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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 21 (Meyer no. 15)
This fantasia is lacking from the major source, **Lbm Madrigal Society Mss.G.37-42**; but is found in 18 other major Mss.. In terms of mode and range of the parts, it fits between nos. 15 and 16. Most of this piece features idiomatic Viol patterns requiring rapid bowing and string crossings. The first section is virtually monothematic, with variable tails and counterpoints. At its end is an unusual passage: homophonic in 3 parts, like a madrigalesque *Villanella*. The second section is almost 2/3 the total length, and again is virtually monothematic, based upon a figure that consistently includes an 8^{va} leap whose execution is virtuosic and idiomatic for the Viols. Even the final cadence figure, between two tonic pedals, is derived from its 1/2 [\[what should we do here?\]](#) 1/4 rhythm. The Coda is also a summation of Alfonso's mastery, as the monothematic figure drives forward with such energy that the tonal arrival is extended and delayed through the *stretti* between the inner voices.

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

Listen to examples† of the motives:

Motive 1a:  [Play](#)

Motive 2a:  [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.