

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 8 (3)

F (b)

2 sections:

1) m.1-19, motives **1a** canzona rhythm **1b** dotted **1c** running



-- antecedent/consequent, combine in counterpoint,
-- flexible intervals, identities always traceable

*large
harmonic
areas, to E^b*

- all in c/F or f/B^b for 6 m.; moves further afield m.6 to g/C

- motives employed freely, not always in sequence

passing cadences: 4B^b 5F 7g/G 9E^b 12C/c 14c 16F

m.16: **1a**, **1b** stretti, A/B paired

rhythm shifted, **1a 1b** Tenor, m.17, leads to cadence

- pedals:

19S on C(V); 17/18B longer values, pedal-like, C/B^b/C

F cadence (I)

m.19

2) m.19-44 (end) **2a** Alto (retrograde augmentation of **1b**), sequential:

2b Tenor (diminution), stepwise, then leap:



slower motion

Bass **2b**(augmentation), ditto

passing cadences: 22G 23C 25C 26g 28G^{6/3} 30B^b 33B^b (36 d/B^b)

m.26: **2b** becomes more “expressive” o4th

m.33: **2a** increasingly diminished [= retrograde of **1b**]

m.34-39: Bass: CF-style ascending line, 8^{va} +

passing cadence: 39C (Bass pedal on G, 1 m.),

- creates long coda:

m.39: **2a** diminution in stretto: B/T/A/S

- pedals:

43B on F (I), 43T on C (V), 43B on C (V), 43A on G (V))

m.43: **2a** original values, A/S, become cadence figure

final cadence: C (V)

m.44

{Beginning of pieces with higher Alto part and F Lydian (+B flat) signature.

*Rigorous exploitation of few strong-profiled motives, interrelated, so that any note can be traced to its original appearance. Technically challenging: **1b** and **2a** (in its diminished transformation) demand tight idiomatic bowing. Also a virtuoso composition, in manipulation of motivic elements, especially into the final cadential climax}*