

FERRABOSCO FANTASIAS – STYLISTIC OBSERVATIONS

Bruce Bellingham

[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 18 (19)

F [b]

2 sections: *the first virtually monothematic*

1) m.1- 26, motives **1a** A/S duo imitation (on F & C), variable rhythms – *antecedent*



1b A/S duo imitation (on C & F), syncopated ½ ♪♪ – *consequent*



m.3-6: **1a, 1b** T/B/A imitation (C,F,C); m.7 **1b** B/A-T [\ 6ths] into running ♪♪
S/A **1a** expanded, m.7-8; T continues **1b** m.9 – *Villanella* a3

m.10: **1a** B/A imitation (C & G) – Alto 8^{va} displaced

passing cadences: 10g/E/C 11G

m.12: **1a** Sopr (on F) – [highest point] – flexible versions in all parts
harmonic motion toward flats (+ B^b)

elided cadences: 13F 14a

m.14: **1a** Bass on A – momentary move toward a(-) tonality

elided cadence 15E-a

m.15: **1a** S/A imitation (C & F) [highest], then **1a** B/T combines **1b**

passing harmonies: 16A 17d 17F

m.18: **1a** B/S imitation on B^b -- harmonic motion toward flats (+ B^b,E^b)

passing cadences: 20B^b 21B^b/g

m.20: **1a** Bass on E^b; **1a** S/T/B(augm.) on D, combines **1b** rhythm;
A/S [highest] on F; **1a** parallel A/T

Full cadence on g [pedal: 24B on D (V of g) (1½ m)]

m.26

2) m.26-45 (end) **2a** Tenor counterpoint – duo (both derived from **1b** syncopated ½ ♪♪?)

2b Alto – counterpoint:



entries on G, D, G, A, m.26-31 – moving towards flats

ficta practices (eg. m.26) produce fluid harmonies (E/E^b;B/B^b)

passing cadences: 28g 32D/d

m.35: **2a** B/T; m.36: **2a** S/A duo imitations, invertible, variable on G & D

passing harmonies: 36B^b 38d/B^b 40d/B^b 41B^b

m.40: **2a** Augmented. Alto; m.42: **2a** augmented, Bass

“*expressive*” m.43: **2b** Alto o5th o4th G/C#/F **2a** Sopr. augmented [highest] **2b** Tenor
passing cadence: 44d/B^b

Final cadence on F(I) [pedal: 44B on C (F^{6/4}) to C(V)]

m.45

- {NB: no “key” signature – “plays” with harmonic areas: -- begins in F / C (with B[♯])
-- moves to G (m.11) with F[♯], returns to F (m.13)
-- further moves to sharps with a/A (m.16)
- First half ends on g; second half of piece almost entirely with B^b and E^b
 - final F cadence comes as surprise, in a sudden turn; ficta practices exploited to take advantage of a rich imitative texture (virtually monothematic in first half) expanded from conventional diatonic motion to more distant harmonic areas}