

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 3(6)

g dorian ^(b)

2 (+) sections:

1) m.1-18 motive **1a** canzona-like, repeated notes 6-7 notes long



1b consequent/counterpoint A, m..1/7 ff – variable intervals



rapid, repeated

passing cadences: 3g 6g/Bb 8B^b 10(V of D to B^b/g(i))
full cadence: B^b (m.13)

m.13-17: **1a** stretto entries build tension to m.18 cadence

passing cadence 16C/a

- pedal 17B on D(v/V)

G cadence (i)

m.18

2) m.18-42 (end) **2a** rhythmic, varied values (Bass)



languid,

2b (= **1a**; cf. m.11) – languid, syncopated, descending



syncopated

2c (cf. m.16 Bass [augm.] – cadential) 22T2, 23B2, 27A5, 33S3



all three in counterpoint, flexible values, intervals, entries

NB variety of changes to **2b**: 18T, 21B, 21A, 22S, 26S, 28TAB, 29S, 30T etc.

passing cadences: 27d/B^b 30g 33F 34g 36c

Final cadence G(I) (pedal ½ m. A/B)

m.38

- pedals: 38S on G(I) – Coda: stretti – motive **2a** spinning out

41T on C(iv)

41A on D(I) 41B on G(I)

{ Canzona figure divided into 2 phrases, antecedent/consequent. Variable intervals, rhythms.
1b warrants a more legato articulation. Rapid repeated figures build by stretto to climax.

*Second section exploits 3 figures of strong contrast and articulation: languid **2b** vs syncopated **2a** vs pointed **2c**}*