

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 2 (5)

g dorian (b)

2 sections:

1) m.1-18 motive **1a** canzona-like, repeated notes



1b consequent (desc. 4th, syncopated) – der. from m.1 B,7



1c 2nd countersubject (leaps) – der. from m.3 B,4



many suspensions from **1b**, **1c**

fast harmonic shifts: m.4: D G6/3 c g

passing cadences: 7d 8g/E^b 11g 14G 16B^b/g

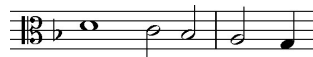
G cadence (D ½ m. pedal, Bass)

m.18

2) m.19-38 (end) **2a** (= **1a** augmented; expanded intervals)



2b countersubject (= **1b** augmented, wider range)



thematic transformations

both **2a** and **2b** diminished by m. 26

- stretched to tighten the fabric by rapid 1/8th-note exchanges

passing cadences: 22g 24d 26d/B^b 28F 29Bb 31d (32g)

m.33: **2a** Sopr; **2b** Alt.; **2b** Ten; **2b** Bass (aug) m.34: **2a** diminished 1/8ths

- pedals: 34B on D 35S on D(v/V) 36A on D(i) – Coda

36A on G(VI/I/iv) 37T on G(iv/I)

coda **2a** diminished motion S/B **2b** diminished T

Final [Plagal] cadence G(I)

m.38

{The first of three g dorian pieces. Thematic transformations from 1st section to 2nd:
1a becomes **2a**; **1b** becomes **2b** – aspects of a monothematic treatment of restricted
materials. Builds climax by increasing diminution of these materials in close imitation.
Canzona-style motives, treated in ricercar complexity and logic}