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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 13 (Meyer no. 16)

Inventive exploitation of monothematic ricercar motive that begins like a conventional Gabrieli canzona, with more fluid treatment of melodic intervals, rhythmic shapes and shifts. M.14 rhythmic shift of motive reappears m.26 before more thorough transformations in the second section; a return to the original motive leads to diminution at the climax and Coda.

- "play" with *ficta* accidentals, leading to
- "play" with harmonic areas and interrelation of motives

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

Listen to examples[†] of the motives:

Motive 1a:  [Play](#)

Motive 1b:  [Play](#)

Motive 1a/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.

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