

# 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 7 (7)

a aeolian

### 2 sections:

1) m.1-23, motives **1a** canzonetta-like: e-f modal interval, lowered 6<sup>th</sup>



**1b** consequent – leap, counterpoint, flexible rhythm, intervals



*slower  
motion*

passing cadences: 6a 9G 12C 13a

**1b** runs through texture at m.9: T3,A6; m.10: B3,S4; m.12: S1,T4

**1c** transforms from **1b**, m.14B

**1d** transforms from **1c**, m.18S, by fluid inversion

passing cadence: 21a cadential climax, increasing motion

**C cadence (III)** (G pedals: 22-23A, 22-23B)

**m.23**

2) m.23-34 (end)motive **2a** (stepwise) and **2b** (leaps)



*faster motion  
harmonic  
shift*

– have same energetic leaping figure at end

– fluid treatment of intervals, rhythms, syncopations

passing cadences: 25G 26C 27a

m.29: harmonic motion toward flats, F

passing cadences: 30F 31C

m.31: cadential climax, increasing motion;

motives continue into cadence figures

- pedals: 33B on E (v/V) 33A on E (V)

**Final cadence A[I+]**

**m.34**

{Melodic figure closely resembles Josquin des Prez' motet "Miserere mei Deus" – and encourages the player to avoid misinterpreting the canzonetta figure and thus playing too fast and jauntily. **E Phrygian** modal entries until Treble at m.6 turns more toward **a minor** association. Consistent transformation of especially **1b** in melodic shape and rhythm, until it overtakes the more immutable **1a** for the latter 10 bars of the first section. First section slower; second section more energetic with 1/8<sup>th</sup>-note tags on **2a**, **2b**. Dramatic harmonic shift toward F, then terminal climax with increasing motion of 1/8<sup>th</sup>-note tags}