

FERRABOSCO FANTASIAS – STYLISTIC OBSERVATIONS

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[Numbering follows Lbl Madrigal Society Mss.G.37-42,
major source for Musica Britannica vol. 62:
Alfonso Ferrabosco the Younger: Four-Part Fantasias (1992)]
(Bracketed numberings are VdGS/Meyer order)

FANTASIA 1 (23)

F (b)

2 sections:

1) m.1-25 motive **1a** antecedent - descending eighths overlapping



1b - 3-note quarters



rapid motion

1c consequent - ascending eighths



many permutations, all clearly derived

begins diatonic; increasingly chromatic

passing cadences:

5F 10F 10d 12g/B^b 15g/E^b 16d 17g 19f (20D^b/b^b) 23A^b

F cadence (C inv. Pedal, 2 m., Sopr.)

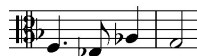
m.25

2) m.25-43 (end)

2a in f-; flexible intervals (5th, 8^{va}), leaping



m.28 **2b** countersubject (m.28) – 4 notes [der. From m.27, A, 5-8]



leaping

becomes “expressive” o4th (m.30) chromatic

flexible rhythms, lengths, fluid augmentation

passing cadences 30c 31f 32Bb 35g

rapid harmonic changes, caused by “cadential” **2b**

- 5ths cycle m.37: D G c f B^b E^b A^b

- pedals: 39B on C (v)

41S on F (i) – Coda

42B on F with b^b (iv)

Final /F(I) cadence

m.43

*{A masterful piece to begin the series in this source, thought to be close to the Jacobean court. Rapid subdivisions in **1a** and **1c** give a forward drive. Good contrast of **1b**, which can be brought out by a more legato articulation – and becomes more effective as the three motives are exploited into further more remote harmonic areas. A similar contrast can be effected by pointed articulation of **2a** leaping beginning and more legato for **2b**}*