

FERRABOSCO FANTASIAS – STYLISTIC OBSERVATIONS

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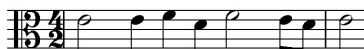
[Numbering follows Lbl Madrigal Society Mss.G.37-42,
major source for Musica Britannica vol. 62:
Alfonso Ferrabosco the Younger: Four-Part Fantasias (1992)]
(Bracketed numberings are VdGS/Meyer order)

FANTASIA 6 (8)

a aeolian

2 (+) sections:

1) m.1-24 motive **1a** canzona-like, stepwise; e-f modal interval



1b consequent, in counterpoint – leaps:



- variable intervals, shapes

passing cadences: 5a (weak beat) 8a

m.9: **1a** expanded intervals

slower

m.12: **1a** S/A parallel entries, stretti, over

m.12-15, Bass: **1a** augmentation

cadence on C/a (15B pedal on G, ½ m.) m.15

m.13-18: **1a**, **1b** developed: *progression towards flats*

passing cadences: 19g 20c 22C

NB: flats

in aeolian

m.21: **1a** S/A parallel entries, stretti

F cadence (III)

(pedal 23B on C(V of F))

m.24

2) m.24-42 (end) **2a** – wide, idiomatic leap, 8^{va} or 5th:



NB: in VI of a aeolian **2b** – consequent, in counterpoint:



- both increase to more rapid movement

cadences avoided: 27C/a (29F) (34D6/3) 35G (37e)

movement toward sharps

more rapid

m.35 S/B: recall of **1a**?

- pedals: 38B on B (V of e)

39S on E (v/V) – coda

40B on A (i)

41B on E (v/V)

Final cadence A[I+]

m.42

{Canzona figure of variable intervals, shapes. Exploiting conventions for expressive purposes:

- half-step f/e: lowered 6th degree in a aeolian; - m.4-5 cross-relations f-g / f#-g#;

- harmonic shifts, flats (m.18) to sharps (m.38);

- 1st half: slower motion, 2nd half: more rapid, syncopated}