measure 38 features a sixteenth-note pattern with a fermata. Measure 39 starts with a sixteenth-note pattern. Measure 40 concludes with a sixteenth-note pattern.

46



Measure 46 begins with a sixteenth-note pattern. Measure 47 concludes with a sixteenth-note pattern.

73



Measure 73 begins with a sixteenth-note pattern. Measure 74 continues with eighth-note pairs. Measure 75 features a sixteenth-note pattern with a fermata. Measure 76 starts with a sixteenth-note pattern. Measure 77 concludes with a sixteenth-note pattern.

98



Measure 98 begins with a sixteenth-note pattern. Measure 99 continues with eighth-note pairs. Measure 100 features a sixteenth-note pattern with a fermata. Measure 101 starts with a sixteenth-note pattern. Measure 102 concludes with a sixteenth-note pattern.

105



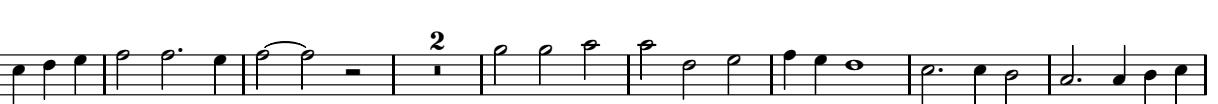
Measure 105 begins with a sixteenth-note pattern. Measure 106 continues with eighth-note pairs. Measure 107 features a sixteenth-note pattern with a fermata. Measure 108 starts with a sixteenth-note pattern. Measure 109 concludes with a sixteenth-note pattern.

119



Measure 119 begins with a sixteenth-note pattern. Measure 120 continues with eighth-note pairs. Measure 121 features a sixteenth-note pattern with a fermata. Measure 122 starts with a sixteenth-note pattern. Measure 123 concludes with a sixteenth-note pattern.

145



Measure 145 begins with a sixteenth-note pattern. Measure 146 continues with eighth-note pairs. Measure 147 features a sixteenth-note pattern with a fermata. Measure 148 starts with a sixteenth-note pattern. Measure 149 concludes with a sixteenth-note pattern.

155



Measure 155 begins with a sixteenth-note pattern. Measure 156 continues with eighth-note pairs. Measure 157 features a sixteenth-note pattern with a fermata. Measure 158 starts with a sixteenth-note pattern.

Dialogus a due voci
Viola

Guillaume Bart



8

Musical score for Viola, beginning of the piece. The score consists of two staves. The top staff is for the Viola and the bottom staff is for the Sinfonia. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score begins with a series of eighth-note patterns.

19 **15**

Musical score for Viola, measures 19-15. The score consists of two staves. The top staff is for the Viola and the bottom staff is for the Sinfonia. The key signature changes to B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score begins with a series of eighth-note patterns.

42

Musical score for Viola, measure 42. The score consists of two staves. The top staff is for the Viola and the bottom staff is for the Sinfonia. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score begins with a series of eighth-note patterns.

51

Musical score for Viola, measure 51. The score consists of two staves. The top staff is for the Viola and the bottom staff is for the Sinfonia. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score begins with a series of eighth-note patterns.

75

Musical score for Viola, measure 75. The score consists of two staves. The top staff is for the Viola and the bottom staff is for the Sinfonia. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score begins with a series of eighth-note patterns.

101

Musical score for Viola, measure 101. The score consists of two staves. The top staff is for the Viola and the bottom staff is for the Sinfonia. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score begins with a series of eighth-note patterns.

108

Musical score for Viola, measure 108. The score consists of two staves. The top staff is for the Viola and the bottom staff is for the Sinfonia. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score begins with a series of eighth-note patterns.

133

Musical score for Viola, measure 133. The score consists of two staves. The top staff is for the Viola and the bottom staff is for the Sinfonia. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score begins with a series of eighth-note patterns.

147

Musical score for Viola, measure 147. The score consists of two staves. The top staff is for the Viola and the bottom staff is for the Sinfonia. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score begins with a series of eighth-note patterns.

156

Musical score for Viola, measure 156. The score consists of two staves. The top staff is for the Viola and the bottom staff is for the Sinfonia. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score begins with a series of eighth-note patterns.

Dialogus a due voci
Organo

Guillaume Bart

65 65 # 56 65 43 #

11

22

32 4# 6 5

41 76

52

62

73 6 6 #

83

93

103

113

125

135

145

155

