

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 21 (15)

G

2 sections: each virtually monothematic

1) m.1- 17 motive **1a** canzona-like:



- imitative T/B/A/S on G or D -- invertible, variable tails
rapid m.5: stretti: **1a** on A to D: B/A/S/T
 passing cadences: 4G 5D^{6/3} 7G^{6/3}
 m.9: **1a** latter part (♩♩) treated in // 3rds, T/A; m.10: **1a** B/S altered
 m.12: cadence on G(I) [D pedal, ½ m]
slower m.12: **1b** close imitations, S/T/A *Villanella a3*, then homorhythmic
 [further variant of **1a**?] passing cadence: 15D^{6/3}
faster m.15: **1a** Bass, Tenor altered; ♩♩ runs in all parts – to cadential climax:
Cadence on G(I) [D pedal, 1 m.] **m.17**

2) m.17-46 (end) **2a**: ½ ♩♩ 8^{va} leaps:



- variable rhythms, profiles, entries (many doubled 3rds, 6ths)
idiomatic, passing cadences: 21C-F 24a 25D 27C-F 29C 31a/A 32d/B
virtuosic m.31: **2a** Bass, augmentation to m.36; others: **2a stretti**, harmonic shifts
 passing cadences: - 36G(I) [Coda follows?] m.36-7: stretti A/T/S on D
 - 38D(V) - 40G(I) m.38-9: stretti A/T/B/S on A
 m.40,41: Cadences on G(I) (D pedal, ½ m.) [**Coda**:]
 - pedals: 42S on G(I)(5 m.) 44B on G(I)(2½ m.)
 m.41: - **2a stretti**: T (on G), A (on D), A (on G), B (on C to G),
 m.44: T (on G to C) and T (on G to D), A (on D to G)
Final cadence, plagal C-G [2a variant in final resolution] **m.44**

{This fantasia is lacking from the major source, **Lbm Madrigal Society Mss.G.37-42**, but is found in 18 other major Mss.. In terms of mode and range of the parts, it fits between nos. 15 and 16.

Most of this piece features idiomatic Viol patterns requiring rapid bowing and string crossings.

The first section is virtually monothematic, with variable tails and counterpoints. At its end is an unusual passage: homophonic in 3 parts, like a madrigalesque *Villanella*

The second section is almost 2/3 the total length, and again is virtually monothematic, based upon a figure that consistently includes an 8^{va} leap whose execution is virtuosic and idiomatic for the Viols.

Even the final cadence figure, between two tonic pedals, is derived from its rhythm:



The Coda is also a summation of Alfonso's mastery, as the monothematic figure drives forward with such energy that the tonal arrival is extended and delayed through the stretti between the inner voices.}