

Ex 2.23 Solo style in the continuo motets of *Dez Lauriers*

(a) Boësset, *Magnificat* (*Dez Lauriers* (26)), b.1-5

Mag - ni - fi - cat a - ni - ma, a - ni - ma me - a Do - mi - num, a - ni - ma,  
 Mag - ni - fi - cat a - ni - ma me - a,  
 Mag - ni - fi - cat a - ni - ma me - a,

(b) Anon, *Magnificat* (*Dez Lauriers* (181)), b.1-4

Mag - ni - fi - cat a - ni - ma me - a Do - mi - num.  
 Mag - ni - fi - cat a - ni -  
 Mag - ni - fi - cat a - ni -

(c) Anon, *Magnificat* (*Dez Lauriers* (182)), b.31-36

Et mi - se - ri - cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es:

(d) Anon, *Laudate pueri* (*Dez Lauriers* (266)), b.1-8

Lau - da - te pu - e - ri Do - mi - num: lau - da - te, lau - da - te no - men Do - mi - ni.

Italian melodic style is evident in duet writing (see 158, b. 1-5, in thirds; 268, b.39-51, 83-96, echo, thirds). Further transposition - of melodic phrases, by imitation, or simply, as above, of cadence levels - emphasises other cadence pairs: in a, A/E and C/G; g, G/D and B $\flat$ /F; C, C/G and E/A. A consequence of these cadence patterns is the typical ambitus spanning a seventh, and the juxtaposition of accidentals. Often transposition is suggested by references to movement in the text: for instance, ‘descendit’, is matched by a shift of tessitura over cadence movement from C-G to A-E (59: ‘Credo’, b.52-8), and ‘elevata est’ sees a transposition A-E to C-G (158, b.17-26).