

# 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 11 (21)

F (b)

**3 sections, overlapping: essentially monothematic**

1) m.1-26, motives **1a** overlapping, antecedent:



*duo imitation, S/A*

*trio – Villanella* **1b** runs, consequent:



m.45 **1c** counterpoint:



same motive **1a** on C in Sopr., m.1,4,8; on F, m.13  
cadence on F (I) m.8

*stable tonal area* paired imitation: m.8 S(**1a**)/A(**1c**) // m.9 T(**1a**)/B(**1c**)  
passing cadences: 11B<sup>b</sup> 12F 15C/16G  
until m.15, F tonal area is maintained

*chromatic* m.10: all motives transform by rhythmic alteration, esp. diminution  
denser textures, stretti (eg. **1c** m.16: A/T/B/S)

m.15: increasingly chromatic alterations, with sequenced cadences:  
passing cadences: 15C(F) to D(G<sup>6/3</sup>) 16A(d/D) 19B<sup>b</sup> 20G<sup>6/3</sup> 22d

m.22: chromatic shift toward sharped tonal areas, paired A(**1a**)/T(**1c**) B/S  
**Cadence on E, m.26, announces**

2) m.26-44 above material, all in sharps, distant harmonic excursions:

*chromatic* passing cadences:  
27B 29E 30B/G<sup>#</sup> 31C<sup>#</sup> 32B 33E 34C<sup>#</sup> 36f<sup>#</sup> 37b 39b 41e

m.43: chromatic shift towards flatted tonal areas, passing cadence: 43c  
**Cadence on c, m.43, announces**

3) m.44-50 (end) above material, still with E<sup>b</sup>, A<sup>b</sup> cadence on E<sup>b</sup>

*Villanella a3* **1a** dimin. A/S, **1a** orig. T

**Final cadence on C(V)/f(i) (pedal 46B on G, ½ m. [and part of 1a])** **m.47**  
pedal: 47S on C(V) -- coda

m.47 extended coda of stretto imitations **1a, 1b, 1c** dimin.  
Establishing C as V of f- -- **plagal cadence, f(i)/C** **m.50**

*{Hardly perceptible excursions to remote tonal areas, first to sharps and as far as C<sup>#</sup>, then to flats to tonic f minor in the basic F altered Lydian mode. The most adventurous voyage into remote tonal areas other than the Hexachord (#22)*

- contrapuntal voice-leading with such fluidity lead through highly original harmonic resolutions, rapidly travelling through expected areas, altered by new sequences and unexpected turns, to deceptive and otherwise elided cadences. The heightened cadence formulas at m.15 over an augmented Tenor mark the broader expansion away from the previously stable F tonal area*
- a virtuoso manipulative treatment of monothematic materials, with chromatic work as adventurous as the Hexachord fantasia(s)*
- ficta conventions exploited to produce a more “expressive” idiomatic instrumental style}*