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# Ferrabosco

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Fantasias by Musica Britannica #  
1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 |

Fantasias by Meyer #  
1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 |

## Ferrabosco Fantasias - Stylistic Observations Bruce Bellingham

**Fantasia 3 (Meyer no. 6)**  
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**.

View the complete analysis [here](#) \*.

Listen to examples† of the motives:

Motive 1a:		<input type="button" value="Play"/>
Motive 1b:		<input type="button" value="Play"/>
Motive 2a:		<input type="button" value="Play"/>
Motive 2b:		<input type="button" value="Play"/>
Motive 1c:		<input type="button" value="Play"/>

here to see the analysis in this browser window.

†Sound clips are from the VdGSA New England Chapter's CD "Alfonso Ferrabosco II: Four-part Fantasias". Reproduced by permission.