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# Ferrabosco

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Fantasias by Musica Britannica #

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Fantasias by Meyer #

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## Ferrabosco Fantasias - Stylistic Observations Bruce Bellingham

### Fantasia 17 (Meyer no. 18)

The first of four pieces with the Alto part at same range as Soprano. Series begins again with F Lydian. Begins simply, with numerous motives in diatonic harmonies and balanced antecedent/consequent phrases and sections. Builds tension by rhythmic divisions, *stretti*, and (esp. m.15-17 and 40-1) faster harmonic motion—a subtle blend of old *ficta* and new chromaticism to raise the work out of the ordinary points-of-imitation conventions. Thematic augmentations, diminutions, and recalls occur, esp. in codas with inverted pedals. Augmented Bass motives **2b** (m.43) and **2a** (m.45) finally bear strong relation to first motive 1. Throughout, masterful tight unification.

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

Listen to examples† of the motives:

Motives 1a,b,c,d:

Play

Motive 2a:

Play

Motive 2b:

Play

\* You will need Adobe Acrobat Reader installed on your computer to view the analysis. In addition, you will need JavaScript and popups enabled for this link to function. If you prefer, you can click [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.