



DUBOIS *Théodore*  
(1837 - 1924)

*Cantate Domino* (1913)

*pour chœur & 2 orgues*

*Avec Privil. du Roy. O*

Cantate Domino  
Canticum novum :  
Quia mirabilia fecit.  
Jubilate Deo, omnis terra :  
Cantate et exultate et psallite.  
Psallite Domino in cithara et voce psalmi ;  
in tubis ductilibus, et vocæ tubæ cornæ  
Jubilate in conspectu Regis Domini :  
Moveatur mare et plenitudo ejus,  
Orbis terrarum et qui habitant in eo.

# CANTATE DOMINO

(extrait du Psaume 97)

pour Chœur et deux Orgues (1)

All<sup>o</sup> mod<sup>o</sup> et maestoso

Théodore DUBOIS (1837 - 1924)  
1913

The musical score is arranged in a system with the following parts from top to bottom:

- GRAND-ORGUE**: Two staves (treble and bass clef) with a dynamic marking of *ff*.
- SOPRANI I**: Treble clef staff with lyrics "Can - ta - - - te".
- SOPRANI II**: Treble clef staff with lyrics "Can - ta - - - te".
- TENORS**: Treble clef staff with lyrics "Can - ta - - - te".
- BASSES**: Bass clef staff with lyrics "Can - ta - - - te".
- ORGUE d'accomp<sup>t</sup>**: Two staves (treble and bass clef) with a dynamic marking of *f*.

The score includes various musical notations such as rests, notes, and dynamic markings. The lyrics are positioned below the vocal staves.

En l'absence du Grand Orgue, l'Orgue d'accompagnement peut facilement y suppléer.

6

Piano introduction for the first system, measures 1-5. The music is in G major (one sharp) and 4/4 time. It consists of a series of chords in the right hand and single notes in the left hand.

Vocal and piano accompaniment for the second system, measures 6-10. The lyrics are: "Do - mi - no Can - ti - cum no - vum : Qui - a mi - ra - bi - li - a". The piano part provides harmonic support with chords and moving lines in both hands.

Piano accompaniment for the third system, measures 6-10. This system continues the piano accompaniment from the previous system, with the vocal line omitted.

Piano introduction for the fourth system, measures 11-15. The music features more complex chordal textures and some melodic movement in the right hand, while the left hand continues with a steady accompaniment.

Vocal and piano accompaniment for the fifth system, measures 11-15. The lyrics are: "fe - - - - cit. Ju - bi - la - - - te De - o,". The piano part continues with accompaniment for the vocal line.

Piano accompaniment for the sixth system, measures 11-15. This system continues the piano accompaniment from the previous system, with the vocal line omitted.

17

17

om - - - nis ter - ra: Can - ta - te, Can - ta - te et ex - ul - ta - te et

om - - - nis ter - ra: Can - ta - te, Can - ta - te et ex - ul - ta - te et

8 om - - - nis ter - ra: Can - ta - te, Can - ta - te et ex - ul - ta - te et

om - - - nis ter - ra: Can - ta - te, Can - ta - te et ex - ul - ta - te et

17

23

a Tempo

23

Allargando

psal - - - li - te, et psal - - - li - te.

psal - li - te, et psal - - - li - te.

8 psal - - - li - te, et psal - - - li - te.

psal - - - li - te, ex - ul - ta - te et psal - li - te.

23

Allargando

29

Psal - li - te Do - mi - no in ci - tha - ra, in ci - tha - ra,  
 Psal - li - te Do - mi - no in ci - tha - ra, et vo - ce  
 Psal - li - te Do - mi - no in ci - tha - ra,  
 Psal - li - te Do - mi - no in ci - tha - ra,

34

et vo - ce psal - mi; in tu - bis duc - ti - li - bus,  
 et vo - ce psal - mi; in tu - bis duc - ti - li - bus,  
 et vo - ce psal - mi; in tu - bis duc - ti - li - bus,  
 et vo - ce psal - mi; in tu - bis duc - ti - li - bus,

(1)

Ped. *ad lib.*

(1) Avec Pédales, la main gauche jouera les petites notes; sans Pédale, la note grave seulement.

40 et vo - cæ tu - bæ cor - næ Ju - bi -  
 et vo - cæ tu - bæ cor - næ Ju - bi -  
 8 et vo - cæ tu - bæ cor - næ Ju - bi -  
 et vo - cæ tu - bæ cor - næ Ju - bi -

46 la - - te in con - spec - tu Re - gis Do - mi - ni: Mo -  
 la - - te in con - spec - tu Re - gis Do - mi - ni: Mo -  
 8 la - - te in con - spec - tu Re - gis Do - mi - ni: Mo -  
 la - - te in con - spec - tu Re - gis Do - mi - ni: Mo -

6 51

51

- ve - a - tur ma - re et ple - ni - tu - do e - jus, Or - bis ter - ra - rum et qui

8

- ve - a - tur ma - re et ple - ni - tu - do e - jus, Or - bis ter - ra - rum et qui

- ve - a - tur ma - re et ple - ni - tu - do e - jus, Or - bis ter - ra - rum et qui

51

57

57

ha - bi - tant in e - o. Can - ta - - te Do - mi - no Can - ti - cum

8

ha - bi - tant in e - o. Can - ta - - te Do - mi - no Can - - - ti - cum

ha - bi - tant in e - o. Can - ta - - te Do - mi - no Can - ti - cum

ha - bi - tant in e - o. Can - ta - - te Do - mi - no Can - ti - cum

57

*ff*

Ped. *ad lib.*

63

Piano introduction for measures 63-67, consisting of five measures of music in G major with a key signature of two sharps (F# and C#). The music is written for a grand piano with treble and bass staves.

63

Vocal staves for measures 63-67. The lyrics are: no - vum : Qui - a mi - ra - bi - li - a fe - - - - cit. Ju - bi -

63

Piano accompaniment for measures 63-67, continuing from the introduction. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

68

Piano introduction for measures 68-72, consisting of five measures of music in G major with a key signature of two sharps (F# and C#). The music is written for a grand piano with treble and bass staves.

68

Vocal staves for measures 68-72. The lyrics are: la - - - te De - o, om - - nis ter - ra Can - ta - te, Can - ta - te,

68

Piano accompaniment for measures 68-72, continuing from the introduction. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

74

Piano introduction for measures 74-79, consisting of six measures of whole rests in both the right and left hands.

Vocal entries for measures 74-79. The vocal lines (Soprano, Alto, Tenor, Bass) enter with the lyrics: "et ex-ul-ta-te, et psal-li-te, et psal-li-te Can-ta-te, Can-".

Piano accompaniment for measures 74-79, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

80

Allargando

Piano introduction for measures 80-84, marked *Allargando* and *fff*. It consists of six measures of whole rests in both hands.

Vocal entries for measures 80-84, marked *Allargando* and *fff*. The vocal lines enter with the lyrics: "ta-te, ex-ul-ta-te, et spal-li-te."

Piano accompaniment for measures 80-84, marked *Allargando* and *fff*. It features a sustained harmonic texture with some melodic movement in the right hand.