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The Viola da Gamba Society of America



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 1 (Meyer no. 23)

A masterful piece to begin the series in this source, thought to be close to the Jacobean court. Rapid subdivisions in motives **1a** and **1c** give a forward drive. Good contrast of **1b**, which can be brought out by a more legato articulation - and becomes more effective as the three motives are exploited into further more remote harmonic areas. A similar contrast can be effected by pointed articulation of **2a** leaping beginning and more legato for **2b**.

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