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Ferrabosco

[Introduction](#) | [The Author](#) | [Key to Analyses](#) | [Suggested Reading](#) | [Stylistic Elements](#)

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 10 (Meyer no. 12)

Both sections use themes in paired counterpoint. Dense contrapuntal texture, especially in second section. **2b** transformation of **1b**? "Expressive" semitone / 4th leap, o4th Bnat/E^b. Wider harmonic range in second section, reaching relative 'Major'. Numerous cross-relations, exploiting modal/tonal colour of c- & E^b. *Ficta* conventions: b6th, -3/+3.

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

Listen to examples[†] of the motives:

Motives 1a, 1b:  [Play](#)

Motives 2a, 2b:  [Play](#)

Motive 2c:  [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.