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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 19 (Meyer no. 20)
 3 sections, beginning canzona-like, clearly balanced imitations, with consequent second-section motives that complement the first two.
 "Expressive" o4th alteration before end of second section, after harmonic excursion to flats. Last section brings all motives together in recapitulation and transformation by augmentation and *stretto* overlapping, further heightened by final coda with inverted pedal and paired combinations of syncopated cadence figure.
 A virtuoso composition—in effect, Alfonso's "Jupiter"—standing as close to last of series in many sources.

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

Listen to examples[†] of the motives:

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