

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 19 (20)

G

3 sections:

1) m.1- 15, motive 1a canzona-like:



--balanced points of imitation on G/G/G/D

1b consequent, counterpoint – syncopated, sequential, desc.:



1a appears in every bar to m.10 (with some accent shifts) on G or D
passing cadences: 5D 9D/b/G 11G

1b as paired counterpoint, m.9T/B,11S/T,12A/T: + sequences
- over pedal on D(V), m.11-12

*building to
climax*

m.13:

1a builds in stretto; 1b spun out; m.14: 1a transformed to high a”
- over pedal on D(V), m.14-15 to

Full cadence on G(I)

m.15

2) m.15-36

2a, 2b in counterpoint, invertible, paired imit.: T2a /B2b, A2a /S2b



faster

2a: 2b: leaps -- continually varied combinations

passing cadences: 16G 19D 20G^{6/3} 22G 24b 26a 29C 31F

m.27-31:

harmonies move towards flats by 2b sequences & ficta shifts

*“expressive”
building to
climax*

m.31:

2b augmented, chromatically altered; 31S/32T: “expressive” o4th c#/f
+ 2a stretto over pedals: 33T on G(I), 35B on G(I;V of C)

Full cadence on C(IV)

m.36

3) m.36-48 (end)

“Recapitulation”:

Bass – 1a, augmented, on C;

then (m.38) 1b, 2a

Tenor -1a, original, on C ;

then (m.37) 2b, 1a

Alto - 2a, rapid notes, on G, C sequential;

then (m.37) 1a, 1b

Sopr. - 1b, syncopated, sequential;

then (m.38) 1a, 2b

building to

passing cadences: 38C 40E(VI) – D^{6/3}

m.42: T/S

2a augmented, over pedal: 43B on D(V)

climax Full cadence on G(I)

- coda begins:

m.44

- pedal: 44A on G(I) [3½ m] to end, with:

stretti: Sopr. - 1b, (2b)

Tenor -1a, 1b, 2a, 1b

Bass - 2a, 1b

[Fantasia 19, p.2]

{3 sections, beginning canzona-like, clearly balanced imitations, with consequent second-section motives that complement the first two.

“Expressive” o4th alteration before end of second section, after harmonic excursion to flats.

Last section brings all motives together in recapitulation and transformation by augmentation and stretto overlapping, further heightened by final coda with inverted pedal and paired combinations of syncopated cadence figure.

A virtuoso composition – in effect, Alfonso’s “Jupiter” – standing as close to last of series in many sources}