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# Ferrabosco

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Fantasias by Musica Britannica #

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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 11 (Meyer no. 21)

Hardly perceptible excursions to remote tonal areas, first to sharps and as far as C<sup>#</sup>, then to flats to tonic f minor in the basic F altered Lydian mode. The most adventurous voyage into remote tonal areas other than the Hexachord (#22).

- contrapuntal voice-leading with such fluidity lead through highly original harmonic resolutions, rapidly travelling through expected areas, altered by new sequences and unexpected turns, to deceptive and otherwise elided cadences. The heightened cadence formulas at m.15 over an augmented Tenor mark the broader expansion away from the previously stable F tonal area
- a virtuoso manipulative treatment of monothematic materials, with chromatic work as adventurous as the Hexachord fantasia(s)
- *ficta* conventions exploited to produce a more "expressive" idiomatic instrumental style

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

Listen to examples<sup>†</sup> of the motives:

Motive 1a:  [Play](#)

Motive 1b:  [Play](#)

Motive 1c:  [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.

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