MTO 21.3 Examples: Howard, Compositional Strategies in Purcell

(Note: audio, video, and other interactive examples are only available online)

http://www.mtosmt.org/issues/mto.15.21.3/mto.15.21.3.howard.php

Example 1. Fantazia II, available two-voice interlocks

Example 2. Fantazia II: “skeleton score” showing disposition of two-voice interlocks in first section
Example 3. Fantazia II, mm. 7–9: module “M” at core of interlock A1 (shaded), arising out of use of variants of underlying “proto-subject”
Figure 1. Henry Purcell, Fantazia II, autograph score (London, British Library, Add. MS 30930, f. 70v)
Figure 2. Fantazia II, putative copying sequence explaining contents of surviving sources

Example 4. Fantazia II, mm. 12–16: analysis of original reading from Lbl Add. MS 31435
Example 5. Fantazia II, mm. 26–30

Add. 30930 (second revision), Add. 31435:

Add. 30930 (first revision), Add. 33236:
Example 6. Fantazia II represented as a series of 9 “iterations” of the same materials

(original pitch / transposing version)
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(original pitch / transposing version)
Example 7. Fantazia II, first section: subject and putative answer

(a) Subject

(b) Hypothetical tonal answer

(c) Hybrid subject/tonal answer (cf m. 4, bass)

Example 8. Iteration IV (cf Example 6)

Putative rejected entry produced by interlock A1 (cf iteration 3)

(new countersubject)

(stepwise variant of subject)
<table>
<thead>
<tr>
<th>Iteration</th>
<th>Measures</th>
<th>Key of controlling “C” interlock</th>
<th>Terminal harmonic trajectory</th>
<th>Key of following iteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1–4</td>
<td>F</td>
<td>final (F)</td>
<td>C</td>
</tr>
<tr>
<td>II</td>
<td>4–6</td>
<td>C</td>
<td>down a fifth (F)</td>
<td>B♭</td>
</tr>
<tr>
<td>III</td>
<td>7–10</td>
<td>B♭</td>
<td>down a third (g)</td>
<td>g</td>
</tr>
<tr>
<td>IV</td>
<td>11–14</td>
<td>g</td>
<td>down a fifth (c)</td>
<td>c</td>
</tr>
<tr>
<td>V</td>
<td>13.3–16</td>
<td>c</td>
<td>up a third (Eb)</td>
<td>B♭</td>
</tr>
<tr>
<td>VI</td>
<td>16.4–19</td>
<td>B♭</td>
<td>down a third (g)</td>
<td>d</td>
</tr>
<tr>
<td>VII</td>
<td>19.3–22</td>
<td>d</td>
<td>up a fifth (a)</td>
<td>d</td>
</tr>
<tr>
<td>VIII</td>
<td>22.3–25.3</td>
<td>d</td>
<td>down a fifth (G)</td>
<td>B♭</td>
</tr>
<tr>
<td>IX</td>
<td>26.2–29</td>
<td>B♭</td>
<td>up a fifth (F)</td>
<td>–</td>
</tr>
</tbody>
</table>
Example 9. Fantazia II, final section: derivation and subsequent treatment of materials

Material from first section of Fantazia: