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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 7 (Meyer no. 7)

Melodic figure closely resembles Josquin des Prez' motet "Miserere mei Deus"—and encourages the player to avoid misinterpreting the canzonetta figure and thus playing too fast and jauntily. **E Phrygian** modal entries until Treble at m.6 turns more toward **a minor** association. Consistent transformation of especially **1b** in melodic shape and rhythm, until it overtakes the more immutable **1a** for the latter 10 bars of the first section. First section slower; second section more energetic with 1/8th-note tags on **2a**, **2b**. Dramatic harmonic shift toward F, then terminal climax with increasing motion of 1/8th-note tags.

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

Listen to examples[†] of the motives:

Motive 1a:  [Play](#)

Motive 1b:  [Play](#)

Motive 2a, 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.