

Laetabitur deserta et inuia

Ludovico Balbi
(c.1545 - 1604)

Intavolierung - Anton Höger

Cantus 1

Lae- ta- bi- tur de- ser- ta et in- vi-

Cantus 2

Bass

g - L1

g - L2

6

a, et e- xul- ta- bit so- li- tu- do et

Et e- xul- ta- bit so- li- tu- do, et e- xul- ta- bit so- li- tu- do,

Et e- xul- ta- bit so- li- tu- do,

10

flo- re- bit qua- si li- li- um, et flo- re-

et flo-

13

ger- mi- nans ger- mi- na- bit, bit qua- si li- li- um, ger- mi- nans ger- mi-

re- bit qua- si li- li- um,

ger- mi- nans ger- mi- na- bit, et e- xul- ta- bit
na- bit, et e- xul- ta- bit
ger- mi- nans ger- mi- na- bit,

lae- ta- bun- da, et e- xul- ta- bit
lae- ta- bun- da, et e- xul ta- bit lae- ta- bun- da,
et e- xul ta- bit lae- ta- bun- da,

lae- ta- bun- da et lau- dans, glo- ri- a Li- ba- ni da- ta
 glo- ri- a Li- ba- ni da- ta

The musical score for page 23, measures 1-3, is written in G major and 2/2 time. The vocal line begins with a whole rest in measure 1, followed by a half note 'lae' in measure 2 and a half note 'ta' in measure 3. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The figured bass notation is provided below the piano part.

est, glo- ri- a Li- ba- ni da- ta est e- i,
 est, glo- ri- a Li- ba- ni da- ta est de-
 glo- ri- a Li- ba- ni da- ta est de-

The musical score for page 26, measures 1-3, continues in G major and 2/2 time. The vocal line starts with a whole rest in measure 1, followed by a half note 'est' in measure 2 and a half note 'glo' in measure 3. The piano accompaniment and figured bass notation continue from the previous page.

de- cor Ca- me- li et Sa- ron, i- psi
 cor Car- me- li et Sa- ron, de- cor Car- me- li et Sa- ron
 cor Car- me- li et Sa- ron, i- psi vi-

vi de- bunt glo- ri- am Do- mi- ni, et de-
 i- psi vi- de- bunt glo- ri- am
 de- bunt glo- ri- am Do- mi- ni, et de-

co-rem De- i no- stri, et de-
 Do- mi- ni Do mi- ni,
 co-rem De- i no- stri, et de-

Figured bass notation: $\text{a} \text{c} \text{a} \text{e} \text{a}$, $\text{a} \text{c} \text{a}$, $\text{a} \text{c} \text{a} \text{e} \text{c} \text{a}$

co-rem De- i no- stri, et e-xul- ta- bit
 et de- co- rem De- i no- stri, et e-xul- ta- bit
 co-rem De- i no- stri,

Figured bass notation: $\text{a} \text{c} \text{a} \text{c}$, $\text{a} \text{c} \text{a} \text{c}$, $\text{a} \text{c} \text{a} \text{e} \text{e} \text{c} \text{e}$, $\text{a} \text{a} \text{c} \text{c} \text{d}$

lae- ta- bun- da, et e- xul- ta- bit lae- ta- bun- da,
 lae- ta- bun- da, et e- xul- ta- bit
 et e- xul- ta- bit lae- ta- bun- da,
 et e- xul- ta- bit lae- ta- bun- da,

glo- ri- a Li- ba- ni- da- ta
 lae- ta- bun- da et lau- dans, glo- ri- a Li- ba- ni da- ta

est, glo- ri- a Li- ba- ni- da- ta est de-

est, glo- ri- a Li- ba- ni da- ta est e- i,

glo- ri- a Li- ba- ni da- ta est, de-

a a a c c a c a a a a c d d a d a a e a

c c c c c c c c b c c

a

a a a a a e a c a c c c a a e a c c a a c a c a

cor Car me li et Sa ron, de cor Car- me- li et Sa- ron,

de- cor Car- me- li et Sa- ron, i- psi

cor Car- me- li et Sa- ron, i- psi vi-

f e c a a a

c a c d d c c c c a d d c c c c e e

a

c d a d c a d d c a d a c a d c c a c a d d

a c a c a a a a c a c a e c

i-psi vi-de-bunt glo-ri-
 vi-de-bunt glo-ri-am Do-mi-ni et de-
 de-bunt glo-ri-am Do-mi-ni, et de-

am Do-mi-ni, Do-
 co-rem De-i no-
 co-rem De-i no-

mi-ni, et de-co-rem
 stri, et de-co-rem De-
 stri, et de-co-rem De- i

a a c c a d c c a d d e a a c a d c a a a
 c a e c a c e a a a c c c c a c c a

De- i no- stri.
 i no- stri.
 no- stri.

c a a e f e c e a
 b c a c a c d c a